

# THE STORY

**A Report on the Sub-Regional Seminar on Reading Animation  
Bangkok, August 12-17, 1991**

Organized by the Thai Section of International Board on Books for Young People  
(THAI IBBY), in co-operation with Srinakharinwirot University;  
with financial support from UNESCO

## Acknowledgements

THAI IBBY is a family. Here we would like to express sincere thanks to the following organizations and individuals for their valuable support and contribution to the Sub-Regional Seminar on Reading Animation. It should be added that almost all IBBY members are volunteers. Some are paid and some are unpaid. Many have part-time jobs to create income. Our thanks therefore is most sincere.

*UNESCO,*

*International Board on Books for Young People (IBBY),*

*Srinakharinwirot University,*

*Sukhothai Thammathirat Open University,*

*The National Library of Thailand,*

*Dr. Ronald Jobe, President, IBBY International*

*Dr. Wichit Srisa-an, the Permanent Secretary, Ministry of University Affairs,*

*Dr. Ekavidya Nathalang, Secretary General, Office of the National Cultural Council,*

*Assistant Professor Wipudh Sobhavong, the Dean of the Faculty of Humanities,*

*Srinakharinwirot University,*

*All resource persons,*

*All participants and observers,*

*The school children and their teachers who came to the opening ceremony and the*

*National Library,*

*Members of the Working Committee*

*and all friends.*

For the production of this report we would like to thank Ronald Lumsden, Panudda Boonpala, Mr. Sasaki, Director of Kamakura YMCA, Japan, and Stephen Wolfe

Report writer: Ms Panudda Boonpala

Editing and graphic design: Mr. Ronald Lumsden

Typesetting: Woof Woof Conceptuals, Japan

© THAI-IBBY 1991

For copies, please contact:

THAI-IBBY

Srinakharinwirot University

Sukhumvit Soi 23

Bangkok 10110, Thailand

Tel. (662) 258-4118 Fax (662) 258-4006

Content	Page
Once upon a time there was a story .....	2
Report Summary of the Seminar Office Bearers .....	5
Opening Address .....	9
Keynote Address : Reading for Humane Development .....	10
Reading Animation ... Why and How ? .....	13
Traditional Reading Animation .....	15
Reading Animation in the World of Technology .....	21
Successful Approaches to Reading Animation:	
The Portable Library Project .....	24
<u>Country Reports</u>	
Malaysia .....	31
Indonesia .....	37
Myanmar .....	39
Vietnam .....	42
Laos .....	46
Sri Lanka .....	47
Innovative Approaches to Reading Animation .....	51
Presentation of Reading Animation Methods	
Developed by the Participants .....	56
Evaluation .....	59
Recommendations .....	60
Closing remarks .....	62
Closing Ceremony .....	69
<u>Annexes</u> .....	71
Annex I - Seminar Proposal	
Annex II - Seminar Program	
Annex III - Members of the Organizing Committee	
Annex IV - Resource Persons	
Annex V - List of participants	
Annex VI - Evaluation sheet	

---

## Introduction



*"ONE VISHNUSHARMA,  
SHREWDLY GLEANING  
ALL WORDLY WISDOM'S  
INNER MEANING,  
IN THESE FIVE BOOKS THE  
CHARM COMPRESSES  
OF ALL SUCH BOOKS THE  
WORLD POSSESSES."  
From the  
PANCHATANTRA, one  
of the oldest stories in  
the world.*

# Once upon a time There was a story...

No one knew where or when it began. The original author had long since disappeared in the passage of time. Only the story remained. Academic persons speculated on possibilities as to the authorship of the story but these tended to develop into lengthy ballad-type explanations and inevitably became stories in them selves, some aspects of which were integrated into the original story and others were forgotten.

The story itself became longer and longer as more and more persons contributed and indeed the narrative was frequently interrupted by various characters who would perhaps begin, "this reminds me of a story..." Eventually the stories were collected into five main volumes and they came to be known as the Panchatantra stories, sometimes referred to as the Pentateuch.

During the long journeys to and from the points where the story was told, it would be retold and reinterpreted; further discussed until an overall concept developed. It had now come

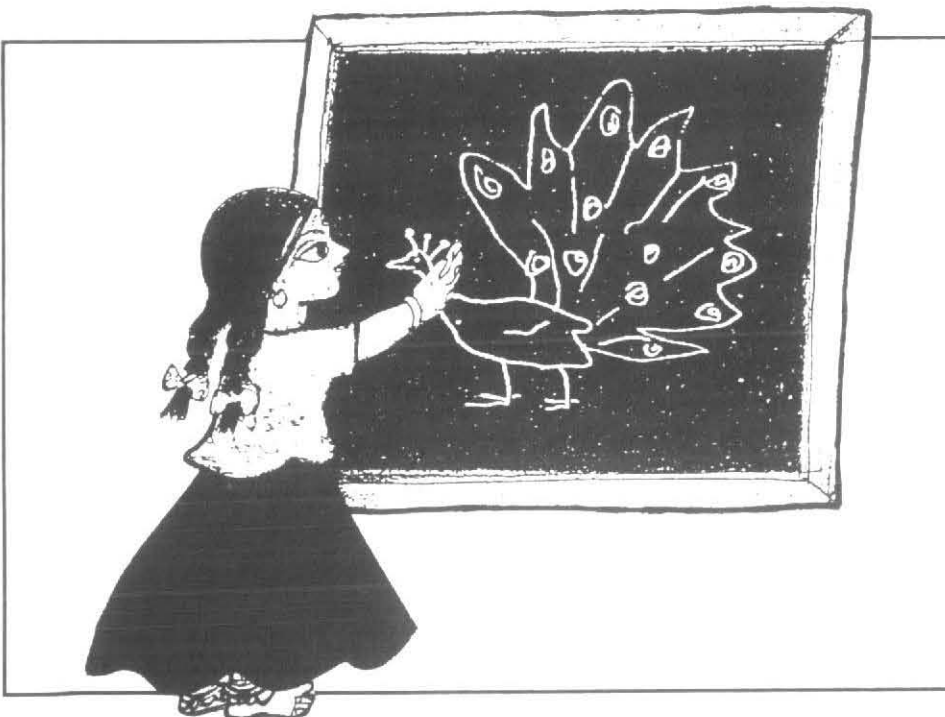
---

to be a massive epic told in the many ancient languages of the time and at all the points of The Old Silk Road and other trading routes, crossing from Europe to the Far East, so much so that a certain philosophy entered the narrative, known as 'Niti Shastra'. This term can be roughly translated as, "the wise conduct of life."

Western civilization must endure a certain shame in realizing that no precise equivalent of the term, 'Niti' is to be found in English, French, Latin or Greek. However 'Niti' is understood in many languages of South and South East Asia. Some considerable time and space would be required to explain in English what 'Niti' is, though the idea, once grasped, is clear, important and satisfying.

In the long history of the story and some have said that it originated in Kashmir some 2,000,000 years ago, although even at that time some parts were already ancient, few storytellers raised the question of the story's beginning, for it had long been realized that the story was their own - they were the story; they had become the characters in the story and the events seemed to unfold moment by moment as they put their thoughts into words. It was truly magical!

The large majority of the characters are animals who have the ability to speak, sometimes with dignity, wisdom and authority. Generally speaking, the five books are observations which are essentially Niti-shastra and to accommodate the enormous permutation of possibilities of understanding, a Framing device is employed.



---

## THE FRAMING DEVICE

A simple explanation of the Panchatantra Framing device might be as follows:

A goes with B on a long journey and on the way, some event occurs which inspires an observation and suggests the telling of an account or an experience which takes the form of a story. A, then proceeds to tell B the story.

The story which is told involves two characters whom we shall refer to as C and D. These characters may be involved in some activity which, for different reasons, involves a description of some event which happened at some previous time. This obviously necessitates the telling of a story. C then proceeds to tell D the story.

The story which is told may involve two different persons whom we shall call E and F. Again the situation is repeated and another story is told. When it reaches its close E and F reflect on the story and go on their way.

The E/F story being completed, we return to the characters C/D. D thanks C for telling the story and they consider aspects of it together and go on their way.

The C/D story being thus completed, we return to the beginning and the characters, A/B. B thanks A for the story which was told and they move on.

This is of course a simplification. In fact there may be numerous sideline stories and the situation can become a little complex at times. However fascination mounts as we consider the possibility of inter-related stories which appear at different times in the book, although this is hinted at only and not made completely clear. Given the multi-faceted vision of the concept of rebirth and the same or different characters meeting in different time zones, the reader may become absorbed to the extent he believes he is in fact part of the story himself. Hence the mystery of this myriad of stories and who knows...? Maybe there is no ending.



*From an introduction to an English edition of the Panchatantra by Arthur W. Ryder, 1925, retold by Ronald J. Lumsden, 1991.*

---

## Summary of the Report

THAI IBBY, in co-operation with the Faculty of Humanities of Srinakharinwirot University, hosted and organized a Sub-regional Seminar on Reading Animation as a contribution to the International Literacy Year 1990.

The seminar aimed to create an exchange of experiences among the reading animation activists and specialists; to identify and promote successful approaches and techniques already in use ; and to make preparations with regard to new advances in electronic media which can be used in reading promotion.

The seminar was attended by 19 participants and 13 observers. Participants were from Vietnam, Laos, Malaysia, Myanmar, Indonesia, Sri Lanka and Thailand. As for observers, they represented IBBY Sri Lanka (3), IBBY Japan (1), IBBY Indonesia (1), IBBY China (1), SIPAR Thailand (2), Bahai International Community (2), Japan Sotoshu Relief Committee (2) and the Department of Library Science, Srinakharinwirot University (1). The five day workshop/seminar was carried out with the support of 8 resource persons from Thailand, the President of IBBY International from Canada; and 8 secretariat members.

### DAY 1

The opening ceremony - The opening ceremony of the seminar was presided over by Dr. Wichit Srisa-an, Permanent Secretary, Ministry of University Affairs. Declaring the workshop seminar open, he opened dramatically a huge book, which was specially designed for the seminar. Gradually 10 children dressed as well-known book characters walked out from the book, while one character, the Piedpiper of Hamelin played a flute, the others offered flowers to all the distinguished guests and participants. As part of the opening ceremony, Dr. Ekavidya Nathalang, Secretary General, Office of the National Cultural Commission gave a keynote address. He stated the necessity of reading for humane development.

Election of Seminar Officers - The participants elected 4 officers, composed of chairperson, vice chairperson and 2 rapporteurs. The elected officers were Mrs. Dara Kanlaya from Laos, Mrs. Shamsul Kamariah Bte Hamzah from Malaysia, Mr. Arif B. Datoem from Indonesia and Ms. Ladda Hemtanon from Thailand.

*Lectures* - After the opening ceremony, the entire day was devoted for 3 lectures on the following topics:

- 
- Reading Animation...Why and How? By Dr. Ronald Jobe
  - Traditional Reading Animation By Professor Khun Ying Maenmas Chavalit and M.R. Saisingh Siributre
  - Reading Animation in a Technological World By Mr. Ronald Lumsden



After dinner, the participants got together for the cultural programs : singing & dancing. A traditional cultural presentation by the Department of Art & Culture of Srinakharinwirot University made the evening more lively.

### **DAY 2**

The second day began with the presentation and demonstration of the portable library project by Mrs. Somboon Singkamanan, Secretary General of THAI IBBY. The portable library project is considered to be one of the major successful approaches to reading animation. This was followed by country presentations sharing the various experiences existing in the sub region.

The Presentations were made by participants from Malaysia, Myanmar, Indonesia, Laos, Vietnam and Sri Lanka.

In the evening the participants exchanged their cultural performance similar to the first day. They entertained one another with songs and dances from their own countries.

### **DAY 3**

The 3rd day continued with the last presentation, on "Innovative Methods for Reading Animation by Ms. Bhusdee Navavichit and Asst. Prof. Onchuma Yuthawong.

*Workshop* - After the last presentation, participants were divided into five working groups with a mixture of various nationalities. The workshop was to develop the training material and prepared for the presentation to be taken place on the following day.

In the evening, participants were entertained by a traditional Thai puppet performance, "Hoon Lakorn Lek", depicting the story of Ramayana.



---

## DAY 4

The participants went to the National Library to try out their methods in reading animation, which was developed during the workshop. The try out was conducted in 2 sessions, in the National Library Auditorium, in front of 200 Thai primary school students. The presentations of the 5 groups were as follows;

### *Group 1*

Technique: story telling with dramatization.

Story: I don't want to be a buffalo.

### *Group 2*

Technique: narration with variation of voice and audience's participation

Story: Puss in Boots.

### *Group 3*

Technique: matching game, sound game, story telling, giving away the materials used in the story telling to the children

Story: Tail of the Dragon

### *Group 4*

Technique: Story telling with finger shadow and dramatization

Story: The dogs, donkeys and goats crossing the bridge

### *Group 5*

Technique: story reading accompanied by drawing.

Story: The Star Fish

The day ended with great success. Participants were then hosted a dinner cruise along the Chao Praya River.



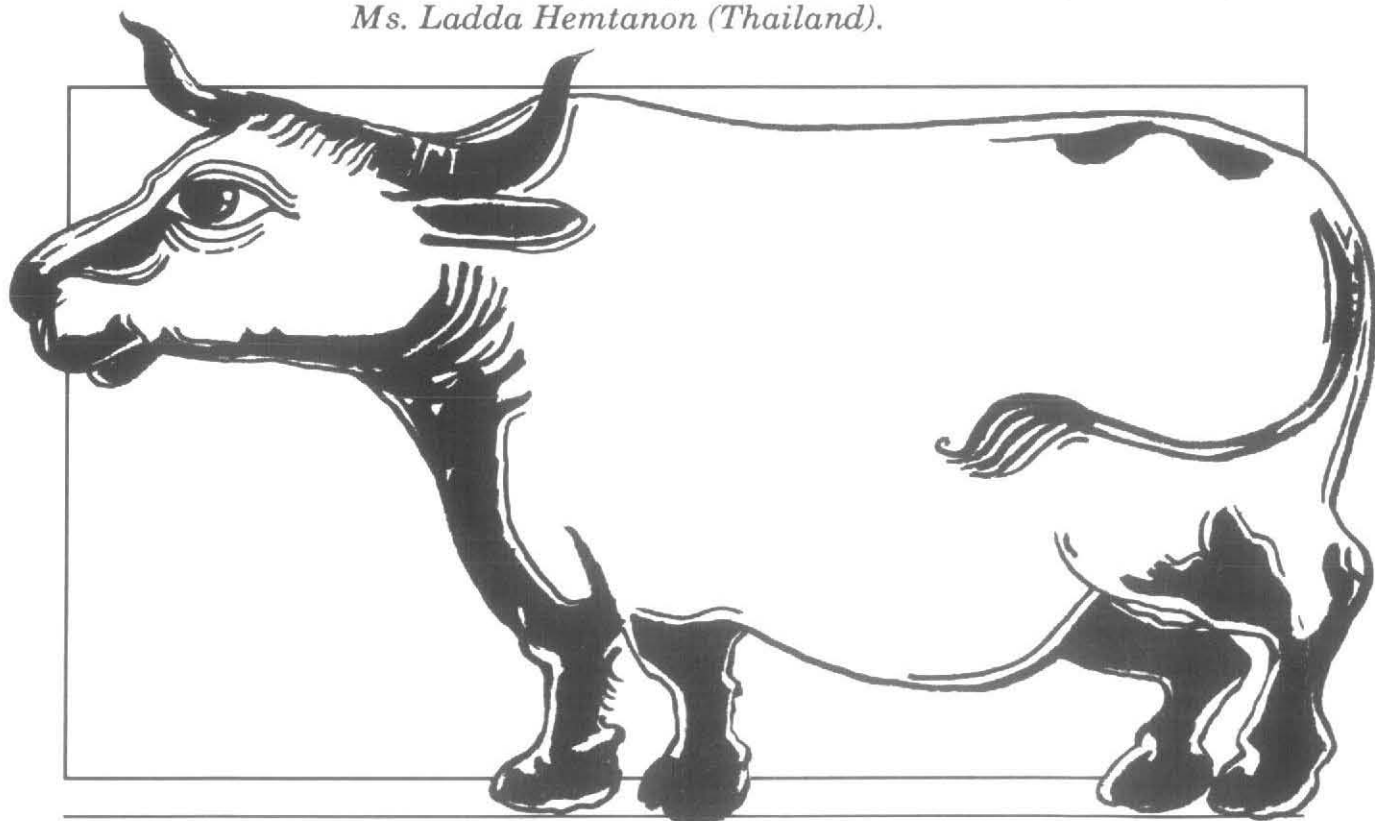
---

## DAY 5

When the seminar came to a conclusion, participants put forward suggestions and recommendations concerning future co-operation in the area of reading animation in the sub-region. Suggestions and conclusions included a continuation of workshops/seminars of this kind in the future; a forum to communicate, share experiences, new approaches, resources through newsletter; translations of children's books in the sub-region; giving awards to children's book authors in the sub-region; the necessity to develop various methods of reading animation in order to compete with media that distract the children's interest from books etc..

*Closing ceremony* - Closing remarks were given by the representatives of the resource persons, the representative of international and local participants, the representative of observers, the representative of the three national sections of IBBY namely Japan, Indonesia, Sri Lanka and the President of IBBY. Somboon Singkamanan as the director of the seminar then gave a closing speech and drew attention to the seminar's closing moments. Participants were asked to stand in a circle, holding and pressing each other's hand. It was an expression of friendship, a sharing of strength, co-operation and commitment in reading animation.

*By Mrs. Dara Kanlaya (Laos), Mrs. Shamsul Kamariah Bte Hamshah (Malaysia), Mr. Arif B. Datoem (Indonesia) and Ms. Ladda Hemtanon (Thailand).*



---

## **Opening Address** *by Dr. Wichit Srisa-an*

**Dean, Faculty of Humanities, Srinakharinwirot University, The President of the International Board on Books for Young People (IBBY), UNESCO Representatives, Honoured Guests, Distinguished participants, Ladies and Gentlemen:**



I regard this as one of the greatest opportunities for me to be among international scholars and participants of the sub regional seminar on reading animation today. It is quite a great honour to preside over the opening ceremony.

Reading is important for everybody in order to cope with new knowledge in the changing world of the technological age. Its importance and necessity will hopefully continue to increase in the years to come. However, the number of those who know how to read but do not read enough is also increasing. There are still some people, young and old, who cannot get access to reading activities and reading programmes at all, and some people who are able to read do not get access to such activities and programmes, but in a dissatisfactory degree of readership. They neither have much initial interest nor lasting interest in books and reading. The reading habit has to be built up and promoted from an early age.

Accordingly, reading activities that can stir up interest in reading and cultivate a lasting interest in books, depend on people like you, who are present here in this auditorium, to help in providing young people, in Asia and elsewhere, with easy access to books and the encouragement to make them read with enjoyment and animation.

I hope this seminar will be carried on successfully. It will provide you with great opportunities to exchange ideas and experiences among the participants and resource persons and achieve the objectives as planned. I sincerely hope that you discover new ideas in reading animation and bring them for use in your own countries.

I wish you all success. And for those participants, as well as resource persons from our neighboring countries and overseas, I wish you all a happy stay in Thailand and a safe, pleasant journey back home after the seminar.

Finally, I would like to thank all parties concerned who contributed their assistance and cooperation. I would like to thank UNESCO on behalf of all participants for granting the funds for the seminar. Also, I would like to thank all resource persons and the organizing committee of the seminar.

I now declare the sub regional seminar on reading animation open.

*Wichit Srisa-an*

*Dr. Wichit Srisa-an  
The Permanent Secretary, Ministry of University Affairs*



by Dr. Ekavidya  
Nathalang

## Keynote Address

### *Reading for Humane Development*

The present state of the reading world is an explosion of knowledge. As Alven Toffler (1990) wrote, "It comes as a shock that all of us had ancestors who were illiterate. Simply to read was a fantastic achievement in the ancient world".

Many of the simplest skills taken for granted today are the product of centuries and millennia of accumulative cultural development. Knowledge from China, India, Arabs as well as from the West, are relied on by today's people. Exceptional moments in history have caused the advance of knowledge to smash through the old barriers. The most important of these break-throughs has been the invention of new tools for thinking and communication, namely the alphabet and in over a century, the computer. With these forms of communication we are totally reopening the production and distribution of knowledge and the symbols used for communication it. What does this mean? It means that we are creating new networks of knowledge. We are inter-relating data in increasing directions, giving them context and thus forming assembling chunks of information into larger and more complex models; the architectures of knowledge. None of this implies that the data is correct, true nor the knowledge is wise. But it does imply vast change in the way we see the world, create wealth and exercise power.

Knowledge, in principle, is exhaustible and is the ultimate substitute..... Knowledge becomes the central resource of the advanced economy. And as these take place its values soar. For this reason, as we will see next, 'info-wars' struggling for the centre of knowledge, are breaking out every where."

Today, reading is almost replaced by watching television. The question is what kind of skills are needed beyond sheer reading? This is where reading animation become very important. Various techniques, eg. listening, acting, drama, puppet shows, story telling, etc. can be applied.

What is the final goal of reading? Reading aims to create a creative and lasting reading habit which is the key to the knowledge and wisdom above referred to.

---

Humaneness is very much needed in our society, as people today are very much conditioned to the 'rat race' syndrome. We see rough competition to win, bitterness, frustration, antagonism, violence, drug addiction etc.

It is not only the 'how' to make good choice of techniques that is important to form a lasting reading habit, but also the 'what' to read. It is essential to introduce proper reading material in order to foster 'humane development'. To counter balance a rush towards reading 'info-oriented' material as a means to an end. This is not 'humane development'.

For the "young" (children), there are a wide range of suitable stories namely, the Anderson stories, Grim's tales, Aesop folk tales, Totochan, IQ. Sang; or simple poems as well as short stories.

For the "young" (adolescent), with some lessons about good and bad things in life, it would be relevant to introduce excerpts from literature and increasingly sophisticated reading material. The excerpts on *Joy and Sorrow* by Kahlil Gibran (1955) is an example.

*Your joy is your sorrow unmasked and the selfsame well from which your laughter rises was oftentimes filled with your tears. And how else can it be?*

*The deeper that sorrow carves into your being, the more joy you can contain.*

*Is not the cup that holds your life the very cup that was burnt in the potter's oven?*

*And is not the lute that soothes your spirit, the very wood that was hollowed with knives?*

*When you are joyous, look deep into your heart and you shall find it is only that which has given your sorrow that is giving you joy.*

*When you are sorrowful look again in your heart and you shall see that in truth you are weeping for that which has been your delight.*

*Some of you say 'joy is greater than sorrow' and others say 'sorrow is the greater'.*

*But I say to you, they are inseparable. Together they came, and when one sit alone with you at your board, remember that the other is asleep upon your bed.*

---

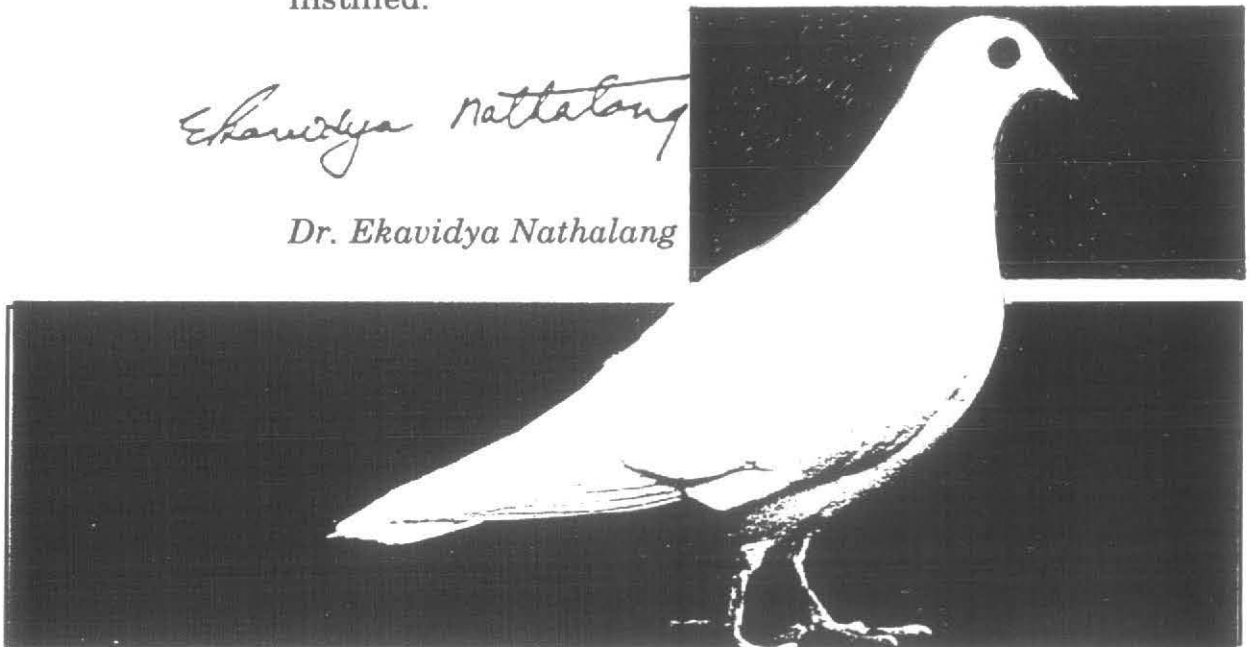
At the later stage (high school level) we can introduce reading material that is exotic, extra ordinary and unique which can help young people get rid of boredom, such as stories written by Lao Tzu, Rabindanath Tagore, Keats, Sheely, Kukrith etc. An example is a poem written by Lao Tzu in *The Way of Life*.

*Those who know do not tell,  
Those who tell do not know.  
Not to set the tongue loose  
but to curb it.  
Not to have edges that catch  
but to remain  
untangled  
unblinded  
unconfused  
is to find balance,  
and he who holds balance,  
beyond sway of love or hate,  
beyond reach of profit or loss  
beyond care of praise or blame  
has attained the highest port in the world.*

Why it is necessary to introduce different kinds of reading material to young people of various age groups? Books as a mean of development for young people must be in accordance with their maturity. In this regard I happen to agree with Jerome Bruner who said that "Any subject can be taught to anybody after the early stage of development, if it is properly instilled.

*Ekavidya Nathalang*

*Dr. Ekavidya Nathalang*



---

## What Did You Do Today?

READING ANIMATION—WHY AND HOW BY RONALD JOBE

Story telling is part of human social behaviour. We all have a story to tell; we are all story tellers. The child, when arriving home from school, will have much to say about the day, the big wide wonderful world; events and ideas that must be expressed. Parents want to know about this; they want to listen. At the appropriate time, the question pops up, “What did you do today?” and so the story begins.

*Make books  
available*

Literature is composed of stories. All kinds of stories! Some are traditional and have been handed down from generation to generation. Some are fantastic - things that could have happened to us. Whatever the subject, the style, the story is a door open to us. We enter. We become the story and it accordingly becomes our own story.

*Make time  
to read*

Today, in our modern world, there are many distractions for young people; TV, video, comic books, computer games. These attractive distractions draw our attention with their fast-paced action, violence and adventure. They provide instant and superficial pleasure; an escape for as long as it lasts. These high powered distractions compete with literature for the attention of young people and often they win the game. As a result, children don't want to read. They are able to but they choose otherwise. If literature is to succeed over the distractions, the book must be made to come alive for the children. A story read aloud to a child by an adult or reading animator, having all the inherent skills of the archetypal 'story-teller', is of immense value.

*Reading  
aloud*

The reading animator's responsibility is to present or share the book with as great an intensity of expression, be it adventure, sadness or romance, as that which is to be found in the distractions. There is no life in the computer game, the video but the book becomes a living thing in the hands of a skillful animator. Reading animation brings life to literature. The provision of opportunities for children to experience literature is a necessity.

We expect and want our children to read but let us consider: How important is reading to ourselves? If we are to expect children to develop a love of reading, we must show them proof of our own love of reading. We must be seen reading for our own interest. We should talk about things we have read ourselves. We, as librarians and teachers, must become models for the children to follow. We must be readers if we want to be teachers of reading or to share the love of books.

Why do we read? Is it for information? Is it an escape, enjoyment or a pursuit of our own interests? What is it? The process is the same for all persons but how similar are our own interests to those of the children we are teaching to read? We must focus on this. If we can understand what it is that motivates us to read, we will become all the more skillful motivators for children to read.



There are three things which we must do to encourage the children to read:

- **Make books available.**
- **Make time to read.** Provide for reading breaks in class-time. U.S.S.R. - Uninterrupted Sustained Silent Reading. D.E.A.R. - Drop Everything And Read.
- **Reading aloud.** The most important thing a teacher can do is to read aloud to the children. Children have a greater listening vocabulary than a reading or writing vocabulary.

Literature makes a great impact when it is read aloud. It allows for discussion, conflict resolution and social interaction. We all remember what was read to us as children. Through hearing stories read aloud we become one with the characters contained in the story. We see with their eyes hear with their ears and walk in their shoes. Children thus experience the emotions of others, are themselves humanized and become more sensitive to the feelings and rights of others as a result of reading.



©1974 Fiona Garrick (illustrations)



---

# Traditional Reading Animation

By *Khun Ying Maenmas Chavalit*



Traditionally, if we wanted to know something we would ask somebody who knew. Now we have to teach ourselves about the written word.

Reading animation has been handed down from generation to generation. It was deemed necessary by those who appreciate the value of reading. It was necessary because of the difficulty in learning alphabets and in acquiring reading skills where written or printed materials were scarce and treated as valuable objects.

Traditional reading animators were elder members of the family; members of religious institutions; professional, amateurs, singers or musicians.

Traditionally methods of reading animation were used to narrate stories or to teach concepts written in books. Many narrators, singers or story tellers were in fact, not able to read nor write, but had the mental capacity to learn the spoken word and create verbal works, which later were written down.

Traditional methods used for reading animation can be categorized as the following:

- **Reading aloud** - This is an introduction to the reading concept; preparation for reading readiness and literacy for both children and adults.

Singing lullabies will help the child to get used to words. Later they are taught to chant nursery rhymes and verses accompanying games. They are told stories. All these stimulate the children's interest in their environment, accelerate their curiosity to learn new things, to ask questions and to look for answers.

For children at an early age, reading aloud with voiced words, photographs, illustrations, some written words and images will familiarize them with the pleasure derived from books and help develop the reading habit.

In the past, reading aloud rarely led to reading, though

---

it helped in the child's growth and development, this was because of an absence of reading materials and the fact that reading was considered as being part of the elite group in society only.

- **Animated reading** - In general an animator reads aloud from manuscripts for the purpose of linking spoken words to written words in sight, sound, images feelings etc. and passed on to an audience by means of voiced words.

For example, in the old days grandparents taught children alphabets with a monotone voice. Asians have different styles of reading with a monotone voice, poetic chanting etc. Within the family, adults read to the children, children read to the adult.

- **Dramatization** - Making written words heard, seen and heard with body gestures and voiced words. This was supplemented by stimulating effects such as music, scenario, equipment and graphic images. Classical stories, eg. the Ramayana is very common story in Asia. Dramatization sometimes instead of using human actors, carved puppets were used eg. Wayang, Nang Talung, Hun Krabok etc..

In the past it was performed without any lights or microphones with or without the stage. If there was any light, it was from kerosene lamps.

- **Demonstration** - A technique used in connection with retrieving facts or knowledge on how to do things. Traditionally learning how to do things was mainly through observation, asking questions by the learners and explanation by teachers or the master. For example, the teacher demonstrated how to make medicine from medicinal plants, how to construct buildings, how to carve puppets with verbal explanation. In most cases teachers did not feel it necessary to teach the reading of the text to their students or apprentices.

Demonstration techniques can be used in the functional approach in reading that caters for special groups of the audience. For example, the Thai Library Association has been running a pilot project on integrating library and information services to community development.

In conclusion, the development of reading habits will take a long time. The books are not so available in many countries and it is our job to carry on what we have been given by our forefathers. Producing more books and the application of traditional approaches are a necessity.

*The term Khun Ying refers to a title conferred by the King of Thailand to the author, Maenmas Chavalit, and is the equivalent of the English title "Lady".*

---

## Traditional Reading Animation: Reading Stories to Children

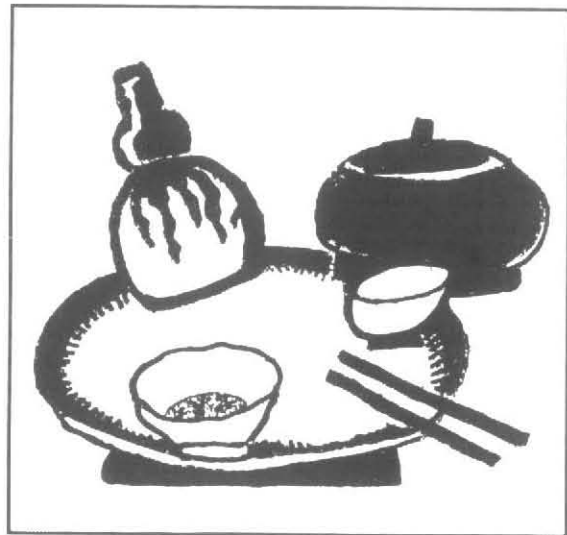
*By Mom Rajawong Saisingh Siributr*

I am not a good story teller, and have never been one. But I love reading stories and books to children. This may be because of my past position as a broadcaster. When the Ministry of Education set up its radio station 37 years ago, I became an announcer and also a Children's Programme presenter. It was then that I found out I enjoyed reading aloud, especially reading stories to children. If I may be a little boastful, I actually became very good. Everybody thought I had a knack with children. Whenever there were programmes connected with children, such as Inter-school Quiz Programmes, children's debates, I would be asked to be the presenter of those programmes. Later, when the Ministry of Education had monthly Children's programmes on television, I was again made the presenter. Of course that was 30 years ago. The part I enjoyed most in the programmes was reading stories to children.

To be a really good story teller I think one has to be truly gifted. I have an elder sister who is a wonderful storyteller. I enjoy listening to her even today. Archan Somboon is another such person! She enjoys telling stories so much that she gets so excited and her voice gets louder and louder. You can't help but be carried away with her.

However, to be a good reader of stories or books, you don't have to be gifted at all. You don't have to make props, or puppets or use any kind of equipment or machines. You need only a book and the wish and the will to make children happy and enjoy listening to you, that's all. Children will enjoy them if you could make the stories come alive for them.

I began reading to my children when they were quite young. Of course when they were 1 or 2 years old it was more of a talking and looking at pictures. Later, it was telling stories until they were 5 or 6. After that the reading began until they were 11 or 12. By reading to them at bedtime they got to know many good books and began to form their reading habits also. Because most of the time, they got so interested in the stories,





they could not wait until bedtime for the next installment, but would get to the book themselves when they had time.

Have you seen the book? “I don’t want to be a buffalo” written by Dr. Saisuree Chutikul, who is presently a Cabinet Minister, fighting for the rights of women and children. She wrote this story for her children about 20 years ago, when there were very few Children’s books in Thai. But it was published only 2 years ago. It’s beautifully illustrated by Prof. Saengaroon Ratakasikorn, a lecturer and architect by profession. It is my current favorite children’s book. It is in Thai of course, but I took the liberty of translating the texts into English, so that I could read it to you today and it is entitled *I don’t want to be a buffalo*.

Thinking back to my childhood, I was living with my grandmother. There were hardly any children’s books in Thai. My grandmother would tell me stories from Jataka tales and also Grimm’s Fairy tales. I also read Thai tales such as “The Golden Goby”, “Snow Noi Ruen Ngam” which I didn’t like much. They were in the same vein as the Grimm’s Fairy tales, with cruel step-mother, step- sisters and horrid maid servant. The heroine had to suffer so much before she

could live happily ever after.

It wasn’t until I went to England to live with my parents after the second World War that I got to know children’s books in English. As soon as I was able to understand the language I devoured all children’s books I could lay my hands on. It was then that I knew Hans Christian Andersen’s tales. How different they were from Grimm’s tales. My favourite is still “The Ugly Duckling”. “The Little Mermaid” is so hauntingly sad. “The Princess and the Swineherd “ are a bit absurd. Perhaps Andersen didn’t think much of princesses. “The Nightingale” is a lovely story too. There are many more touching stories. But one of the nicest is “What the Old Man Does Is Always Right”.

I hope I have not wasted your time. I only wanted to show you that it is easy to be a good reader of stories and books to children. It is just as effective as using other kinds of reading animation. You can get the children interested in books if you can make the books and stories come alive for them.

*The term Mom Rajawong, which precedes the author’s name, refers to a rank related to the Royal Family of Thailand.*

---

# I Don't Want to be a Buffalo

by Saisuree Chutikul

A long time ago, not very far from Khon Kaen, there was a Buffalo. It was owned by a farmer and helped him to plough the rice fields.

Although the work was hard and most of the time quite tedious, the Buffalo was reasonably happy. He loved the smell of the earth after the rain. He worked hard and served his owner most loyally

Then one day, as he was rolling in the cool muddy ditch, he suddenly thought to himself that he wanted a better life. He looked around and saw a group of people passing by. A thought occurred to him:

"I don't want to be a Buffalo, I want to be a man! I'll go and live like a man, eat like a man, think like a man, work like a man and have fun like a man. Yes, why not! I'll go and live among them and then perhaps I'll have a more civilized life."

After he had made his decision, he threw off his Buffalo being, said goodbye to the farmer and walked away towards the village. His life as a man had begun.

He ate like a man, slept like a man, talked like a man, walked like a man, dressed like a man, worked like a man and spent most of his time socializing with men.

After a while, he found out that there was one thing he could not do. He could not have fun like a man - that is to say - he could not feel the total pleasure of fun, smile and laugh like a man or what we call in Thai "SANUK". However hard he tried, he could not feel "SANUK". He could not smile, in fact he hadn't smiled even once since he began living like a man.

He saw many doctors. He talked to many people. He even went to see his buffalo friends but nobody could help him. He simply could not smile.

So one day he thought of his dear friend the Monkey and paid him a visit. The Monkey danced for his friend, performed many tricks and made funny faces - faces that had always made people roar with laughter ... but the Buffalo did not laugh.

The Monkey was at his wit's end so he took the Buffalo to see the Birds, hoping that the song of the Birds would gladden the Buffalo's heart and make him happy.

The Birds tried to perform many spectacular flying-stunts from one branch to another, sang in low notes and high notes, imitated strange noises and sang most sweetly and joyfully but the Buffalo did not even smile.

The Birds did not know what to do so they took the Buffalo to see the Worm. When they arrived the Worm thought the Birds had come to eat him and he tried to hide himself. The Birds called out, "Don't

---

go away Worm! We've come to ask for your help. Our Buffalo friend here hasn't been able to smile for months. It's a very serious situation. Please help him."

The Worm said, "All right but Buffalo, You must do exactly as I tell you and don't ask too many questions!" The Buffalo agreed.

The Worm told the Buffalo to follow him but said that it would take them rather a long time as he was able to move only very slowly.

And, yes, it did. It took them nearly the whole day.

The Worm led the Buffalo and the Birds to a large ditch. He crept slowly until he had nearly reached the water. The Buffalo followed until his legs were in the soft mud.

He suddenly had a strange feeling. The mud was cool. The water that reached his feet was wondrously cool. The Buffalo walked further into the ditch where the water was deeper.

He sank into the water and rolled in the mud. He did not care if his clothes got dirty or his face was splashed with mud. He rolled about until he was muddy all over.

"Isn't this wonderful!

Isn't this fun!

Isn't this SANUK!"

He shouted with joy. He laughed and laughed until he was quite out of breath. The Monkey, the Birds and the Worm laughed with him. Then they called out to the Buffalo to go home.

"Home? What home?" The Buffalo asked. He went on very proudly, "My home is here, my home is right here!"

The Buffalo then got up to eat the grass by the ditch. He had never felt so happy and content before in all his life.

*The term "SANUK" is the Thai translation of "Joy."*



# Reading in the Technological World

by Ronald Lumsden

I am a foreigner living in Japan. It is not possible here to speak of the rich, tradition of literature and story-telling in Japan and there is no doubt that these are of immense value. Much of the ancient Japanese culture seems to have become irrelevant, a pleasant anachronism attractive only to tourists and those who care to remember the beauties of Japan's history.

This is the modern world and we are surrounded by examples of technology in every-day life. The younger generation in Japan today have been practically brought up with Facsimile Machines, Computer Modems, Satellite TV etc. The majority of these young people simply cannot imagine a society without such technology. They have not the slightest idea of a life based on reading for information, far less the concept of 'a love of books'.

## MANGA

Their thirst for the printed page is satisfied by 'Manga', massive comic books, as thick as telephone directories, printed on low quality pulp paper and frequently depicting violence, obscenity or science fiction fantasy. These books are skimmed through and when finished, discarded in the trash bins where they are later collected for recycling.

Over 5 billion books and magazines were produced in Japan in 1984 (Frederik L. Schodt

"The World of Japanese Comics"), making it one of the world's

most print-saturated nations.

But 27 percent of this total, or roughly 1.38 billion, were Manga comics in magazine and book form.

As some enterprising reporters have discovered,

Japan now uses more paper for

its comics than it does for its toilet paper. Manga is read by almost everyone in Japan, boys, girls and adults. Pornographic Manga is freely available on book shelves and teenagers can be



WEEKLY  
漫画

アクション

次号

11月26日  
火曜日  
発売!!

特別  
定価  
250円



seen crowded around the book shops where they are allowed to browse as long as they wish.

Some may defend the availability of Manga on the basis that Japanese people work so hard and for such long hours, involved in repetitive tasks with rows of figures or seated in front of computer monitors, that they have to have some form of 'escape'. My own feeling is that it is a non-human spectre I see standing on the morning train; a teenager wearing totally black sunglasses to eliminate eye-contact, with ear-inserted speakers to listen to his portable 'Walkman' cassette player thus eliminating any sound contact with the outside world and head plunged into a particularly vicious Manga of flesh ripping and blood curdling onomatopoeia.

Perhaps the case of Japan is different from the rest of the world. Here we find a particular social order that is unique. Most employees stay with the same company for their entire lives and there is a certain kind of stability to be found in this country. Japan has the lowest crime rate in the world. It is a mystery to me but who knows? Maybe these Manga comics have some peculiar therapeutic value.

One thing that disturbs me however is that translations of Manga are becoming available in other countries. Clandestine republications they could be, but recently I came across a familiar Japanese Manga that had been photographically reversed by the printer (in order to overcome the problem of Japanese books reading from back to front) and the script translated into Thai. In my opinion these imported Manga, available in countries that are without the tradition of social order that is unique to Japan, not only distract children from reading books but also may be a very harmful psychological and emotional influence.



## THE ABUSE OF TECHNOLOGY

Although some may say that the Japanese way is 'modernism' and an example of the future of the world, I cannot agree that by itself 'High-Tech' is the answer. The technological world is some considerable threat to the literary tradition and is slowly and steadily rendering the written word obsolete. These Fax Machines, Modems and Satellites may be able to beam messages around the world instantly but what has yet to be developed is the human factor and that cannot be created by machine, nor can it be created by Man alone.

The Age of Communication, so often referred to, is simply communication between machines and encourages humans to adapt to the uniformity of the technology mode; an ideal way of ordering society perhaps but a death to creativity and the free spirit. This is perhaps a criticism of the Japanese way of life which appears to lend itself so easily to an 'automatic' standardized response to situations and again it should be said that within Japan itself, the system seems to work well. However the use of these facile tools could be seen as an abuse of technology and elsewhere in the world, particularly in developing countries, the imported 'Japanese Way' could be destructive.

## THE VOICE

So it's up to those of us who care about the written word and spoken human communication to raise our voices in opposition to the machines that can render a facsimile of life but without the essence or "Rasam" that is known in Ancient Sanskrit and this is the main reason I present my observations to you in this report.

In conclusion, let me say that I am a human being. I have had many experiences in the world of communication because partly of being a professional teacher of the deaf. For the last ten years I have lived in different parts of Asia and worked in various schools and institutions. There is not time here to tell you all but let me give you one last observation

In all countries, The Middle East, India, Thailand, Malaysia, Hong Kong and now Japan, over the last ten years or so, I have noticed one common factor. In early education, the teacher is always right and the student is always wrong. It is also a social attitude, instilled in the children by their parents from infancy that children have to listen to teachers.





In most school situations, class is like a lecture. The teacher dictates and the students listen (or try to stay awake). In such circumstances, inter-student/teacher dialogue is almost completely impossible. When I consider the theme of this seminar: Reading Animation, it would seem to be an immense task for those of you here to initiate reading animation activities in your own countries without breaking this wall between teacher and student. We must try to be aware that the students have a 'voice' and it may be some considerable voice; so much so that your superiors at home may be a little unwilling to promote reading animation sessions in your classrooms for fear of creating social change in future generations. All that I can say here is to remind you that if the teacher 'dictatorship' situation continues, rather than the free creative spirit referred to earlier, who knows? in a few decades when the technological world finally arrives to your remote villages and townships, you may find that the population has become a vast horde of non-thinking, blind, deaf and dumb readers of Manga comic books.

## Successful Approaches to Reading Animation: The Portable Library Project

by Archarn Somboon Singkamanan

### THE LONG AND WINDING ROAD

**A** step on the road and our journey began. In 1979 it was an idea.

There was an immediate need, 'a book hunger' amongst the children of rural Thailand. A small group of lecturers from Srinakharinwirot University, Thailand set out to satisfy that need. CREDA was formed, the idea became a reality and off we went.

We were to travel in remote districts bringing the necessary food for 'the book hunger'. After a short distance on the road however, we realized there would be no end to the satisfaction provided by the books we brought. There would always be a hunger for more. We went on with our journey therefore with joy in our hearts.

By the time 1980 came around we found that our original intention, to bring books to children and to bring children to books, required further developing. More schools, here and



---

there, and libraries in far-flung areas of rural Thailand were requesting the books and advice on how to “bring the books to life”. The portable library came into being as a result of these requests.

“Necessity is the mother of invention” so goes the expression. We found that to meet the demands in so many places at the same time and having few volunteer staff able to travel, we had to send in advance the display book box we normally carried on our journeys. From this a special book box was designed together with notes and advice on the use of books.

These wooden boxes, about the size of a large suitcase contain 200-250 books and when opened, function as a display unit complete with book shelves. The open box can be placed in any quiet corner, even under shady trees, conducive to contemplative reading activities. At the end of the day the books are returned, the box closed and all made secure, ready for the next day.

Journeying over the highways and bye-ways of Thailand, we have discovered many good hearted friends. Some persons already have the ability and knowledge to guide the children in their reading and others require advice on how to bring the books to life. We seek the assistance of those who have the knowledge to show the others who may need help. In addition we offer points of guidance from our accumulated experience.

On the roads we have traveled it has become clear that the book boxes seem to generate an interest of their own. Adults as well as children feel the urge to become involved. In this way it is possible to find new animators, new locations at each point on our journey and directions extend accordingly.

The natural growth of this project has been such that we now find ourselves increasingly in the position of handing over complete responsibility to the local animators themselves. When we meet, we share experiences and problems together. We exchange ideas and encourage each other. Many of us are University lecturers, we therefore share our knowledge with our students and encourage them to go on with reading animation activities with the children in their own localities.

Aside from building up a network in Thailand we are developing relations with some neighboring countries such as Laos and others. Some thirteen years have passed since we started out on the road. We began in a small way and we hope to continue in a small way. The tiny flowers planted in 1979



ได้อ่านหนังสือที่เหมือนมีป่าเป็น

have not led to a growth of larger flowers but rather to a myriad of other tiny flowers, varying in hue from one to the other. This is how we wish to go on.

In the central region we concentrate on Primary schools in Bangkok and the nearby provinces. We also work with other organizations who are involved with special groups of children such as slum children, street children and others. In the Northern regions we have expanded to include ethnic minority groups such as Tribal children with the cooperation of the Chiang Mai Royal Project. In the North East we work with children in remote areas, public libraries, hospitals, Juvenile Delinquency Centres, Temple schools and others. In the South we work in a similar way with our activities in the North but also including children in public welfare orphanages.

Thailand is a developing country. The developing of ideas is a continuous process. In the mind of the child this developing leads to knowledge and ultimately the passing on of this to future generations. There is no state or condition which could be described as 'developed' nor is there any final 'development'. One idea leads to another. The story goes on and the road may have no ending. We go on with our journey and continue to find new and exciting directions. There is no doubt that one day our paths will cross. We look forward to that time; we will meet you there!

Mrs. Somboon then demonstrated a reading animation technique by using the story called, "Elephants Never Jump" by Violet Easton.

ANIMALS  
IN THE  
ANIMAL'S  
VILLAGE  
LOVE TO  
PLAY A  
GAME  
CALLED  
MAKING  
EACH  
OTHER...

.....  
Grocer Badger was adding up Mrs. Sheep's bill. "Three and three are six, and two make BOO!" and the "BOO!" he shouted at the top of his voice. Poor Mrs. Sheep nearly jumped out of her skin. Mrs. Goose, who was waiting to be served, jumped almost to the ceiling, and Grocer Badger laughed and laughed.

"That is the third time I have made you jump this week!" he said.

Benjamin Leopard leaped out of the bushes wearing a terrible mask and he roared a terrible

# JUMP

roar. Mrs Pig jumped right up into the washing. Mr Pig jumped out of the deckchair and spilt his tea. Benjamin Leopard laughed even louder than Grocer Badger.

One day the elephant came to live in the village. The animals were saying hello when the cow shouted.

"BOO!" and made the lion jump.

"Don't you mean moo?" frowned the elephant.

"It is a game we play" giggled Mrs. Pig.

"Oh!" said the elephant, "Well, elephants never jump."

"Never jump?", gasped the animals.

"Never," said the elephant.

"There are two things that elephants never do: they never jump and they never forget."

That made the animals very excited and as soon as the elephant was out of earshot they agreed to have a competition to see who could make the elephant jump.

The next day the elephant was out walking when, with a roar, the lion sprang behind the rock. The roar made Sally Goat jump from where she was hiding, also waiting to shout, "BOO!"

"Are you alright?" the elephant asked the lion.

"Yes, Thank you," said the lion looking embarrassed.

"Actually I was trying to make you jump."

"I told you," said the elephant. "Elephants never jump."

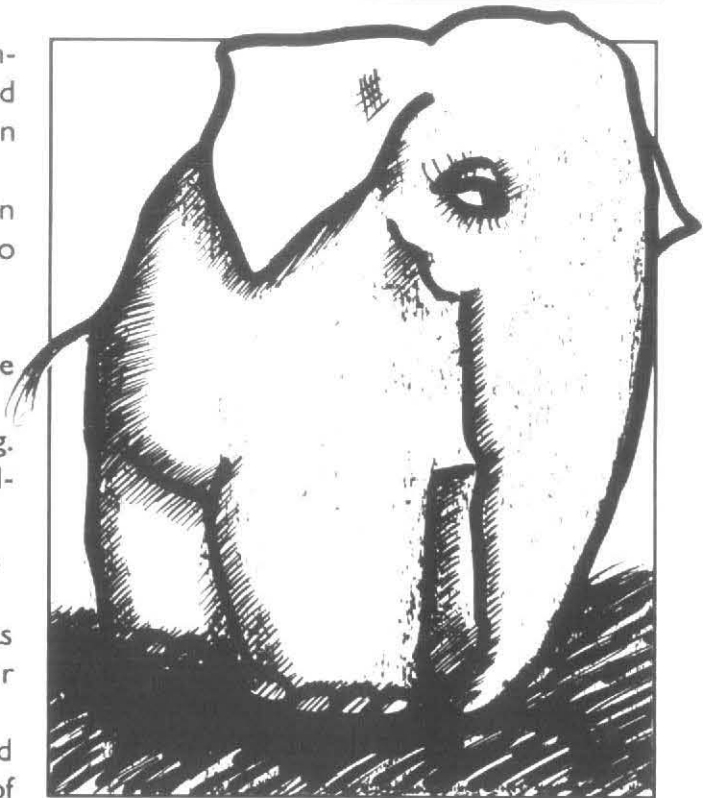
For the next few days it was one thing after the another as the animals tried to make the elephant jump.

"Please," said Grocer Badger. "No tricks in the shop. If he jumps in here it will be a disaster."

The animals no longer tried to make each other jump. It had to be the elephant or nothing, and it wasn't just in the daytime that they tried.

Two chickens tried during night time but the elephant said, "Elephants never jump," the chickens felt very silly.

Gradually, as the animals could think of no new tricks to try, the days became peaceful. On one of these peaceful days the elephant and some other animals were having a picnic near the river. Tea was almost ready when a loud "HELP!" came from the water. The tiger twins had found a boat to play in but the mooring rope had come undone. The animals ran to the river to see the boat drifting faster and faster downstream. It was now closer to the other side of the river so that even the long trunk of the elephant could not reach it.



---

While the others headed for the bridge the elephant ran away from the river, stopped, turned and then ran back to the river at full speed. Then, with a fantastic jump, he went high in the air and landed on the other side of the water. Stretching out his trunk he pulled the boat with the twins safety up on the river bank.

When the other animals arrived they found the twins safe and sound with the elephant.

"How did you get here?" gasped Grocer Badger.

"He jumped, he jumped!" said the twins excitedly.

"We have won the competition. We have made him jump."

"But," said the lion, "you said elephants never jump."

"I know, said the elephant shyly. "But I forgot".

While reading, Somboon made loud noises for exciting words or shouts, and paused to let the audience say the key sentence "Elephants never jump".

After reading, the participants were asked to sing an elephant song:

One elephant went out one day  
Upon a spider's web to play  
She thought it's such a tremendous fun,  
So, she called for another elephant to come.

Two elephant went out one day,  
Upon a spider's web to play, etc., etc.

Somboon also shared her experiences using the Elephant book she used with children. She showed that it could lead to other activities such as drawing elephants, drawing competitions, hold discussions about elephants, telling other stories about elephants, making elephants by cutting paper, teaching mottos related to elephants, etc.

Drawing pictures is another good method. Book some-time are very small and scarce. Books can be redesigned to make them look big by using cloth. For children, seeing, touching or holding such a book is already very exciting. She retold the participants about the experience of her students who made books sized 1x15 metres and told the stories "The Two Giants" by Michael Foreman.

In conclusion she said that these were 2 out of 100 methods being used by her team in conducting training on reading animation. To make reading animation successful she suggested:

"Use a book 100 ways,  
Each way for 100 times,  
Each time with 100 children"



---

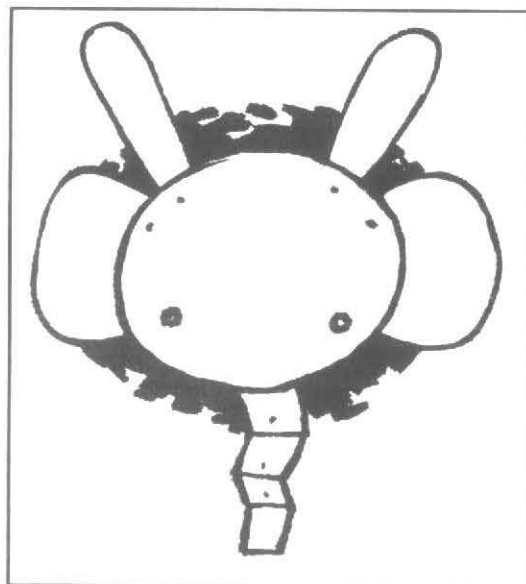
Other Thai participants then joined Somboon to share their respective experiences. Ladda Hemtanon said that though Thailand is very rich in its literature like folk tales, folklore, legends, reading animation is a new thing. The presentation of this literature was mainly in form of oral narration. Animation by mean of puppetry, drama, etc existed, however they were not related to reading. There were many organizations and projects emerging to work for the welfare of children during the IYC 1979, and did the Portable Library Project. However there were not many who integrated dramatization and other forms of performing arts with reading activities. In this regard we can say that the Portable Library Project created special attention and the realization of the importance of reading animated activity. The ideas and the experiences have been further developed and strengthened at the regional and national level through the workshops and seminars we have been organizing since 1986. We found that there are many successful techniques that are very cheap and easy to do. For example, Ms. Somsong Saengkaeo used reading with repeated words, story telling and using rope as picture. The picture is shown to the children through the over head projector. Ms. Somsong demonstrated the following story by using rope:

“On one road, there was one house,  
in a house there was a bird cage,  
in the bird cage there was one bird,  
in a bird there was a heart,  
in a heart there was the word ‘LOVE’.

The picture made from rope, shown on the screen looks like the diagram on the right.

Another technique was demonstrated by Mr. Chewan and Ms. Chinda. One person told the story of elephant and the moon while another person demonstrated the picture made from coloured paper. The picture had different components that could be reformed into the picture of an elephant, a rabbit and the moon.

The session ended with considerable audience participation and everyone felt that the portable library project and animation techniques were extremely appropriate; well worthy of consideration for use in the other countries of S.E. and S. Asia.



---

**COUNTRY REPORTS**

.....Malyasia

..... Indonesia

..... Myanmar

..... Vietnam

..... Laos

..... Sri Lanka





## STORY-TELLING TIPS

by *Shamsul Khamariah Bte Hamzah*

Story-telling and reading aloud are popular forms of reading animation. A good and well planned story-telling session, which usually will last half to one hour, retains and promotes children's interest in books and reading, assists reluctant and slow readers, aids children reading in a foreign language, and most important of all, gives enjoyment to the listeners. Therefore it is used for children who are beginning to read. Story-telling is a programme which does not require many props. A good story-teller is one who chooses the right story for the right audience, prepares it well and tells it with enthusiasm. Story-telling out-of-doors is an interesting change, and the appropriate books can be used to the best advantage. Through story-telling, stories are brought to the children's attention and they are encouraged through having enjoyed these stories to continue on their own.

*"A good story-teller is one who chooses the right story for the right audience"*

### READING ALOUD

When the librarian/teacher reads aloud she should also show the pictures to the children, modeling excitement and other feelings as the stories are read.

The children should be able to understand the implications of the stories and the importance of the illustrations. Discuss in class and ask questions such as : (using two books for comparison).

- How does reading the two books help you to understand other people ?
- What different techniques does the artists use ?
- Name the functions of the illustrations in each book.
- How are they similar and how do they differ ?

Once we have attempted to make them understand the literary value of the books, we can proceed with using the books creatively in the following ways:

- a) For instance, some alphabet books have unusual vocabulary. Each student may be asked to research on one of the words and report the meaning and appropriateness of the word to the rest of the class.
- b) The librarian/teacher can also read stories aloud up to a turning point and then ask children to conclude the stories.
- c) Besides that, students can also be encouraged to revise familiar story-tales, changing the characters from bad to good and vice versa.

*Malaysia*



# MEMBACA MEMBINA MINDA

*Reading develops the mind (language: Bahasa Malaysia)*

- d) Things can also be done by making use of themes in books. The theme that greed does not pay, for example can be used to initiate children to write their own tales on the theme.
- e) One other thing that can be done is to introduce onomatopoeic words - words formed from sounds which resemble or imitate the sounds associated with the object or action concerned. These words can make exciting picture stories. Students can use these words in short stories and draw pictures to accompany the stories which brings us to another possible activity.
- f) Getting them to work in pairs - one student creating a story and the other illustrating it. For those who prefer to work on their own, they can cut out pictures from magazines or newspapers and form a story out of those picture cuttings. The librarian/teacher can help here by bringing pictures which are all jumbled up and asking the students to rearrange them in sequence and then write a story.
- g) A follow-up of this can be a session of book criticisms. Students can be encouraged to criticize constructively each other's picture books in terms of visual attraction, excitement built etc. One get excited as more ideas are inspired by the ones before. Here we see an actual example of the wealth and abundance of things than can be done using Picture Books.



- h) For students who have gone through the above activities the teacher can organize a Festival of Drama on a small scale. Each student should dress himself as their favorite character from a book they have read and go up on stage and tell the audience all about the character. They can be allowed a week of practice prior to performance.
- i) Another thing they can do is to 'build' a scene from their favorite book. This can be done by giving them each a box to work on. They can, for example, create a country scene by using twigs and leaves and sticking them onto the box. Houses can be built using match sticks or wood splinters.

*"...it is obvious that it is not difficult to be creative"*

Thus it is obvious that it is not difficult to be creative. We would strongly recommend reading aloud before anything else because by doing so, we expose children to the beauty of language besides encouraging them to want to read for themselves.

## **Building a Reading Society**

*by W.K.Yee*

Malaysia has a population of 17 million. The people belong to multi-ethnic groups which make the country one of the best examples of a multi-racial society in the world. The Bahasa Malaysia language is the medium of instruction and English is taught as a second language. Education is free for all up to Secondary level and it is administered centrally by the Federal Ministry of Education. Several bodies work closely with the Ministry of Education in the attempt to create the love for books among the people, especially those in school, and to encourage them to read more.

*"Malaysia is one of the best examples of a multi-racial society in the world..."*

### **THE NATIONAL LANGUAGE AND LITERATURE AGENCY**

*Dewan Bahasa Dan Pustaka (DBP)*

The Children Book Unit and the DBP often hold story telling sessions, children's theater performances, children's book weeks and book quizzes. Seminars and workshops are often held to evaluate children's books. Short story and poetry-reading competitions for young readers are also organized. These activities receive overwhelming response from children and young people. Their success has led to the formation of DEP's own Children's Theatre Group, which has been invited to perform at functions for children organized by public libraries or local voluntary organizations.



### **THE NATIONAL LIBRARY**

With its direct link with parents and children through the Children's Section, the National Library has a well planned schedule of activities weekly for the children. Some of these activities are story telling sessions, book reviews, book clubs and indoor games.

### **NATIONAL BOOK DEVELOPMENT COUNCIL (NBDC)**

*Majlis Kemajuan Buku Kebangsaan (MKBK)*

The National Book Development Council was established in 1968 by the Minister of Education on the recommendation of UNESCO. As a professional advisory body in book development, its main objective is to develop books as a tool of national and social development in the country.

The Council's long term objective is to ensure that an annual per capita, reading rate of 80-page per person per book (per year) is achieved in Malaysia in ten years from 1985. This "developed reading rate" for developing countries was recommended at a UNESCO-sponsored Book Expert Meeting in Tokyo in 1966.

Since 1982 it has been organizing the annual "Malaysia Book Festival". Through this book festival, the public is made aware of the wide range of books that are available in the country.

### **MALAYSIAN READING ASSOCIATION**

*Persatuan Pembacaan Malaysia*

The Malaysian Reading Association was launched on 3rd March 1990 by the Education Minister. In his speech, the Minister stressed that our problem now was not one of illiteracy but more importantly to ensure that the literate continue to read so as not to become illiterate. He called on the Association to further enhance the reading campaign with more effective activities.

Another activity by the Association was the Family Literacy Seminar held in February this year. This activity was the result of the realization that a family that reads is a happy family.

## Activities Structured Towards Encouraging Reading

The government has been providing the impetus through its various agents to inculcate the reading habit among the people. The year 1988 was proclaimed the Year of Reader and it triggered off many reading-based programmes in the country. Seminars, workshops and other activities highlighting the reading society and its benefits were held at district, state and national levels.

### MODEL SECONDARY SCHOOL RESOURCE CENTRE

The aim was to enable fourteen selected schools (one for each state) in the nation to build a functional Resource Center where the basic tools for reading are easily available and where learning and teaching activities can be integrated and used effectively.

### GENERAL KNOWLEDGE QUIZ

The General Knowledge Quiz which made its debut in August 1988, and has been held yearly since, is aimed at encouraging students to read beyond their textbooks in school. The questions asked in the competition cover a wide spectrum and new disciplines are included each year to encourage the students to seek more knowledge through books.

### READING SEMINARS

A reading seminar held in 1988 was aimed at creating awareness among teachers of the need for promoting reading and the importance of acquiring information skills. It also aimed to expose teachers to the importance of books and other media as disseminators of knowledge and as a counsel and friend.

### PARENT-TEACHER ASSOCIATION SEMINAR

As a child's first and closest contact in life, informal education through parents is inevitable. A special two-day seminar with the theme *KELUARGA MEMBACA KELUARGA BERILMU* (A reading family is a knowledgeable family) was organized for parents at national level in April 1989. It aimed at drawing the parents' attention to their responsibility and role in developing the reading habit among their children.

In commemoration of this Seminar, the Educational Technology Division, Ministry of Education, Malaysia launched a special handbook entitled *PERPUSTAKAAN KELUARGA*

*"The country has to implant the thirst for knowledge through reading"*



(Family Library) to be distributed to the participants. It was hoped that more home libraries would be set up following this.

### **READING CAMPS**

With the theme *MEMBACA JAMBATAN ILMU* (Reading Is the Bridge To Success) as its guide, fifty Form Three students from different parts of the country participated in the first reading Camp which was organized by the Ministry of Education in November 1988.

Since its introduction three years ago, the idea has caught on and Reading Camps are held by many different institutions today.

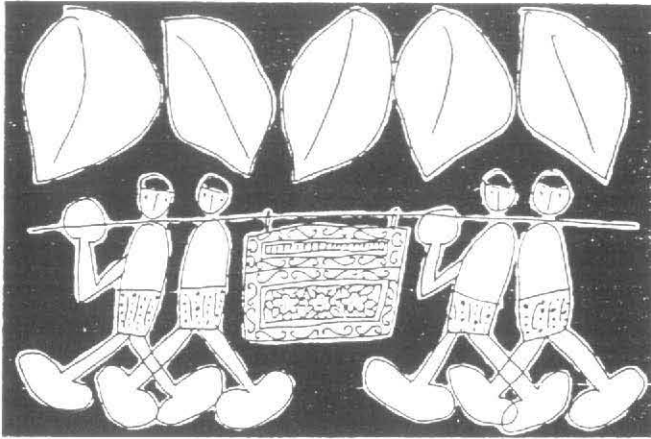
### **THE MALYASIAN CLASS READER PROGRAMME**

The government has stepped up its measures to further improve the level of English by providing the students with readers. This programme began from the 1989 academic year in the Secondary School. One of the five forty-five minute class periods allocated to the teaching of English is to be used for the class reader. Twenty four titles were chosen for the first year of the secondary school and thirty three for the second year. The books for the class reader programme are funded under the Government's textbook loan scheme. It is anticipated that through the class reader programme, students will be helped to read a minimum of three books a year.

### **CONCLUSION**

The Government's plan for the next thirty years is for an advanced, technologically inclined society. With this vision in mind, the country needs more planning and careful implementation to achieve its dreams. It has to implant the thirst for knowledge through reading among the people and to maintain this love for books and reading throughout one's life, a very strong bond between the person and book must indeed be formed right from the time the child learns to hold and read a book.

In this computer age there is a danger that preference for using modern technology will supercede the old. We believe however that, used together wisely, the traditional techniques of story telling, drama presentation, poetry recitation the modern multi-media learning packages and the computers will undoubtedly steer the people to realise the country's call for a dynamic generation of reading, thinking intellectuals.



## Walking in the Dark

by Arif B Datoem

Indonesia is a big country in terms of population - 180 million; the fifth largest in the world. 17,000 islands and 700 languages as well as a wide variety of customs and traditions demand that the planning of effective programs (such as reading programs) to serve the people, on a large scale, is dependent entirely on the right balance of unity within diversity

Children's books which feature a popular legendary hero, for example, may be enjoyed in one particular region but entirely misunderstood in a number of other areas. Books for children therefore cannot be distributed in the usual large numbers that the economics of publishing require. In the schools a shortage of instructional material prevails and even when there is plenty, teachers tend to confine themselves to the traditional methods of rote memorization. The teacher functions as a lecturer and there is no dialogue between student and teacher which would otherwise create educational development and an enquiring mind. As a result, many students lack not only practical skills but also conceptual competence.

The Government of Indonesia has opted for the use of communication technology in an attempt to reach out to all those outlying regions. State television and the radio network (TVRI and RRI) are currently in the process of improving and expanding production and transmission facilities for nationwide broadcasting. In addition, a private company (CTPI) working with the Ministry of Education and Culture began broadcasting educational television on January 31st 1991.

A study is presently underway on Reading Enhancement, to be included in Educational Television. The objective of the project is to conduct continuous educational television, covering formal and informal programs in order to create scope for self development as well as overall development of a population fully responsible to the nation.

Supplementary reading materials have been suggested

*Read and it will be opened (language: Bahasa Indonesia)*

**BACA LAH! DAN TERBUKA LAH**

*"It could take generations before the children have access to literature"*

and research has focused on narrative prose; for example, newspaper articles. Size and style of type, illustrations and organization of the page have been studied for suitability. These materials are to be distributed to several selected provinces at the end of 1991 as a pilot project for further analysis.

My own feeling is that, given the problems of linguistic and cultural diversity as well as sheer geographical distance, we have to set very long term goals. It could take generations before the children of Indonesia have access to literature. We are walking in the dark. We have everything required to meet the needs but no way of reaching the millions of children in remote areas living in obscurity.



## Rivers, Seas and Jungles

by Murti Bunanta

It is known that in 1971 the Government of Indonesia spent \$1 Billion on books for children but it is doubtful if much of this expenditure benefitted children living outside the city area. Rivers,

seas and jungles prevent normal flow of even ordinary postal mail. The transportation of sufficient quantities of books is difficult, to say the least. On a smaller scale, portable libraries, such as the "Book Boxes" used here in Thailand, have great potential.

Story-telling is a part of Indonesia's ancient culture and even today we can see tendencies to animate before an audience. It could be said perhaps that the animation of events and stories is an Indonesian characteristic. If the right kind of books were available, I believe there would be no difficulty in finding naturally gifted animators. Existing provision includes Mosque libraries and boat libraries. Various individuals and volunteers are doing as much as they can. A well known novelist has set up a library in her house for underprivileged children and volunteers are to be found everywhere. There are almost too many volunteers. Book animation for children has become fashionable in Indonesia and persons from all social stratas choose to be involved.

Often you will find a story-teller and an illustrator working side by side in the village. The story-teller narrates and the artist illustrates on a white board with marker pens. Persons with a knowledge of English do simultaneous in-

Indonesia



terpretation of Western videos and generally speaking, the more knowledgeable village persons play the role of animator for the weaker.

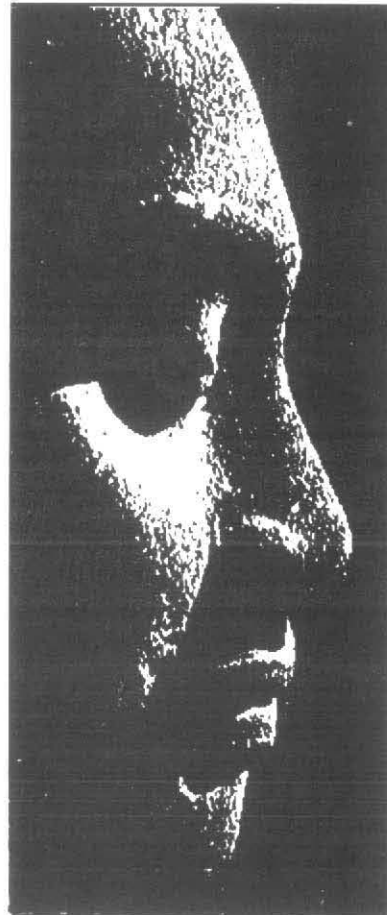
Co-operation with local newspapers in advertising forthcoming events and reporting on meetings connected with books for children, can be relied upon. One would hope that, with such enthusiasm on the part of the people and the Press, the problems which are peculiar to our country, will be overcome in time. We work towards that end.

## The Story-Teller

by San Tun Aung

It is not that there are no other sources of inspiration, the national races of Myanmar most certainly possess tales and fables peculiar to their own religion and these stories have been told and re-told from generation to generation however, traditionally the Jataka tales (Buddhist birth stories) enjoy unrivalled predominance and form the basis of the entire cultural heritage which has found expression in story telling, traditional drama and theatre, marionettes or puppetry not to mention a host of literary depictions.

Traditionally speaking, there is no known specific calling as a story teller but in practically every village there is at least one or two who are known to be able narrators of stories, mostly selections from the Buddhist Jatakas. Being usually a learned man of letters and not infrequently a practising orator in the Buddhist scriptures, The story teller may be called upon to practise the art of the 'Kwetsiek'. In this case he is usually referred to as a 'Kwetsiek Saya' or master of Kwetsiek. What he does is not merely tell stories, he actually acts out the entire play and takes the role of the individual players, using voice intonation to play the parts. The stories are told not only in the third person but also in the first and second person. He narrates what is happening and then takes the part of each individual character one after another as if he were an entire one-man troupe. If he takes the role of a young girl, his voice changes and sounds like the voice of a young girl down to the last inflection and tone. In the same story he may take the role



Myanmar

# စာအုပ်ကြီးကလေးများအတွက်

*Books are friends of the people (language: Burmese Sanskrit)*

of a doddering old man and his voice will change accordingly. So also the tempo, the softness or the vigour and vehemence as demanded by the scene being depicted will be skilfully produced. This is regarded as story telling of the highest order.

There exists also story telling of a simpler variety which is broadcast by Radio Myanmar every Sunday in the Myanmar language. This is of course in the third person narrative mode and has a more modern context featuring more contemporary stories which have been taken and modified perhaps from some of the ancient traditional tales. Story telling is very much alive today under the auspices of the government broadcasting station and besides this it is also practised in pre-primary schools and nurseries. Effective story telling and the techniques to be used are included as a topic at teachers training institutions for primary classes. The main sources include the traditional tales and fables of the various national races as well as the traditional tales and fables of other nations, mostly Asian.

### BOOKS FOR CHILDREN

Although the availability of books for children is perhaps more limited in Myanmar than in other countries and here I might add that a recent government produced book for children sold out its entire edition in only three days, the peoples of Myanmar require very little extra encouragement in their love for reading. Literacy is gaining ground. The number of traditional, owner-operated 'pay libraries' has increased tremendously in all parts of the country. Most of these privately-owned libraries stock only the most popular kinds of reading matter. This may range from comic books and cheap 'pot-boilers' to more serious books. The government of Myanmar operates 3 large public libraries and about 217 township libraries in the rural areas. School libraries are funded by Parent Teacher Associations and the new National Library with sections for children and young people is presently under construction and will be completed this year.

Reading animation as a means of consolidating understanding may of course take us into the realm of illustrated stories; writing which is accompanied by illustrations. The ratio between the written word and the illustration may be taken as crucial in this regard. At the lower end of the scale, we have the strip cartoons or 'comics' being published both by government organizations as well as by private entrepreneurs. Among the prominent publications of this kind we may include 'Shwethway' (Golden Child) and 'Moethaukpan' (Aurora) intended specifically for young children. Both of them are bilin-

gual and for this reason they are also read in considerable number by older people who wish to improve their command of the English language. They find the bilingual mode of these two comic/script magazines to be most helpful in their desire to increase a working knowledge of English. This incidentally is a bonus since the animation and its results can be felt in two languages. We have found that even grown-ups already pursuing specific professions find these two comic magazines quite popular.

Reading animation may appear to be a modern expression but it is actually as ancient as the beginnings of human communications. The Union of Myanmar and its peoples possess an immense cultural heritage as is the case of many other nations in South East Asia.

Having such a rich ancient tradition we feel that, for the children of our country, the field of literature offers a great and wonderful future.

*Mandalay, Burma (Myanmar): Children on their way home from school*



## Decisive Successes

By Nguyen Quynh and Ngo Thi Thu Hang



Under French colonial rule, 95 % of the Vietnamese population were illiterate. After the 1945 revolution, our literacy campaign witnessed decisive successes and by 1958, illiteracy was eradicated in the North. In 1978, three years after national reunification the population was literate in the main town through out the country. It goes without saying however that our struggles against illiteracy should go on.

The People's Ho Chi Minh Government gave priority to care for children, thus creating favourable conditions for the promotion of literature for children. The embryo of this literature appeared first in the 1940-45 period with the publication of some score booklets, articles and stories for children in a few reviews. The turning point in the evolution of Vietnamese literature for children was the founding in 1957, of the Kim Dong Publishing House financed by the people's government.

The People's Government then began publishing books for children aged 6 - 15 years. Since that time 3,000 titles have been produced with a total number of some 90,000,000 copies. Of this number, 20 % are translations, amounting to more than 6,000 titles. Another state-financed publishing house, specializing in literature for children, Mang Noh was formed in Ho Chi Minh City in 1975.

Despite such a flourish of literature however the problem of bringing books to children is becoming acute. For three years now the Vietnamese economy has been shifting from

bureaucratic centralism and wholesale subsidization to a free market economy. The average print-run of books for children is decreasing. Books no longer subsidized by the state are faced with strong competition from television, cinema, electronic games, etc.

We are doing our best to cope with this situation. Several techniques and resources are being used to promote books for children: animated reading, young readers club, water puppetry, cinema cartoons, TV advertisements, floating libraries.

The Hanoi Library has founded a Young Readers' Club for pupils from primary classes. Many children come here in their leisure time, particularly those who do not have enough money to buy books. Library employees help them choose suitable books. The children are given opportunities to exchange opinions about books.

Story telling by children is often organized at school and at social meetings of every kind. It is also a very popular television item. Many children take part in story-telling competitions.

In the South, where there are many rivers and canals, floating libraries provide books for families living on houseboats. Water puppet shows are part of village festivities. Combined with Bengal light, their performances, constitute an enchanting sight. Often subjects from legends of yore are brought to life again and an interest in these historical events may create interest in reading books dealing with legends and history. Likewise with the medium of cinema cartoons. A studio, producing cartoons for children, has been established.

Presently, we are facing considerable economic difficulties. Many young readers do not have enough money to buy books, so the Government is studying plans to subsidize publishers producing literature for children. We believe this will lead to a general encouragement of the reading habit among children. In Vietnam we lack experience in reading animation. For this reason we are very happy to be able to take part in this seminar.

Vietnam

Trẻ em Việt Nam cần được SỐNG  
và HỌC TẬP trong HÒA BÌNH DÀI LÂU

# Quốc ngữ

We have in Vietnam 3 scripts: the Chinese Han ideograms, the Nom script derived from the former to transcribe the Viet national language and the Quoc ngu' romanized script. Since the beginning of the 20th Century, the Quoc ngu' has been adopted as the only administrative and literacy, linguistic tool. The three examples shown on this page are all written in the Quoc ngu' script - Editor

## CHUYỆN RỪA VÀNG

A STORY FROM  
VIET NAM



TOLD BY  
TRANSLATED BY

VŨ TÚ NAM  
HỮU NGỌC

Master of Van Lang, King An Duong Vuong made his capital at Phong Khe. He decided to build a very strong citadel to protect it against attack. A hilly site with excellent roads and waterways was chosen and many people were mobilized for this purpose. Some time later, a wall many hundred truong long was erected; it was higher than the tallest trees in the area.

One night, in the pale moonlight, a big lime-white cockerel, surrounded by a gloomy halo, came and perched on the wall. "Cock-a-doodle-doo! Cock-a-doodle-doo!" it cried. Suddenly an icy wind blew, turning into a cyclone. There was a violent typhoon accompanied by heavy rain, lightning and thunder. "Cock-a-doodle-doo!" the cockerel's loud crow rose higher than the voice of the storm. Water coming from the overflowing rivers and ponds attacked the wall, together with the white cockerel's troops.

The night passed and the wall was destroyed. The King had it rebuilt but it was again destroyed by the Cockerel-Demon who conjured up storms and rain. To the great anxiety of the King, the citadel could not be built. One day, as he was turning the corner of the ruined wall, he met an old man who introduced himself as the God of Earth. "Don't worry about the wall", he said. "Tomorrow morning, go to the bank of the river. Someone will help you build the citadel", and the God disappeared then, without one more word.

At daybreak, King An Duong Vuong was waiting near the river. As the sun was driving away the clouds of mist, a

golden tortoise emerged from the water and swam towards him. The tortoise then greeted the King and introduced himself as the Kim Quy God. The King was very glad and asked him what could be done. Kim Quy answered, "On the Western Mountain lives a traitor's ghost turned into a cockerel-demon who is your mortal enemy. We must kill him if we want to build the wall."

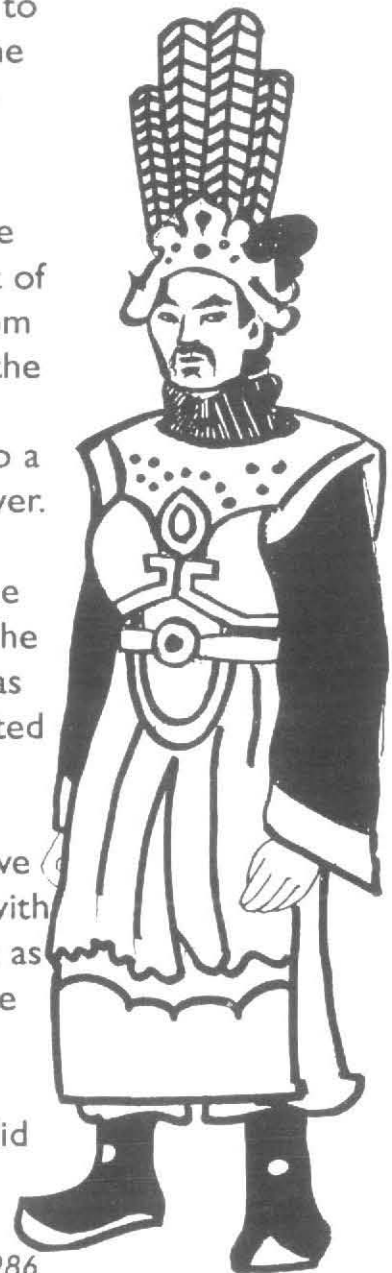
The Golden Tortoise transformed himself into a young warrior armed with a bright golden sword. The King disguised himself as a traveller and followed the former to the Western Mountain. The Cockerel-Demon was at the time gathering his troops together in a wet grotto to celebrate their victory over King An Duong Vuong.

The Golden Tortoise Warrior and the King slid into the den. The former said, "Sire, they have only two ways out of the grotto: the entrance and a passage-way at the bottom of the river. Guard the first and I'll guard the second. If the demons flee away, cut off their heads with my golden sword." The Warrior then transformed himself again into a golden tortoise and swam down to the bottom of the river.

Soon after that, an avalanche-like noise was heard in the grotto while the river at its foot swirled up and down. The panic-stricken white Cockerel-Demon flew out and was killed by the King. Corpses of crocodiles and snakes drifted away on the blood-stained river.

The Golden Tortoise emerged from the water to retrieve the magic sword from the King. He presented the King with one of his claws, saying: "Sire, please keep this and use it as the trigger of your crossbow. With it, you will always be victorious over your enemies."

The Golden Tortoise then plunged into the water and did not return again for many many years.



*First part of a story published by Nha Xuat Ban Kim Dong, Ha Noi - 1986*



## Planting the Seeds

BY DARA KANLAYA

When considering the situation of Books for Children in Laos, we have to accept the fact that there are problems.

During the period of French colonization, books were available in French language, for children in higher social groups. However, during this period and later, our own Laos literature gradually disappeared. Many manuscripts were lost in the wars. Recently some 55,000 bundles of ancient texts were re-discovered. Sadly these relics of our literary tradition are slowly rotting away with age and our technicians are unable to stop the process. Projects are under way to translate these Sanskrit and Bali texts and publish them as poems for children before they disappear forever.

Today our Socialist Government is doing its best to solve the literacy problem. However there is an extreme shortage of books. Almost all of the French language texts, left over from colonial times have been removed from circulation. With the support of UNICEF, some 400,000 books for elementary school children were distributed but with today's rising school roll (since 1967 the school roll has more than doubled) the figure of 400,000 books can be calculated as less than one book per child. The school roll continues to rise but the Government cannot cope with the resulting demand for school texts.

We have the heart to struggle for the cause of Books for Children but there are times when it seems hopeless. Teachers seem apathetic. They don't care even to open the library door,

*"The figure of 400,000 books can be calculated as one book per child"*



far less share the books with the children. When the school is finished for the day, the teachers first thought is get home immediately (if not sooner). A simple but effective actions we have taken is to travel around the schools and pay the teachers to keep the library open for one more hour. To ensure this is being done, we continue to check each school once a month.

In 1989 we formed a relationship with Acharn Somboon and her colleagues from Sri Nakharinwirot University. As a result we obtained 152 book boxes (portable libraries). The Government paid for the first 30 boxes and the remaining 122 were donated by various charities. Even with 152 boxes, which is but a drop in the ocean, we discovered that only 6% of the books contained are for children. Teachers' manuals comprised 20% and the remainder is an assortment of academic and technical books which are virtually unreadable. The book boxes were intended for both parents and children.

Traditionally, education of our boy children has been the responsibility of the Buddhist Monks. Today we find about 20 or so novices at every temple. We are looking into the possibility of a relationship with the temples in order to promote reading for children. However, since most of us are women, it is almost impossible to discuss these matters with the monks.

The situation today is such that we can only set very long term objectives. We plant the seeds carefully, knowing that it may well be some generations before the flowers bloom.

## Reading Animation in Sri Lanka

Srilanka is a multiracial and multilingual country with a child population ( aged 0 - 14 years) of 1.6 million. In this modern era when communication and transport systems within Sri Lanka are rapidly expanding and much work is being done for the upliftment of the less educated, reading animation is essential in order for these people to develop an awareness of the current situation within the community, the country and a view of the world at large.

In the Primary school curriculum a story-hour is included. Very often the teacher relates a story to the children but children themselves may take a turn in relating a story too. Reading animation is brought about by means of dramatisation, making use of pictures and cartoons, on the spot sketching and the use of finger puppets etc.

When considering reading animation, it must be emphasized that from generations long past, folk-tales have been

One letter is equal to one Buddhist statue (language: Iocation Pali)



Sri Lanka

*"The high cost of production of books stands as an impediment to reading animation"*

related to children, very often by the grandparents and elders, with much dramatising. Relating long stories in daily installments was a tactic used to keep listeners in suspense.

Other traditional methods of animation include the "Raban" (a type of drum) rhythms, verses sung during harvesting of crops and the gathering of lotuses. At all the various important events in our lives, births, death, marriage, stories have been told. Important to include here the Graffito composed by the ordinary village folk on the world-famous Sigiriya Rock.

There has been a gradual increase in the production of illustrated books for children during the past few years in Sri Lanka. However the cost of production stands as a limiting factor. There are a number of children's newspapers and magazines which are quite popular. Drama based on children's books is yet another popular technique of reading animation. Not only stage-drama but also Radio and TV drama are equally effective.

In some of the public libraries and libraries of institutions such as the National Museum and the British Council, there is a story-hour where there is much animated reading. Special mention should be made of the newly established children's library at the Lady Ridgeway Children's Hospital in Colombo. Here, some of the members of the IBBY Sri Lanka section are involved in animating books for the convalescent children, by means of illustration, dramatization and the engaging of professional performers.

#### CONCLUSION

In spite of the above mentioned methods and techniques of reading animation employed, there is a void concerning newer techniques and a wider application of methods. The high cost of production of books stands as an impediment to reading animation. Hence it would be a boon to authors and publishers if there were some kind of subsidized scheme to bring down the costs of reading material, thereby making more books available to children.

It is the task of all those interested in the world of children to develop reading animation which acts as a stimulant to the inquiring and imaginative mind of the child.

*Piyawathie Jayasuriya, Chandralatha Liyanage, Nanda Narangoda - IBBY Sri Lanka section*

## Promotion of the Reading Habit

*Chandralatha Liyanage*

Sri Lanka has a number of state and private organizations which are actively involved in the promotion of the reading habit within the country. Among the state organizations, the SLNLSB, the National Book Development Council and the Educational Publications Department play an important part.

The SLNLSB inaugurated a book promotion scheme in 1984 with the objective of promoting the book publishing industry in Sri Lanka and making available more reading material for the public thereby providing meaningful library services in the country.

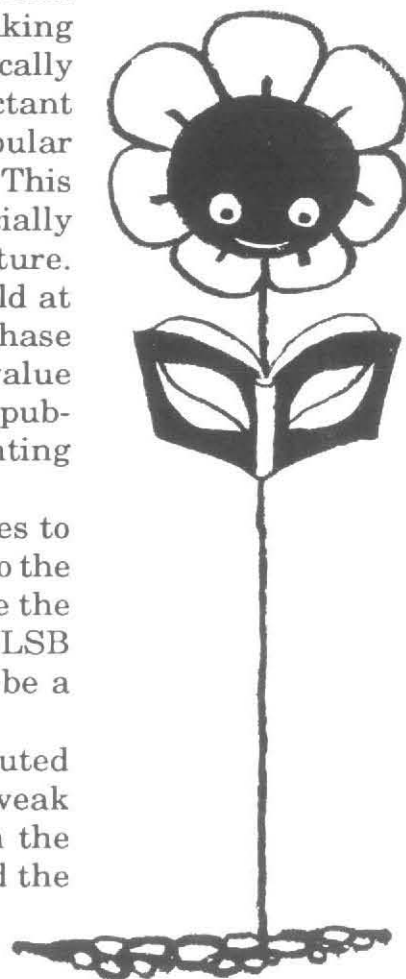
The SLNLSB identified two basic problems in the local publishing industry, namely the high production cost, which discouraged publishers as well as authors, and the shrinking local book market. The high production cost automatically increases the sale price. The result is obviously a reluctant buyer and a frustrated publisher. Only works of a few popular authors bring any profit to the publishing industry. This situation discourages publishers from publishing 'financially risky books' and hence the plight faced by children's literature.

The SLNLSB stepped into the book publishing field at this juncture. It was believed that if the Board could purchase at least a minimum number of copies of a publication, the value of which could cover the cost of production, authors and publishers would no longer consider it a risk to undertake printing and publication.

Under the book promotion scheme the Board agrees to purchase one thousand copies of the publication or copies to the value of Rs 25,000 (US\$ 600), whichever is the lower, once the printing has been completed. Under this project the SLNLSB annually assists 100 to 125 Publications. This is felt to be a considerable number in a small country like Sri Lanka.

The books purchased under this project are distributed free of charge, particularly among rural and economically weak libraries. This has created some considerable impact on the development of reading habits among school children and the rural population.

*The result is obviously a reluctant buyer and a frustrated publisher.*



## A Teacher's Story

I was visiting this small class of rural children and I asked them to take their coloured pencils and paper and draw me a beautiful picture of some kind of fruit. They were free to draw any fruit they wanted. In this way, you see, I would be able to learn about the fruits that each individual child liked best and I had it in mind to perhaps bring these to school the following day.

Well, you know, things took an unexpected turn and those of us who are teachers will know that the mind of the child is a fascinating thing. There I was, going around the class looking at all the wonderful pictures of luscious fruits and discussing the pictures with the children, when I came across this small child at the back of the room. He had not drawn only one picture of one fruit but many and they were all different kinds!

It was interesting also that in the centre of each fruit he had drawn a small round dot. At first the significance of this small round dot in each fruit escaped me. So I supplied some more paper and asked him to think of all kinds of fruits and draw them for me. When I returned some time later, sure enough there was a small round dot in each fruit.

Later, another teacher who knew the boy told me that he came from a family of fourteen and as the boy was only eight years old it was certain that as long as he had known his mother, she had been pregnant. The small round dot in the fruit was of course the seed and in this way he had perceived the seeds of his younger brothers and sisters inside his mother's large round tummy.

I came away from that class somehow enlightened and it reminded me that each child has something special to say. We, as teachers, are not there only to teach. We are there also to learn, if we listen carefully. The children are our teachers.

---

# Innovative Methods for Reading Animation - I

*By Bhusdee Navavichit*

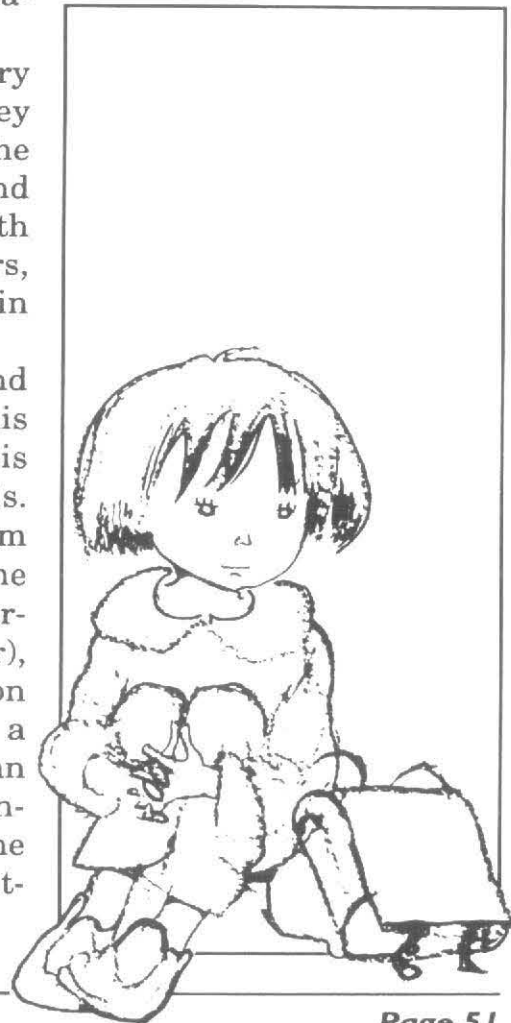
To be honest, I'm not sure whether this is an innovative method or not. It is simply a method I have seen performed and something I was particularly impressed with. I like this kind of presentation and it is quite easy to perform. So please let me introduce this method to all of you.

The creator of the method comes from Japan and has been performing here in Thailand for the last 10 years. My role in the performance is simply that of Japanese/Thai interpreter of the stories. My Japanese friend goes by the Stage name of Mr Uryu. Mr Uryu has developed a form of story telling which is imaginative and creative. He is the president of a theatrical troupe called, 'Hono' which means 'flame' and is a former play writer and narrator for NHK Radio in Japan.

Mr Uryu adapted the style of his stage performance to what he calls, 'Katari Shibai' or story-telling. The performance involves story narration accompanied by mime, music, sound and light effects.

Mr Uryu teaches the technique of story telling to Japanese housewives in order that they can tell stories to their children. Once a year the group gathers in Japan to show their skill and when in Thailand they do a joint performance with The Dramatic Arts College. These last two years, Thai friends have also been invited to perform in Japan.

Mr Uryu adapts folk tales from Japan and international children's stories to form part of his performance. He tells the story himself or with his students from Primary and Secondary schools. When we perform in Thailand, I stand or sit by him and do my part in the Thai language while the story is told in Japanese. Among the stories performed are, 'Kurokami' (The Girl With Black Hair), 'Sairyu and Taro', the story of a boy and his Dragon mother who help a group of villagers to create a river, 'Yamamba', a non-human who loved human beings but her love was not returned. Also included are the well-known 'Cinderella' and 'The Ugly Duckling' and others. All stories are rewritten by Mr Uryu.



---

The children in Thailand and Japan love these stories retold by Uncle Uryu because of his unique style of writing and narration. He introduces the characters and presents the story with great skill. The performance is a mixture of stage drama and storytelling. When you close your eyes you think you are listening to a radio drama but when you open your eyes again, the beautiful world of stage drama is there for you to witness. I believe there is great potential in this combination of stage drama and story telling.

Here in Asia there is a great wealth of traditional tales which are ideal for adapting to our modern world. Some years ago I adapted the 'Dao Look Kai' story, a traditional Thai tale of a constellation of stars which resemble a Mother hen and her small group of chickens. This was suitable for my Thai audience and I think there must be so much more material in the legends of our respective countries; Malaysia, Indonesia, Viet Nam, Laos, Myanmar and Sri Lanka, waiting to be reformed by a person with the right kind of creative imagination.

These then are my observations and I owe much to my friend, Mr Uryu. Let us consider the possibilities of this method and adapt the stories that are relevant to the children of our own region. Let us try. Good luck!

*The author is also the Thai translator of the Japanese classic Totochan by Tetsuko Kuroyanagi.*

## **Innovative Methods for Reading Animation - II**

*by Onchuma Yuthavong*

As educators, we must not forget that all projects with children are on-going experiments and otherwise developments of experiments. Children live in a world of creativity. They are themselves, the essence of creativity. There is no single specialized way of working with children and it is unwise to believe only in the word of so-called 'experts' in the field of Education. The most important approach is one of simplicity and creativity. There aren't any set rules as there is no 'right' or 'wrong'.

Reading animation should include creative efforts, for example, working with the children to make new stories of their own. Books for children should not always be ready made with stereotyped, fixed characters; characters that are really 'too good to be true' or completely idealistic characters. Stories can be formed from both the real world and the world of the imagination. The stories should touch the heart and activate

*All projects  
with children  
are on-going  
experiments...*

---

the imagination. To illustrate this point let me tell you first, a story which sprang from an event in real life.

On August 12th it was Mother's Day in Thailand. Most schools organized special activities for the occasion. The following story was inspired by a person I know who is divorced from his wife and lives alone with his son. On Mother's Day, the boy asked about his mother and his father tried to explain the situation:

### **Mother**

Daddy tells me 'Mother is on the star'  
so I watch her every night,  
winking back at me.

I go to school,  
where other's mothers bring them every morning.  
But my mother is asleep,  
tired out from twinkling all night long.

Daddy scolded me once  
for being naughty.  
He told me to go away.  
I said wait till it gets dark,  
then I'll go to mother on the star.  
Tears rolled down Daddy's cheeks.  
I hugged him and said I loved him.  
He told me he loved me dearly.

Raining night.  
No stars.  
I cried.

Daddy pressed his ear against my chest  
and gently said 'Mother is here tonight'.  
I could hear the thump - thump sound!

I said to myself,  
it's wonderful  
to have a Mommy within me.

©1991 Onchuma Yuthavong

---

The next story, by way of contrast, springs from the imagination and imagination is contained in the story. Here in Asia we ask our children, "Can you see the Rabbit in the Moon?" For those of us who live in the Northern Hemisphere, this may be difficult to comprehend. In the North, when we look at the Moon, we see a man's smiling face. From the tropical zones however, the smiling face is tilted to one side, because of the curvature of the Earth, and instead a rabbit can be clearly seen.

So it is that there is an imaginative quality about the Rabbit and the Moon. However this is not referred to directly in the story, it is left to the child to speculate on related possibilities. Also, what is not told is that the main character, the Rabbit, is imagining the entire situation. Children listening to the story, may arrive at this insight themselves and they do so by means of the imagination. This story is intended to activate the creative imagination of the child. - Editor

### **The Rabbit and the Moon**

One night Rabbit set out to view the Moon.

He crossed the river.

He climbed over many mountains,

till he came near the Moon.

He sat and waited in silence for a while.

Then he thought that maybe the Moon wanted him to speak first.

"Good Evening," Rabbit said.

"Good Evening," the Moon answered.

"How do you do?" Rabbit said.

"How do you do?" the Moon answered.

"Tomorrow is my birthday," Rabbit said.

"Tomorrow is my birthday," the Moon answered.

Rabbit thought it would be nice

to give the Moon a birthday present.

He climbed back over the many mountains

and crossed the river again.

He went to town to buy a hat for the Moon.

That night he crossed the river,

climbed over many mountains

and came to the same place.

He gently placed the hat over the top of a tree



---

and waited all night  
till the Moon slowly rose up  
to where the hat had been placed.

"It fits him perfectly," Rabbit thought.  
"Happy Birthday," Rabbit said.  
"Happy Birthday," the Moon answered.

Rabbit happily came home  
after climbing many mountains  
and crossing the stream.

That morning,  
a strong wind blew  
and blew the hat  
all the way from the tree top  
to Rabbit's house.

Rabbit saw the hat and said,  
"Mr Moon also gave me a hat for a birthday present!"  
Rabbit was overjoyed.

"Happy Birthday Mr Moon!"

©1991 *Onchuma Yuthavong*

The presentation of books to children should include the participation of the children themselves. Thus it is necessary to take into account all related factors, age group, environmental experience, cultural background etc. Presentation can be made effective by use of many techniques. Dramatization in some form is an essential. Before presenting the dramatic aspect of the event however, some kind of warm-up activity should be organized to prepare the children for the event. The children should be encouraged to form their own dramas, among peer groups, without any adults observing. In this way the children will be given maximum scope for the creative experience.

In Thailand, the Ministry of Health has been using drama, with child actors to campaign for Dental Care. This has been acknowledged as a successful way of bringing the message home to children. It is encouraging, in my opinion, because I think how this technique could be developed to influence children to turn to reading for a life-long involvement and so to discover a whole new world.

---

## Presentation of Reading Animation Methods Developed by Participants

During the workshop session, participants were divided into 5 working groups. Each group developed reading animation methods and these were presented to a group of about 200 Thai school children, who had been assembled at the National Library of Thailand for this special international event. The presentations of the 5 groups were as follows:

.....

### GROUP 1

**Members:** Mr. U San Tung Aug (Burma), Mrs. Daw Nu Nu (Burma), Mrs. Shamsul Kamriah Bte Hamzah (Malaysia), Ms Tassanee Srimongkol (Thailand), Ms. Futamura Nanako (Japan), Mrs. Chandratha Liyanage (Sri Lanka).

**Story:** "I don't want to be a buffalo"

**Technique:** Story telling with dramatization

**Method:**

1. The children were taught the words of the buffalo song, in English (which drew some considerable interest from the Thai children!): "Buffalo, buffalo, buffalo, I saw a black buffalo in the middle of a rice field. Its food is grass. It helps us plough the field to grow rice."
  2. The children sang the buffalo song 2 times. One buffalo danced in the middle of the stage.
  3. A story teller told the story along with dramatization.
  4. The children sang the song one more time and the book was introduced to them.
- .....

### GROUP 2

**Members:** Mr. Nguyn Quynh (Vietnam), Mrs. Ngo Thi Thu Hang (Vietnam), Ms. Yoko Tachibana (Japan), Mrs. Piyawathie Jayasuriya (Sri Lanka), Mr. Buncha Samyuayruen (Thailand), Mrs. Somsong Saengkeo (Thailand), Mrs. Nongnart Chairat (Thailand).

**Story:** "Puss In Boots"

**Technique:** narration with variation of voices and audience participation.

**Method:**

1. Warm up in order to draw the audience's attention to the various sounds made by cats. For example, Japanese cat sounds, (when produced by humans!) are different from (human versions of) Vietnamese cat sounds; likewise Thai cats etc. Also included were cat songs sung in the different languages of

---

all countries present.

2. Narration of the story was accompanied by variations of voice intonations, to depict the different characters. The audience was invited to participate in creating these voice variations. This strategy was used in order to make it clear ‘who was who’ and the various characters in the story.

.....

### **GROUP 3**

**Members:** Ms. Yee Wai Kheun (Malaysia), Mr. Arif Datoem (Indonesia), Mrs. Sasiwimol Nopsuwan (Thailand), Mrs. Nandaseeli Galagedarage (Sri Lanka), Mrs. Nunda Narangoda(Sri Lanka) and Ms. Chinda Chumroen (Thailand).

**Story:** “Tail of the Dragon”

**Technique:** story telling with matching game and sound game.

**Method:**

1. Warm up by using matching games to introduce the story to the children; and making the sounds of each animal to encourage the children’s participation.
  2. The story was told with the use of masks in order for it to become more imaginative, believably realistic and alive.
  3. At the end, kites were flown to conclude the story and to be given away as gifts to the children.
- .....

### **GROUP 4**

**Members:** Mrs. Keson Charoenruk (Thailand), Mr. Preeda Punyachan (Thailand), Ms. Marie Helen Miossec (France), Mrs. Michelle Abhasakun (Thailand), Ms. Oneta Mamounty (Laos).

**Story:** “The dogs, donkeys and goats crossing a bridge”.

**Technique:** storytelling with finger/hand shadow and dramatization.

**Method:**

1. The introduction of the story was told by using finger/hand shadows.
  2. Actors played the parts of animals while telling the story.
- .....

### **GROUP 5**

**Members:** Mrs. Dara Kanlaya (Laos), Mrs. Ladda Hemtanon (Thailand), Mr. Lassailly Damien (France), Mrs. Poonsri Kampirapakorn (Thailand), Mr. Chewan Visasa (Thailand).

**Story:** “The Star Fish”

**Technique:** story reading accompanied by drawing

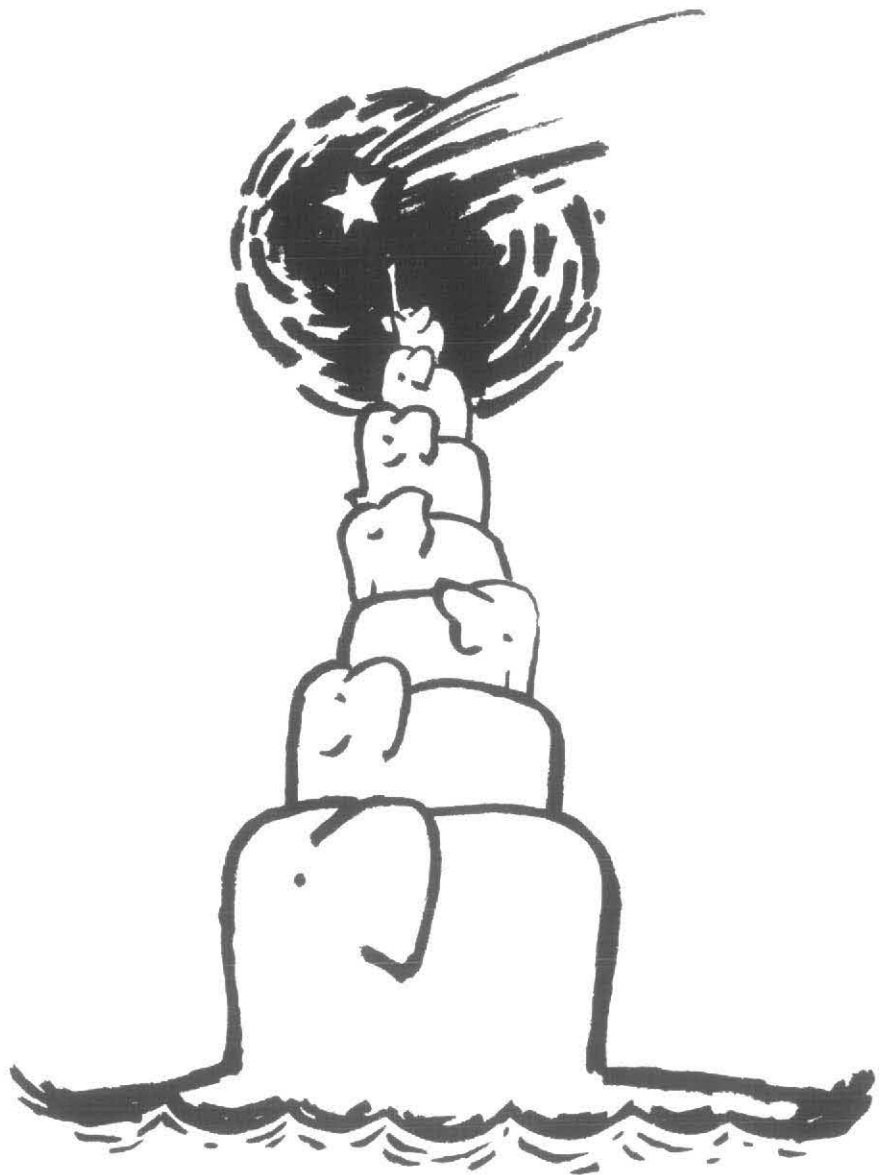
**Method:**

1. The song, “Elephant’s Promenade” was sung which called for

---

seven elephants to come and play with a falling star. Two participants (Damien and Patty) danced and called for 5 children to join them dancing with the elephants. The song was intended as an introduction and to involve the children's participation.

2. Mrs. Dara read the story while Mr. Chewan drew pictures of elephants in different sizes.



---

## Evaluation

The evaluation consisted of 5 sections : the seminar facilities, the presentations and discussion, the exchanges of country experiences, the workshop on development of training material for reading animation and the result of trying out innovative methods for reading animation.

The conference facilities were good with an average score of 3.42. Most participants were very satisfied with the accommodation (3.82); happy with the conference room (3.43), the workshop material and supplies (3.40) and food (3.40); and less satisfied with the transportation (3.07). The transportation was difficult to arrange due to the geographical location of Sukhothai Thammathirat University.

The participants reflected that the presentations and discussions on various topics were not only inspiring but also informative and interesting. Most of them felt that the exchange of country experiences was informative and all of them agreed that the workshop on development of the training material was practical.

In general the try out of innovative methods for reading animation was successful with an average score of 3.34. The session was very useful and the participants were satisfied with the outcome and the arrangements. The average score was 3.43, 3.39 and 3.21 respectively.

---

## Recommendations

### A) Participants

1. To establish a network of exchange and sharing of new approaches and techniques of reading animation at country and sub-regional level.
2. A newsletter should be developed to create a forum of information exchange.
3. More workshop of this kind should be organized to continue sharing of experiences, resources as well as material at sub-regional level.
4. Invite resource persons, consultants within the sub-region to support each other technically and to encourage bilateral exchange.
5. A regional board should be established to select children's books for translation.
6. Regional awards should be presented to children's books authors, illustrators, translators etc. in order to encourage the production of high quality and suitable books for children in various parts of the sub-region.
7. The scheme of the portable library is a very suitable method of bringing books to children. Information about the success of the project should be disseminated in various Asian countries.
8. The cost of publishing colourful books is prohibitively high making it almost impossible for developing Asian countries to produce quality books for children. UNESCO should develop some kind of children's book production subsidy scheme.
9. The organization of training programs for teachers, librarians and parents to be aware of the necessity of reading animation for children.
10. The encouragement of public awareness about reading animation for children by the use of local media eg. television, radio etc.
11. The development of more reading animation techniques by using modern technological equipment.

---

12. Children should not be forced to take part in reading animation activities. Let them discover it for themselves and accordingly we, as animators, will learn innovative techniques from them.

13. Avoid books that implicate racial discrimination.

14. Children's books authors must be aware of the fact that there are many distractions such as Video Games, Television etc and children often prefer to avoid reading. Authors should bear this in mind and see the necessity of making books interesting enough to compete with the 'distractions' and hence the need to accommodate animation techniques.

15. We must commit ourselves as reading animators.

#### B) Observers :

1. Let the children choose their own books.

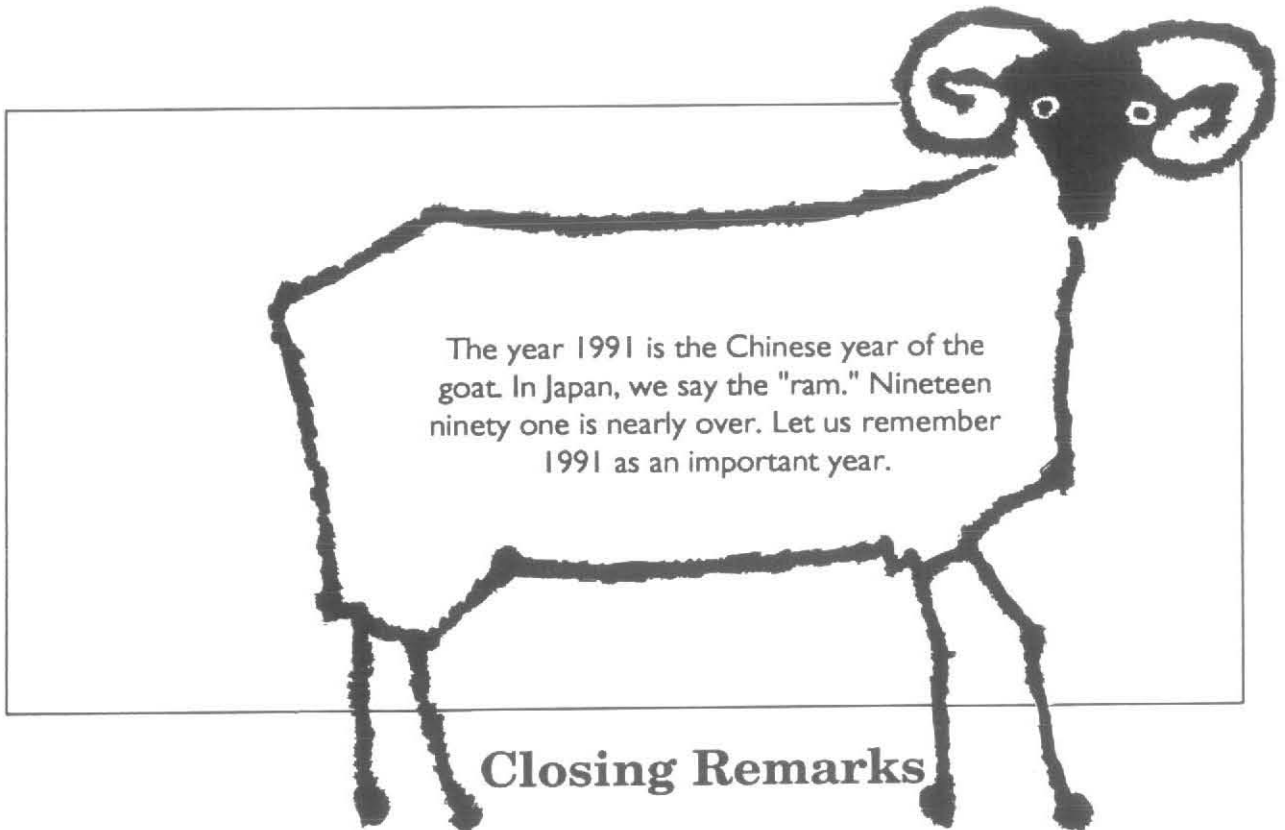
2. In workshops of this kind there should be a corner open for children to come and read books.

3. Some children cannot express their feeling when they are in a group. Reading animation techniques for the individual child or small groups of children should be arranged.

4. The silent moment is also important. We should not always use words.

5. Let us create our own books and not only depend on others' stories or translations.

6. More workshops and training should be organized to concentrate on various techniques of reading animation.



Remarks for the closing ceremony were to be given by Mr. Bruce Cahill of UNESCO Regional Office of The Book Development for Asia and Pacific (ROBDAP). Mr Cahill was the one who facilitated UNESCO support for the holding of this seminar. However, Mr. Cahill unfortunately could not attend and sent a telex with the following message:

“regret unable participate sub regional seminar reading animation 12-17 August due to unforeseen circumstances. However as sure that under your guidance this will be a huge success. Congratulations your efforts and best wishes”.

Eight persons were asked to give short remarks, including Mr. Ronald Lumsden, on behalf of resource persons; Mrs. Dara Kalaya, on behalf of the international participants; Mrs. Ladda Hemtanon, on behalf of the local participants; Ms. Patricia Murday, on behalf of the observers; the representatives of three national sections of IBBY, Mrs. Murti Bunanta (Indonesia), Ms. Yoko Tachibana (Japan) and Mrs. Piyawathie



---

Jayasuriya (Srilanka); Mr. Ronald Jobe, IBBY International President. Yoko Tachibana also read the special message from the President of JBBY. Eight speeches were very inspiring and Mr. Arif from Indonesia then gave his impression.

**FOLLOWING IS A TEXT OF THEIR REMARKS:**

*Mr. Ronald Lumsden:*

There is a sadness here because it is time to say good bye. I enjoyed being with you all very much and the memory of our time together will always remain in my heart.

Special thanks goes to Archan Somboon Singkamanan who continues to be an on-going inspiration to my work. Thanks also to someone who, in a short period of time, became a good friend; Ron Jobe, good luck to you, take care of yourself and keep in touch.

It was a pleasure for me to be part of such an interesting group of persons and I feel I have learned so much about your countries.

So now friends it is farewell. All good fortune be with you in your endeavors with teachers and children in your own countries. As I continue to live here in Asia, I feel certain that we will meet all again sooner or later; here or there or somewhere more distant.

To close I would like to include a final paragraph which sprang from discussions with Ron Jobe (number one), influenced also by the Buddhist belief which I feel to be a Universal Truth:

The story is an experience. We live through it. As we read, we seem to possess it although we know we are only passing through. At the end we leave it and a feeling perhaps remains of something lost, gone forever, never to return - or something new, something gained which we find, seems to have changed us completely. The experience we keep in our hearts and it strengthens us as we step into the next story.

.....  
*Mrs. Dara Kalaya:*

On behalf of the international participants I would like to thank all resource persons whom in a such a short time have given us so many new ideas and experiences. We go back home now with a wealth of knowledge that will be invaluable to our work.

Also I would like to express our sincere thanks to UNESCO, Srinakharinwirot University and THAI- IBBY for

Thank you

Thank you to

their effort in organizing this seminar. Without them we would never have had such opportunity to get together at a sub-regional level.

All of us feel that our batteries have been recharged! We go back home to face the 'joys and sorrows'. But we will continue to pass our love to each other; through the moon, the stars and the fax.

.....  
*Mrs. Ladda Hemtanon:*

On behalf of the Thai participants, I would like to express our deep thanks to UNESCO, Thai IBBY, Srinakharinwirot University, Dr. Ronald Jobe and particularly to Mrs. Somboon Singkamanan who has been leading us in the world of children's books. We are always encouraged and supported by her academically, morally and financially. Our small lights were switched on by her and now we are switching on other lights in all and every region of Thailand.

Here we have been recharging our batteries! After this week we are ready to go back to face the joys and sorrows as we are the people of the stories. When you return to your countries; Laos, Myanmar, Viet Nam, Indonesia, Sri Lanka and Malaysia please pass your love and sympathy to us through the Moon and the Stars. Not so accurate as the Fax Machine perhaps but truly more meaningful. Look forward to meeting you again sometime soon, in the World of Children's Books.

Take care of yourselves and I wish you all a safe journey home.

.....  
*Ms Patricia Murday:*

From the beginning of this conference, I felt in fact that there were no "observers", we were all simply participants. We all felt this and I thank all of you for this feeling. Even more important, there are no 'farangs' here, only 'manoots' or human beings.

To be honest, we came not knowing much about reading animation but because you graciously made us 'ONE' with you, we had the opportunity to experience the special techniques of animating stories for children and we came away with many ideas of our own too! Now we are ready to go home and become the lighted candles that Acharn Somboon spoke of. Furthermore we are ready to become the lighters of other 'candles' in our own localities.

We thank all the organizers for inviting us and inspiring us. Looking at the map of Thailand, we can see that it is positioned in the heart of South East Asia. We can understand now that Acharn Somboon is the 'heart' of the Reading Anima-

---

tion Centre in the South East region.

Thank you from all observers.

.....

*Murti Bunanta:*

Here I am with you again by fax. Somboon asked me to do so (and of course at the last minute before my departure!) She always has these wonderful ideas and truly has never ever stopped thinking and planning from the moment it began, day and night in order to make this meeting as joyful and as fruitful as is humanly possible. The success of the meeting has undoubtedly been due to this special effort. I can say, on behalf of all of us, that we have learned so much as a result. In the World of Books for Children, Somboon is, for sure, a very special and unique person.

It has always been like this - when you just begin to get to know friends and form long lasting relations, the closer you are to the point of departure - and now it's time to go back home. I do firmly believe that our friendship will go on forever.

Let us be always "ONE" in the FAMILY OF CHILDREN'S BOOKS.

However, don't give up hope although you may feel exhausted, upset, frustrated by all the problems facing us in the difficulties related to children and their reading. "We all know that what we are doing is an endless effort" and may I add that the concept of 'Karma' is relevant here.

To you, Somboon and all friends of Thai IBBY, let me express my deep appreciation and gratitude for your friendliness, kindness and hospitality. I will not forget the lovely nights with "the elephants and frogs." And to all of you : Have a nice journey home.

Looking forward to meeting you again.

.....

*Special Message from Yoko Inokuma, President of IBBY Japan Section:*

It is a great pleasure for JBBY to accept your kind invitation and to be present at the seminar as an observer.

We all acknowledge the significance of holding seminars of this nature and wish to build a more close-knit network through cooperation with Asian sections of IBBY.

To this end we at JBBY shall prepare to host a preliminary regional meeting in Tokyo early next year in order to discuss future possibilities to hold a Regional Congress in Asia. We shall then call upon you to join us there.

Our special thanks are due to Somboon Singkamanan who has particularly been instrumental for holding this semi-

*Teminokmasi!*  
*Arigato*

---

nar and given us the opportunity to share the precious time at this seminar.

---

風もページをめくる秋

Even the winds of Autumn will turn the pages of the book  
(language: Japanese)

*Yoko Tachibana:*

I would like to take this opportunity to tell you a word we have in Japan; “OMIYAGE”- it is a kind of souvenir, perhaps a memory and it is a very special memory from this seminar that I will take home. To tell you the truth I was a bit reluctant to come to this seminar on behalf of JBBY. This is mainly because I have no expertise in children’s books either as a writer, translator, illustrator or publisher. As a matter of fact I assumed the post of Secretary General of JBBY only 6 months ago. My main responsibility is administration and management of the office.

However, to my surprise this seminar has brought me a precious “OMIYAGE” (souvenir), an invisible one, which I call “An Encounter with the World of Fantasy for Children”.

Sharing experiences through discussion and workshops with you has taken me back to the world of imagination and the creative mind.

I have been wondering in the last few days when, where and how I had left such a world behind, and now I have become an adult. Having touched your enthusiasm for children’s books, the good old days have come back to me! And I sincerely want to remain a child at heart and hold on to the world of imagination and the creative mind.

Thank you so much for giving me this precious souvenir. My special appreciation goes to Somboon and her dedicated staff. It has been a great pleasure to share the time with all of you here.

---

*Mrs. Piyawathie Jayasuriya:*

It was a pleasure to be in the world of books for children, to search and gather new techniques and methods for reading animation. Mrs. Somboon is a symbol of animation, radiating it and inspiring all of us.

All the speakers gave us much courage and knowledge which made this seminar a big success. The Thai participants, observers and the secretariat did their best to make us happy and feel quite at home.

We say a very big THANK YOU to all, specially to Dr. Sunthorn who made us cheerful, particularly with his fine singing voice.

It is sad to part but there is always the hope of meeting again in the World of Books for Children.

---

---

*Dr. Ronald Jobe:*

On behalf of IBBY International I would like to thank THAI IBBY for your great effort to strengthen reading animation activities at the sub-regional level. It is a great pleasure for me to meet THAI IBBY as a group of people from different regions in Thailand and many other sections in this region.

It was an honour to be with you. I feel very humble to listen to your experience. When I go home I will work harder to improve the work of IBBY, a family of book lovers. We are people with children at heart.

.....

*Mr. Arif Datoem:*

I am going to read you a story called "A land of the lotus" which I wrote last night. This story, the first one I have ever written, was inspired by all of you here.

Once upon a time....  
There was a buffalo from Malaysia,  
there was a rooster from Malaysia,  
Cats from Vietnam,  
Cats from Japan,  
Big elephants from France and Canada,  
Another elephant from Laos,  
A kind dog from Laos, a Donkey from Myanmar,  
Duck from Sri Lanka,  
Duck from Thailand,  
Bird from Sri Lanka,  
Mouse from Sri Lanka,  
And a frog from Indonesia,  
They all come to the land of the Lotus.  
The buffalo thought that he saw the lotus first,  
therefore the lotus was his.  
But the other animals thought  
that the lotus was theirs as well.  
They came, and they fought  
and then came the spirit of the lotus  
who said that all of them could have the lotus.  
They agreed and they took the lotus  
in their heart  
to their homeland,  
to tell the story they had just learnt  
to their children.

Transcript

Somboon Singkamanan as the director of the seminar then gave a closing speech. She thanked all members of the working committee, participants and observers for their sweet-hearted cooperation which helped make the seminar a very

---

happy, successful occasion Everybody participated so actively, fell in love with children's books and became children's book lovers as she had hoped for. She felt so impressed that she expressed thoughts by reading two favorite stories:

“And What's Beyond the Hill? by Ernst A. Ekker  
(a Viennese author who is also her good friend.)  
Also “Amos & Boris” by William Steig.

### **And What's Beyond the Hill?**

“And what's beyond the hill?  
Is the end of the World there?  
Beyond the hill is another hill  
and not the end of the World.  
And beyond another hill...  
is the end of the World there?  
Beyond that hill is another hill and another hill...  
and not the end of the World.  
And what's beyond the mountain?  
Is the end of the World there?  
Beyond the mountain is another mountain  
and not the end of the World.  
And beyond the other mountain ...  
is the end of the World there?  
Beyond the mountain is another mountain and another mountain  
and another mountain... and not the end of the World.  
And what's beyond the star?  
Is the end of the World there?  
Beyond the star is another star  
and not the end of the World.  
And beyond the other star...  
is the end of the World there?  
Beyond that star is another star and another star  
and another star and another star... and not the end of the World...

### **AMOS & BORIS**

“...There was once a mouse, Amos who lived near the ocean and loved the ocean in all aspects, the smell, sounds, waves. He wondered about faraway places on the other side of the water, so he decided to travel in the ocean. He built a boat in the daytime while at night he studied navigation. When the boat was finished, he loaded it with food and necessary things and off he sailed in the sea. He enjoyed his trip immensely, until one night, in a phosphorescent sea where some whales were spurting luminous water. He was overwhelmed by the beauty and mystery of everything, he rolled over and over and right off

---

the deck of his boat and into the sea. His boat was washed away. He shouted for help but no one in sight and not even a piece of wood to hold on to. He stayed afloat until he lost his strength and was began to drown. A whale named Boris appeared and rescued Amos. Boris was going to attend a meeting of whales from the seven seas. So he offered to bring Amos home even though it was out of his way. He considered it a privilege to help. Along the way, Amos and Boris became the closest possible friends. They told each other about their lives, their ambitions. They shared their deepest secrets with each other. The whale was very curious about life on land and was sorry that he could never experience it. Amos was fascinated by the whale's account of what went on deep under the sea. They promised to be friends forever. Amos said he was so grateful to Boris and would be more than glad to help if Boris needed any help. At that moment both could not imagine how a little mouse could ever help a big whale but they loved each other very much.

Many years passed. Then there occurred one of the worst storms of the century. Boris was flung ashore by a tidal wave to where Amos, by chance, had made his home. Amos found Boris and planned quickly to help. Just as Boris was preparing to die, Amos came back with two of the biggest elephants he could find to help push Boris back to the sea safely. They said goodbye.

He looked back at Boris while perched on the elephant's head. Tears were rolling down the great whale's cheeks. The tiny mouse had tears in his eyes too. 'Good bye, dear friend', squeaked Amos. 'Goodbye, dear friend' rumbled Boris and he disappeared in the waves. They knew that they would never meet again but they knew they would never forget each other."

## Closing ceremony

Mrs. Somboon Singkamanan requested the participants to stand in a circle and invited Mrs. Ladda Hemtanon to conduct the closing ceremony.

In silence, Ms. Ladda showed everyone that they must hold their friend's hand and squeeze it gently on the right after their left hand had been squeezed. In this way our love was passed to all friends in the circle therefore reaffirming that we are in the same family of children' books lovers. And we are ready to help each other whenever any of us needs help or sympathy.

**So ended the Closing Ceremony  
of The Sub-Regional Seminar on Reading Animation.**



---

# THE STORY

*The story is an experience. We live through it. As we read, we seem to possess it although we know we are only passing through. At the end we leave it and a feeling perhaps remains of something lost, gone forever, never to return - or something new, something gained which we find, seems to have changed us completely. The experience we keep in our hearts and it strengthens us as we step into the next story.*





---

## Annex I

### PROPOSAL SUB-REGIONAL SEMINAR ON READING ANIMATION BANGKOK, AUGUST 12-17,1991

#### Background

1. In order to encourage the love of reading and the reading habit in young people, a group of librarians and educators who form the Thai section of the International Board on books for Young People (THAI IBBY), have developed various reading animation techniques to bring books to children in a lively and impression way.
2. The THAI IBBY has already taken part in three national training workshops on reading animation under the sponsorship of UNESCO. The first workshop was held from 21-24 January, 1986 at Sukhothai Thammathirat Open University; the second one took place from 12-16 January, 1987 and third was from 23-25 June 1989 at Surat Pittaya School, Surat Thani Province, South Thailand.
3. The techniques and resources for reading animation used in the three workshop are :
  - a) drama and films from books;
  - b) utilization of traditional media such as shadow play, folk games and theatre;
  - c) story telling;
  - d) puppetry;
  - e) dramatization; and
  - f) animated reading.

#### Rational

4. Reading animation programmes for young people engage the active involvement of the readers and the reading activists, thus enhancing a deep understanding of the message read, stirring up interest in reading and cultivating a lasting interest in books.
5. Such programme cannot hope to have long term success without the development of suitably motivated people as reading 'activists'. People who can provide young people with easy access to books and to ensure their most effective use. Experience in Thailand has found that such people are found amongst trained librarians, educators, folk theater dramatists, puppeteers, singers and educators people in the community.
6. Already, for example, box library schemes are widely used in Pakistan and Thailand and the development of floating libraries to cater for the isolated communities in the thousands of Islands in Indonesia is underway.
7. It has already been proved in Thailand that the provision of reading materials without proper motivation and training is a wasted investment.

#### Proposal

8. THAI IBBY, in cooperation with the faculty of Humanities, Srinakharinvirot University, has offered to host and organize a sub-regional workshop on reading animation and the development of portable libraries in terms of the objectives stated below, as a contribution to International Literacy Year (ILY), 1990.

9. The following countries expressed their interest in participating : a) Malaysia, b) Indonesia c) Sri Lanka, d) Pakistan, e) Nepal f) Laos, g) Myanmar, h) Vietnam i) Thailand

#### Objective

10. The objectives of the workshop:
  - the exchange experiences between reading animation specialists;
  - the identification of successful approaches and techniques already in use in the sub-regional;

- the preparations with regard to new advances in electronic media which can be used in reading promotion.

### **Agenda**

Topics include :

1. Presentation of country papers, audio-visuals and examples of materials showing the various national requirements of reading animation and the portable library projects;
2. Presentation of case studies of successful approaches to the reading animation projects;
3. Presentation of experimental reading animation and library dissemination projects with special groups using innovative methods;
4. Development of training models for reading animators;
5. Exchanges of technical information on the construction and distribution of portable libraries;
6. Field work which would look at such topics as:
  - a) introducing reading materials that young people can become interest in ,
  - b) introducing, using and maintaining portable school libraries,
  - c) choosing appropriate reading materials,
  - d) encouraging/supporting local writers and publishers,
  - e) using puppets and folk theater,
  - f) techniques for encouraging children drama based on reading materials,
  - g) techniques and facilities for encouraging young people to write.

### **Date/Venue of Workshop**

Sukhothai Thammathirat Open University, Nonthaburi, Thailand, 12-17 August, 1991

### **Participants**

A total of 30 participants will be invited, including;

- a) 16 participants from 8 countries, namely Malaysia, Indonesia, Sri Lanka, Pakistan, Nepal, Laos, Myanmar, and Vietnam. However, only 8 participants or one from each country will be subsidized.
- b) 5 participants will be invited from Thailand
- c) 9 observers

### **BUDGET**

#### **Expenditure**

1. Traveling expenses for 8 regional and 5 local participants	US\$5,200
2. Board and lodging	US\$4,000
3. Local expenses for resource persons	US\$1,000
4. Secretariat services and stationery	US\$2,500
5. Final report	US\$1,000
6. Rental of premises and other organizing expenses	US\$1,000
Total	US\$14,700

(US Dollars fourteen thousand and seven hundred)

### **Annex II**

#### **SEMINAR PROGRAM**

**Sun, 11 August 1991**

Arrival of international participants

**Mon, 12 August 1991**

Attending cultural programmes to celebrate Her Majesty the Queen's birthday

**Tue, 13 August 1991**

- 08.00-08.45 Registration  
 09.00-09.30 Opening Ceremony  
 Opening Address by Dr. Wichit Srisa-an, Permanent Secretary, Ministry of University Affairs  
 09.30-10.00 Reading for Humane Development: Keynote Speech by Dr. Ekavidya Nathalang, Secretary General, Office of the National Culture Commission  
 10.00-10.30 Coffee Break  
 10.00-11.00 Election of office bearers, adoption of agenda and introduction of participants  
 11.00-12.00 Reading Animation...Why? by Dr. Ronald A Jobe, President of IBBY  
 12.00-13.30 Lunch  
 13.30-14.30 Traditional Reading Animation by Khun Ying Maenmas Chavalit and M.R. Saisingh Siributr  
 14.30-15.30 Reading Animation in the Technological World by Mr. Ronald Lumsden  
 15.30-15.45 Coffee break  
 15.45-17.00 Discussion  
 18.00-21.00 Dinner

**Wed, 14 August 1991**

- 09.00-10.30 Successful Approaches to Reading Animation: the Portable Library Project Panel Discussion, Dr. Sunthorn Khotbantau: Moderator  
 10.30-11.00 Coffee Break  
 11.00-12.30 Exchange of Country Experiences Malaysia, and Myanmar  
 12.30-13.30 Lunch  
 13.30-15.00 Exchange of Country Experiences (cont.) Indonesia, Laos  
 15.00-15.30 Coffee break  
 15.30-17.30 Exchange of Country Experiences (cont.) Viet Nam and Sri Lanka  
 18.00-19.00 Dinner  
 19.00-21.00 Enhancing the Value of Reading through Performing arts by international participants

**Thu, 15 August 1991**

- 09.00-10.00 Innovative Methods for Reading Animation by Onchuma Yuthawong and Bhusdee Navavichit  
 10.00-10.30 Coffee Break  
 10.30-12.00 Development of Training Material for Reading Animation by participants  
 12.30-13.30 Lunch  
 13.30-15.00 Development of Training Materials for Reading Animation (cont.)  
 15.00-15.30 Coffee break  
 15.30-17.00 Development of Training Material for Reading Animation (cont.)  
 18.00-19.00 Dinner  
 19.00-21.00 Thai Folk Theater

**Fri, 16 August 1991**

- 09.30-15.30 Try-out of Innovative Methods for Reading Animation at the National Library Auditorium  
 18.00-22.00 Dinner and Friendship Night

**Sat, 17 August 1991**

- 10.00-12.00 Discussion on Adoption of the Report  
 12.00-12.30 Closing Remarks by Mr. Bruce Cahill, Director  
 ROBDAP, UNESCO  
 12.30-14.00 Farewell lunch

**Sun, 18 August 1991**

- 08.30-12.00 Departure of international participants

**Annex III****Members of the Organizing Committee**

Mrs. Somboon Singkamanan  
Mr. Sunthorn Kothbantao  
Mr. Chaleo Pansida  
Ms. Boonsri Pairatana  
Ms. Bhusdee Navavichit  
Mr. Ronald Lumsden  
Mrs. Panudda Boonpala Lumsden

**Annex IV****Resource Persons**

Dr. Wichit Srisa-an  
Dr. Ekavidya Nathalang  
Dr. Ronald A. Jobe  
Khun Ying Maenmas Chavalit  
M.R. Saising Siributre  
Mr. Ronald Lumsden  
Mrs. Onchuma Yuthavong  
Ms. Bhusdee Navavichit  
Mrs. Somboon Singkamanan  
Dr. Sunthorn Kothbantao

**Annex V**

## List of Participants

Country/name	Address	Tel/Fax
<b><u>Vietnam</u></b>		
Mr. Nguyn Quynh Editor	Kim Dong Publishing House 64 Ba Trien St. Hanoi SRV	Tel. 42-64926
Mrs. Ngo Thi Thu Hang Editor	Kim Dong Publishing House 64 Ba Trien St. Hanoi SRV	Tel. 42-64926
<b><u>Myanmar</u></b>		
Mr. U San Tun Aug Editor	The Working People's Daily 212 Theinbyu Street Yangon Myanmar	Tel. 73206
(Home)	169 (B) Insein Road Ward 9 Yangon Myanmar	
Mrs. Daw Nu Nu Librarian	Sapray Beikman Public Library 529-531 Merchant Street Yangon Myanmar	Tel. 83277
(Home)	Building No. 3, Room No. 8, Uwesara Myomakyaung Road Yangon, Myanmar	Tel. 86973

<u>P.D.R. of Laos</u>		
Mrs. Dara Kanlaya Writer/translator	Chief Editor Vannasin Magazine Ministry of Culture PO Box 1631, Vientiane P.D.R. Laos	Fax. PTT Laos 4163 ext.5373 Tel. 5373
Ms. Oneta Saymounty Librarian	Deputy Chief, Reading Department National Library PO Box 122, Vientiane P.D.R.Laos	Tel :5305
<u>Malaysia</u>		
Ms. Yee Wai Kheun Teacher, librarian	Resource Center Section Educational Technology Division Ministry of Education Tingkat 20, Bangunan Bank Pertanian Building Leboh Pasar Besar 50604, Kuala Lumpur Malaysia	Tel.03-292-2066 ext. 313
(Home)	26, Jln. ss 1/36 Sea Park 47300 Petaling Jaya, Selengor Malaysia	Tel.(03) 776-6707
Mrs. Shamsul Kamariah Bte Hamzah, Librarian	National Library Block A Exchange Square off Jalan Semantan 50572 Kuala Lumpur Malaysia	Tel.(03) 255-3144
(Home)	30 Lorong Rahim Kajai 2 Taman Tun Dr. Ismail 60000 Kuala Lumpur Malaysia	Tel. 03-718-3100
<u>Indonesia</u>		
Mr. Arif B. Datoem Multi media specialist	Center for Communication Technology for Education and Culture PO Box 7/CPA Ciputat 15411 Indonesia	Fax.(62-21)741-727 Tel.(62-21)741-851 741-852,741-842
(Home)	Jl. Nangka F 16 Jakarta 12510 Indonesia	
<u>Sri Lanka</u>		
Mrs. Nandaseeli Galagedara Librarian	Sri Lankan National Library Services Board PO Box 1764, Independence Avenue Colombo 07 Sri Lanka	Tel. 685201
(Home)	No. 20 Sarasin Lane Colombo 08 Sri Lanka	Tel. 699526

**Thailand**

Mrs. Keson Charoenruk Instructor	Department of Library Science Srinakarinwirot University Sukhumvit Soi 23 Bangkok 10110	Tel 258-4118
(Home)	13 Seri 4 Soi 5 Suan Luang Pravej, Bangkok 10250	Tel. 314-7828
Mrs. Poonsri Kampirapakorn Associate Professor	Department of Elementary Education The Faculty of Education Khon Khaen University Khon Khaen 40002 Thailand	Tel.(043)24-1333 1232
(Home)	123/259 Soi Seethan 4 Khon Khaen University Khon Khaen 40002	Tel.(043) 24-2101
Ms. Ladda Hemtanon Instructor	Songkhla Teacher's College Library Science Department Songkhla 90000	Fax (074) 31-1210 Tel.(074) 31-2726
(Home)	160/50 Kanjanawanit Road Songkhla 90000	Tel. (074) 31-4011
Mr. Preeda Punyachan Teacher	Children's Art Club 26/153 Phaholyothin Road (KM.27) Bangkhen Bangkok 10220	Tel. (02) 531-2433
(Home)	34/65 Wipavadi Rangsit Road Bangkhen Bangkok 10220	Tel. (02) 532-2990
Ms. Somsong Saengkeo Library Extension Official	National Library Samsen Road Bangkok 10300	Fax. 281-5449 Tel. 281-5212
(Home)	11 Prakarn Road Muang District Samuthprakarn	Tel. 387-1684
Ms. Tassanee Srimongkol Librarian	Library, Faculty of Education Chiang Mai University Chaing Mai 50000 Thailand	Tel. (053)221699 ext. 4227-8
Mr. Chewan Visasa Art teacher	Samphran Wittaya School Samphran District Nakorn Pathom 73110	Tel. 034-311093
(home)	141/1 Mu 1 Lumphaya Muang District Nakornpathom 73000	Tel. 034-254575

Ms. Sasiwimol Nopsuwan Teacher	Sangkom Community School Head of District Governor House Sangkom District Udonthanee 41260	
Ms. Chinda Chamroen Lecturer	Department of Library Science & Information Science Faculty of Humanities & Social Science Khon Khaen Univeristy Khon Khaen 40002	
<u>Observers</u>		
Ms. Marie-Helene Miossec Social worker	Supervisor of Children's Library in Refugee's Camp SIPAR Thailand PO Box 48	
Mr. Lassailly Damien Co-ordinator (home)	25120 Aranyaprathet Prachin Buri SIPAR France 42 bis rue Saint Charles 78000 Versailles France	Fax.(037) 231-700 Tel.(037) 231-856      Tel. (33.1) 39 02 32 52
Mr. Buncha Samruayruen Assistant Co-ordinator  (Home)	Japan Sotoshu Relief Committee 100/14-20 Keha Klong Toey 4 Prakhanong, Bangkok 10110 107 Mu 13 Khu-khot Lamlukka Phatumthani 12130	Fax. 249-0055 Tel. 249-7567     Tel. 533-7532
Ms. Futamura Nanako Puppeteer	Japan Satoshu Relief Committee 100/14-16/18/20 Keha Klong Toey 4 Prakhanong Bangkok 10110	Fax. 02-249-0055 Tel. 02-249-7567
Mrs. Nongnart Chairat Department Head  (Home)	Department of Library Science Faculty of Humanities Srinakarinwirot University Sukhumvit Soi 23 Bangkok 199 Seri Soi 7 Ramkhamhaeng Road Bangkok, Thailand	       Tel. 258-4118
Ms. Patricia Murday Education Specialist	Baha'i International Community Coordinator, Rainbow Child Development Center PO Box 90 Aranyaprathet Prachinburi 25120 Thailand	       Tel. (Bangkok office): 392-4154

Mrs. Michelle Abhasakun	Baha'i International Community 77/1 Lang Suan Road Soi 4 Pathumwan Bangkok 10330	
(Home)	G.P.O. Box 1891 Bangkok 10501	Tel. (02) 252-5355
Ms. Murti Bunanta Lecturer	President, IBBY Indonesia Komplek Permata Hijau Block A-20 Jakarta 12210 Indonesia	Fax.(021) 492-377 Tel. (021) 548-3987
Ms. Yoko Tachibana	JBBY 201,4-3 Honmachi 1 chome Shibuya-ku Tokyo 151 Japan	Tel. 03-3370-5691 Fax. 03-3370-5693
Mrs. Chandralatha Liyanage Lecturer	IBBY Sri Lanka Government Teachers's Training Maharagama Sri Lanka	Tel. 550201
(Home)	55 Buwanekaba Mawatha Mirihama, Nugegoda Sri Lanka	Tel. 553-387
Mrs. Piyawathie Jayasuriya Secretary (IBBY-SLS) Author, illustrator, editor, translator (Home)	IBBY Sri Lanka Section Room No. 7, 380 Baudhaloka Mawatha Colombo 7 Sri Lanka 10A Manel Pedesa Sirimal Uyana Sri Lanka	Tel. 724869
Mrs. Nanda Narangoda Lecturer	Dictionary Office Colombo 7 Sri Lanaka	
(Home)	1/106, Wattegedara Road Maharagama Sri Lanka	Tel. 550-591
Ms. Wu He Rong Publisher	IBBY China Section Deputy Director Guangxi Joint Publishing HOUse 7, Minzudadao, Nanning Guangxi, China	Fax. 86-771-52615 Tel. 86-771-51003



## Annex VI

## Evaluation Form

- 
- |                       |           |      |      |      |
|-----------------------|-----------|------|------|------|
| 1. Seminar facilities | very good | good | fair | poor |
|-----------------------|-----------|------|------|------|
- 
- a. conference room
- 
- b. accommodation
- 
- c. food
- 
- d. transportation
- 
- e. workshop material  
and supplies
- 
- |                                     |                  |           |                  |                      |
|-------------------------------------|------------------|-----------|------------------|----------------------|
| 2. Presentations and<br>discussions | informa-<br>tive | inspiring | interest-<br>ing | not appro-<br>priate |
|-------------------------------------|------------------|-----------|------------------|----------------------|
- 
- a. Reading for humane  
development
- 
- b. Reading animation...  
Why & How ?
- 
- c. Traditional reading  
animation
- 
- d. Reading animation in  
the technological world
-

e. Successful Approach to  
Reading Animation:  
Portable library project

---

f. Innovative methods for  
Reading animation

---

3. Exchange of country  
experiences

---

4. Workshop on development of training material for reading animation      ( ) practical      ( ) not practical

---

5. The result of trying out innovative methods for reading animation      4      3      2      1

---

a. Was the session useful ?

---

b. Were you satisfied with the arrangement ?

---

c. Were you satisfied with the outcome ?

---

\* (4 signifies excellent, 3 good, 2 fair and 1 unsatisfactory)