GRADUATION PROJECT

VISUAL COMMUNICATION

(BACHELOR OF DESIGN)

Vol. 1 of 1

Project Title:

The revival of Folklore

Name:

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Project Mentor:

Honey Panchal

2020

The Graduation Project Evaluation Jury recommends **ANERI SHAH** from **Visual Communication** for the Bachelor's Graduation Degree of **Unitedworld Institute of Design, Karnavati University, Gandhinagar, India** herewith, for the project titled **The revival of local folklore.** The project is complete in every aspect in accordance to the guidelines set by the institution.

Chairperson

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*Subsequent remarks regarding fulfilling the requirements

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ACKNOWLEDGEMENTS

THE REVIVAL OF FOLKLORE

PRESERVING CULTURAL EXPRESSION FROM PAST TO FUTURE GENERATIONS

CONTENTS

ABOUT

Unitedworld Institute of Design

Unitedworld Institute of Design (UID) is one of the premier Design institutes of India. The institute aims to create globally sought after professionals who can exhibit their creativity and trigger novel trends.

UID offers a diverse range of UG and PG courses in the area of art & design. These programs are designed with strong professional emphasis and in close partnership with the industry. Every course has been structured to deliver insights into the importance of individual and collective creativity, be it a theoretical assessment, design practice, curatorial evaluations or artistic considerations.

Four years at UID have been full of learning and patience. We were groomed at every level to make sure we perform perfectly in the life that stands ahead of us.

ABOUT

Mentor: Prof. Honey Panchal

Always believed in what Massimo Vignelli once said, "If you can design one thing, you can design everything", Honey Panchal is an alumna of National Institute of Design, Ahmedabad. She completed her Master of Design (M.DES) in Visual Communication specialized in Photography Design. She also has a Master of Fine Arts (MFA) specialized in Photography Design from University of Creative Arts, Farnham London. For her, design is taking inspiration from her surroundings to solve problems with simple and effective solutions. Her education in design started years before she found herself amidst some creatively engaging brains at The Faculty of Fine Arts, MSU Baroda where she finished her Bachelors of Visual Arts (BVA) specialised in Graphic Design.
It was her way of looking at the most mundane things in daily lives differently that set her apart. Her education only helped her implement her ideas and bring them to life.

Honey Panchal has been working as a visual communication designer for over 10 years. She has worked on different kinds of projects and brands. Her portfolio has a variety of projects from across the industries like FMCG, Hospitality, Medical, NGO's etc. Her photography has helped her bridge the gap between Design and Advertising. She has taken photo workshops at CEPT University and presently teaching in UID as an Assistant Professor in Visual Communication department.

Her strength in visual communication lies in Branding and Packaging. Her area of interests are Photography, Typography, Promotional Design, Filmmaking, User Interface design and Book design.

Me

I am a very proud Mumbaikar and a cheerful muggle.

I grew up in a quiet lane, full of greenery and friends. I studied at Utpal Shanghvi school and completed my Junior College at Mithibai college. I have been introverted since the very beginning and I love it that way.

I am constantly on the hunt for new fonts and I try to boast it at every opportunity that I get.

I try to work consistently and strive for perfection. I am usually the one trying unusual food combinations.

TIMELINE

2020

January   February   March   April   May   June

PHASE 1
Research

PHASE 2
Conceptualisation

PHASE 3
Visualisation

PHASE 4
Execution

PHASE 5
Documentation
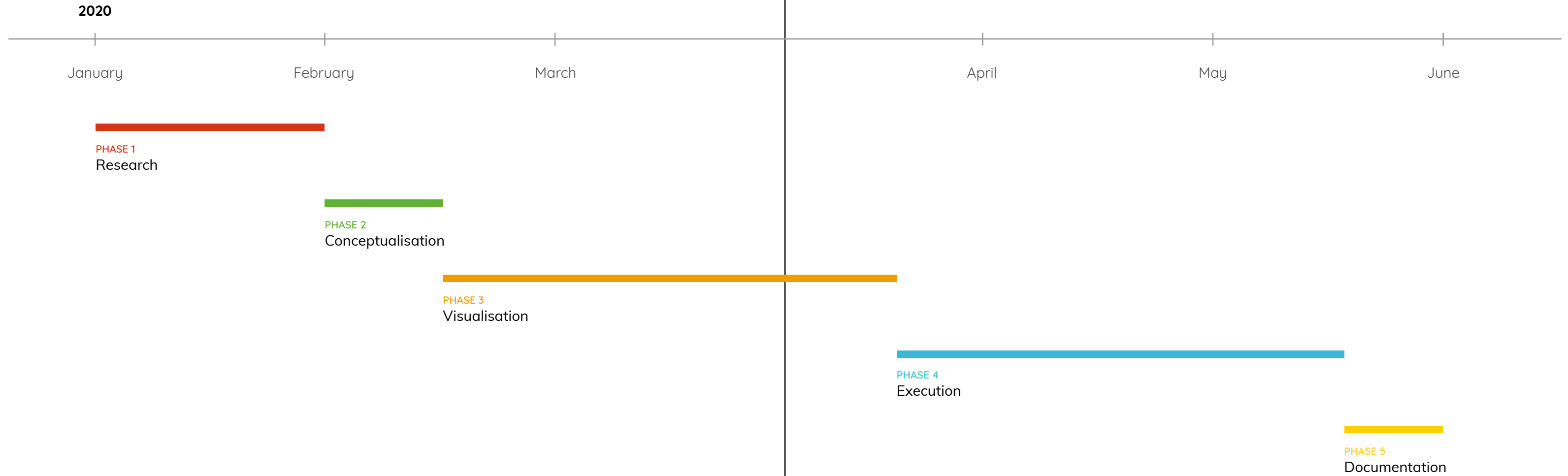
PROJECT OVERVIEW

The idea for this project started as a very broad concept. We experience everything with our eyes. And as for graphic designers, visuals are the key elements that we play around with. We have so smoothly transitioned into the digital space, that sometimes, we we have lost 'touch' with our analog roots. I wanted to create a tactile experience and fuse it with the digital world.

"PEOPLE CAN HAVE ACCESS TO PROGRAMS AND SOFTWARES, BUT YOUR EYE, NOBODY HAS THAT."

DAVID CARSON, GRAPHIC DESIGNER

Why this project?

As a child, every night, my grandmother would tell me stories of foxes and kings and rhymes of cats falling in the pond. As I grew up, I realized I had completely lost touch with the Gujarati tales I heard as a child. Now that I look around, because of the evolution from joint families to nuclear households, these stories and rhymes are somewhere getting lost.

India has a diverse culture rooted in its system. These local stories embody our traditions, customs, heroism, patriotism in a light-hearted blend so that kids can easily imbibe those values. Many of these tales are passed on from generation to generation vocally and pretty soon, they vanish into thin air. The current bunch of newborns is learning English rhymes due to the mere fact that they are conveniently accessible. This made me realise the utter need to revive and restore this local folklore and bring them out in the world.

Goals of this project

The main goal is to try and preserve these stories which were passed on by generations and to present them in such a way that kids can interact with them or enjoy reading them out of pleasure. Since mothers are the ones who are the original selectors of the content they provide to their children, these folklores should be positioned in a place where they can be found easily.

Deliverables

An AR integrated Activity storybook, transliterated from Gujarati to English. Promotion strategies

KEYWORDS

STORIES	CULTURE	LOCAL
RHYMES	KIDS	FOLKLORE
REVIVAL	WORD-OF-MOUTH	TACTILE
GENERATION	DIGITAL	

PHASE 1
Research

BROAD RESEARCH

What is Folklore?

Debates about how folklore should be defined have been waged continuously ever since the word was coined in 1846 by William Thomas. However, A. Taylor, an eminent American folklorist has succeeded to a great extent in defining the term folklore.

He defines, "Folklore is the material that is handed on by tradition, either by word of mouth or by custom and practice.

It may be folk songs, folk tales, riddles, proverbs or other materials preserved in words, It may be traditional tools and physical objects like fences or knots, hot cross buns, or Easter eggs; traditional ornamentation like the walls of Troy; or traditional symbols like the Swastika. It may be traditional procedures life throwing salt over one's shoulder or knocking on wood. All of these are folklore."

The word folklore is a mixture of 2 words - folk and lore.

Folk

The people of the 19th century, 'folk' were categorized as to the rural, illiterate and poor peasants ie. the underclass of society. They were the peasants living in the countryside, in contrast to the urban people of the cities.

Lore

Lore is the body of traditions and knowledge on a subject or held by a particular group, typically passed from person to person by word of mouth. Transmission is a vital part of the folklore process. Without communicating these beliefs and customs within the group over space and time, they would become cultural shards.

A GRANDMOTHER RECITING TALES TO
A FEW CHILDREN

Classifications of Folklore

Folklore is usually classified into 4 major sections ie. Material Folklore, Verbal Folklore, Customary Folklore and Children's Folklore.

Material Folklore

All artefacts that you can touch, hold, live in or eat are a part of Material Folklore.

They are tangible objects with a physical presence intended for use either permanently or just at the next meal. Most of these folklore artefacts are single objects which have been created by hand for a specific purpose.
These items continue to be considered folklore due to their long history and their customary use. Some items include Christmas decorations, handmade toys, autograph books, embroidery, etc.

HORSE AND SULKY,
SMITHSONIAN AMERICAN ART MUSEUM

Verbal Folklore

Verbal lore is words, both written and oral, which are spoken, sung or voiced forms of traditional utterance that show repetitive patterns.

It is not just any conversation, but words and phrases conforming to a tradition. The repetition is a very important part of verbal folklore.

As defined by William Thoms, verbal folklore was the original folklore they were the oral cultural traditions of the rural populace. Some examples include superstition, ballads, country music, prayers at bedtime, jokes, greetings etc.

Customary Folklore

Customary folklore is a pattern of expected behaviour within a group. It is remembered enactment. Customary folklore comprises of a complex interaction of multiple folk customs including verbal lore, material lore etc.
Together, they combine to build customary lore. Some examples of customary folklore include festivals, gestures, symbols, etc.

Children's Folklore

Childlore is a distinct branch of folklore that deals with activities passed on by children to other children, away from the influence or supervision of an adult.

Children's folklore contains artefacts from all the standard folklore genres of verbal, material and customary lore; it is, however, the child-to-child transmission that distinguishes these artefacts. This lore circulates within an informal pre-literate children's network or folk group. However children can take the taught and teach it further to other children, turning it into childlore. Rhymes, which are a huge part of childlore continue to serve the same function of learning and practising skills needed for growth, like memorising, balance and coordination etc.
A few examples include counting rhymes, street games, riddles, etc.

Folklore around the world

The world is rich with folklore. And while most folklores are specific to a region, language or community, it can also span the globe.

Southeast Asia

In Southeast Asia, the Chinese, Japanese, Koreans and Thais all share a myth about a rabbit in the moon who is using a mortar and pestle.

In the Chinese tale, the rabbit is making medicine. In the Japanese and Korean versions, he's crafting rice cakes. In the Thai tale, he is dehusking rice.
It's based on what notion that when you look at the moon you can see the shape of a rabbit with a mortar and pestle.

In the Buddhist Jataka tales, Tale 316 relates that a monkey, an otter, a jackal, and a rabbit resolved to practise charity on the day of the full moon (Uposatha), believing a demonstration of great virtue

would earn a great reward. When an old man begged for food from them, the monkey gathered fruits from the trees and the otter collected fish, while the jackal wrongfully pilfered a lizard and a pot of milk-curd. The rabbit, who knew only how to gather grass, instead offered its own body, throwing itself into a fire the man had built.
The rabbit was not burnt, however. The old man revealed that he was Śakra, and touched by the rabbit's virtue, drew the likeness of the rabbit on the Moon for all to

see. It is said the lunar image is still draped in the smoke that rose when the rabbit cast itself into the fire.

Europe

In Europe, most folktales revolve around the number three, possibly as a nod to the Christian doctrine of the trinity, which says God exists as three separate entities - the Father, Son and Holy Spirit. So, European tales might feature 3 brothers or 3 wishes.

THE THREE RIDICULOUS WISHES

In a popular French tale, A woodcutter complained of him being very poor, a lot.
Jupiter (or, alternatively, a tree spirit) granted him three wishes. The woodcutter went home, and his wife persuaded him to put off the wishing until the next day.
But while sitting by the fire, he wished for sausages. His wife taxed him for his folly, and he became so angry, he wished for the sausages on her nose.

Finally, they agreed to use the last wish to take the sausages off her nose, leaving them no better off than before.

America

Native American myths also feature a common numeral, but it's the number four, said to represent their homage to the earth and its four directions: north, south, east and west.

Some of the more popular folk tales in America involve the trickster Brer Rabbit. He is cunning and anthropomorphized.
The Brer Rabbit stories originated in African folklore and were brought to America

during the slave era.
In it, Brer Fox makes a doll of out tar and puts it by the side of the road. Brer Rabbit spies it, and thinking it's real, says "hello" to it. He gets enraged when it doesn't reply and attacks the doll – to which he gets stuck. Along comes Brer Fox who gleefully announces that he's finally got his hands on Brer Rabbit and can now kill him. Thinking fast, Brer Rabbit says, "You can do anything to me but please don't send me to the briar patch!" Which is exactly what Brer Fox does and what Brer Rabbit wanted him to do.

Once he lands in the briar patch Brer Rabbit frees himself of the tar baby and goes along his merry way.

Similarities

There are so many similarities in the tales in countries which are far apart from one another.

Stories featuring creatures such as mermaids and centaurs are common in Cameroon, Greece and Malaysia; tales of underwater civilizations have long been told in Peru and China, and the people of Brazil and Vietnam have traditions of stories about animals morphing to shape-shifters.

The vast majority of cultures have stories about ghosts, the resurrection of the dead and the origin of the world.

Tricksters, a part of oral folklore around the world, are mischievous characters often anthropomorphized animals who use their cunning and humour to compensate for their lack of brute strength. They're usually animals like foxes and rabbits.

There are so many similarities, it is based on the fact that that humans share a common imagination.

Folklore of the Indian Subcontinent

The subcontinent of India contains such a diversity of ethnic, linguistic, and religious groups that it is difficult to generalize widely about its folklore. India has 24 officially-recognized languages, and an estimated 1,200 languages in all, including many that do not have written scripts.
Each of these languages has its subculture, local customs, and oral traditions.

The folklore of India is distinguished from classical Sanskrit literary traditions by its colourful local bias.

Stories and oral epics glorify local heroes and places and are expressed in local languages and dialects.

Folklore is created and enjoyed by the lower castes and classes who often use it to champion their values and to raise themselves above their social circumstances.

Most Indian folklore has a religious character and may be associated with sacred rites or festivals. Folklore heroes are frequently defied and worshipped in their communities.

India remains one of the world's richest sources of folktales. Not merely folktales but all forms of oral traditions - proverbs, aphorisms, anecdotes, rumours, songs, impromptu folk street plays etc. mirror the culture and values of the land in which they take place. They have also helped in binding vastly differing lores and customs of even a single given place. India is one place where the speech of even the most illiterate farmer is filled with lofty thoughts and metaphors.

Indian Literature, compared to any other literature in the world, played a dominant role in the preservation and propagation of oral traditions and folklore. Very ancients of this land, Indians, were past masters of all art forms that is folk.

MANUSCRIPT ILLUSTRATION OF THE BATTLE OF KURUKSHETRA

The Epics

The ancient Sanskrit epics The Ramayana and The Mahabharata comprise together the Itihasa (Writer has himself witnessed the story) or Mahakavya (Great Compositions), a canon of Hindu scripture.

Hero-worship is a central aspect of Indian culture, and thus readily lent itself to a literary tradition that abounded in epic poetry and literature.
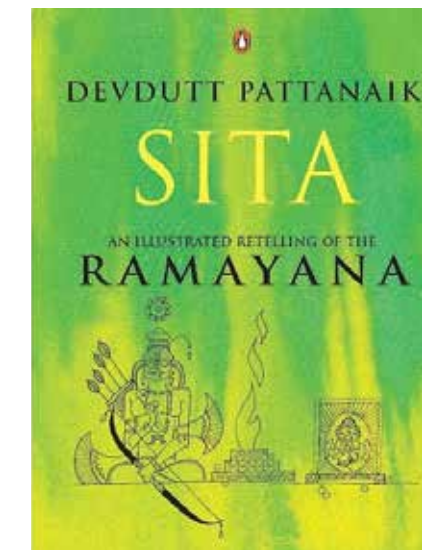
Literature during this time largely incorporated art.
In this art, the Gods portrayed in the story were depicted with so much precision, they felt grand and authentic.

The two most famous epics are the Mahabharata and the Ramayana. An epic is supposed to be divided into chapters, or Sarga. Every chapter is composed in an individual and specific manner depending on the subject or theme of the Sarga.

Ramayana, traditionally ascribed to the Maharishi Valmiki is one of the largest ancient epics in world literature. It consists of nearly 24,000 verses and about 500 sargas (chapters).
It depicts the duties of relationships, portraying ideal characters like the ideal father, the ideal servant, the ideal brother, the ideal husband and the ideal king.

Mahabharata is traditionally written by Vyasa. The original events related by the epic probably fall between the 9th and 8th centuries BCE. The text probably reached its final form by the early Gupta period (c. 4th century CE).
The Mahabharata is the longest epic poem.
Its longest version consists of over 100,000 shlokas.

The epic talks about the importance of fulfilling one's dharma in life.
The two classical epics have to do with the ideals and values of human civilization. The epics highlight the value of truth and the importance of self-sacrifice. These epics have many moral teachings and are sacred writing to Hindus because of the important discourses and teaching included in them.

Due to the rich diversity in India, these epics have been retold in various ways.

To get a better perspective on how diverse these stories were, I read the book, Sita by Devdutt Pattanaik. After immense research, he has collected different versions of the Ramayana from all over India and parts of Southeast Asia.

SITA BY DEVDUTT PATTANAIK

Indian Folktales

When it comes to Indian folk tales, the country of diverse religions, languages and cultures has a complete range of tales and short stories. Indian folklore has a wide range of stories and mythological legends, which emerge from all walks of life. Being full of moralistic values, Indian folklore makes perfect stories for children, who are required to be, instilled with the right values.

Panchatantra

The Panchatantra, (Sanskrit: 'Five Treatises' or 'Five Chapters') is a collection of Indian animal fables, which has had extensive circulation both in the country of its origin and throughout the world.

It is an ancient synthetic text that continues its process of cross-border mutation and adaptation as modern writers and publishers struggle to fathom, and simplify its complex origins.

The surviving work is dated to roughly 200 BCE, based on older oral tradition.

The text's author is unknown but has been attributed to Vishnusharma in some and Vasubhaga in others, both of which may be pen names.

The Panchatantra is a series of inter-woven fables, many of which deploy metaphors of anthropomorphized animals with human virtues and vices.

CARVING IN NALANDA TEMPLE,
7TH CENTURY CE (TURTLE & THE GEESE)

The Sanskrit version of the Panchatantra text gives names to the animal characters, but these names are creative with double meanings. The names denote the character observable in nature but also map a human personality that a reader can readily identify.
For example, the deer characters are presented as a metaphor for the charming, innocent, peaceful and tranquil personality who is a target for those who seek prey to exploit, while the crocodile is presented to symbolize dangerous intent hidden beneath a welcoming ambience. Dozens of different types of wildlife found in India are thus named, and they constitute an array of symbolic characters in the Panchatantra.

Thus, the names of the animals evoke a layered meaning that resonates with the reader, and the same story can be read at different levels. According to its narrative, it illustrates, for the benefit of three ignorant princes, the central Hindu principles of niti. While niti is hard to translate, it roughly means prudent

A PANCHATANTRA RELIEF, MENDUT
TEMPLE, JAVA, INDONESIA

worldly conduct, or "the wise conduct of life".

It illustrates, for the benefit of princes who may succeed to a throne, the central Hindu principles of Raja niti (political science) through an inter-woven series of colourful animal tales.

The five principles are:
1. Mitra Bhedha
(The Loss of Friends)
2. Mitra Laabha
(Gaining Friends)
3. Suhrudbheda
(Dissension Between Friends)
4. Vigraha
(Separation)
5. Sandhi
(Union)

No Sanskrit texts before 1000 CE have survived.

Buddhist monks on pilgrimage to India took the influential Sanskrit text (probably both in oral and literary formats) north to Tibet and China and east to South East Asia. These

led to versions in all Southeast Asian countries, including Tibetan, Chinese, Mongolian, Javanese and Lao derivatives.

Hitopadesha

The Hitopadesha (Sanskrit for 'Beneficial Advice') is an Indian text in the Sanskrit language consisting of fables with both animal and human characters. It incorporates maxims, worldly wisdom and advice on political affairs in simple, elegant language.

The author of Hitopadesha is also fairly unknown. 19th-century Indologists attributed the text to Vishnu Sharma, a narrator and character that often appears in its fables. Upon the discovery of the oldest known manuscript of the text in Nepal, dated to 1373, and the preparation of a critical edition, scholars generally accept the authority of its two concluding verses. These verses mention Narayana as the author and a king called Dhavala Chandra as the patron of the text.

NEPALESE MANUSCRIPT OF THE HITOPADESHA, C.1800

Narayana says that the Hitopadesha is created to encourage wise behaviour.

This is done through the telling of moral stories in which birds, beasts and humans interact.

Interest is maintained through the enclosed narratives in which a story is interrupted by an illustrative tale before continuing to the next verse.

The Hitopadesha is quite similar to the ancient Sanskrit classic, the Panchatantra, another collection of fables with morals. Both have an identical frame story, although the Hitopadesha differs by having only four divisions to the ancient text's five.

According to Ludwik Sternbach's critical edition of the text, the Panchatantra is the primary source of some 75% of the Hitopadesha's content, while a third of its verses can be traced to the Panchatantra. In his introductory verses, Narayana acknowledges that he is indebted to the Panchatantra and 'another work'.

Jataka Tales

The Jataka tales are a voluminous body of literature native to India concerning the previous births of Gautama Buddha in both human and animal form.

Each tale begins by noting the occasion that prompted its telling and ends with the Buddha identifying the lives of the people in the introductory story with those of people from the past.

There is humour in these stories and considerable variety. The future Buddha may appear in them as a king, an outcast, a god, an elephant - but, in whatever form, he exhibits some virtue that the tale thereby inculcates.

The Jataka-Mala of Arya Sura in Sanskrit gives 34 Jataka stories. At the Ajanta Caves, Jataka scenes are inscribed with quotes from Arya Shura, with script datable to the sixth century.

Ajanta caves website para 16 says Cave 16 is known for depicting the life stories of the Buddha, the Cave

17 paintings depict human virtues by narrating the Jataka tales. The narration includes attention to details and realism which Stella Kramrisch calls "lavish elegance" accomplished by efficient craftsmen.
The ancient artists, states Kramrisch, tried to show wind passing over a crop by showing it bending in waves, and a similar profusion of rhythmic sequences that unroll story after story, visually presenting the metaphysical

Many of the stories and motifs found in the Jataka such as the Rabbit in the Moon of the SasaJataka (Jataka Tales: no.316), are found in numerous other languages and media.

For example, The Monkey and the Crocodile, The Turtle Who Couldn't Stop Talking and The Crab and the Crane that are listed below also famously featured in the Hindu Panchatantra, the Sanskrit niti-shastra that influenced world literature.

CAVE 17 AT AJANTA CAVES, AURANGABAD, INDIA, 5 CENTURY CE

Rhymes

Nursery rhymes, can be broadly defined as short songs and verses often read or sung to, or by, young children.

Generally, these verses are anonymous, although the term nursery rhyme has also been applied to works written by known authors.

Many familiar nursery rhymes are centuries old and originated as part of a long oral tradition.

Others first appeared as written works, although the authorship of these works is not always known.
Nursery rhyme publication coincided with the rise of children's literature more generally, with significant publication beginning in the 18th century and blossoming in the 19th century.

Nursery rhymes vary in style, subject, tone, and theme, although many are marked by a use of rhythm and rhyme that makes them easy to remember.

Ring-a-ring-a-roses,
A pocket full of posies;
Hush! hush! hush! hush!
We're all tumbled down.

They include nonsense rhymes, lullabies, finger-plays, counting-out rhymes, riddles, games, songs, and ballads, among other types.

While some rhymes seem designed purely to amuse, others are didactic and educational, including those intended to help children learn the alphabet and numbers. Many nursery rhymes have variants in other languages, with similar rhymes appearing in different nations.

India

Rhymes in India, like any other country, are also very popular. One of the first interactions of the parents with their child are through lullabies ie. rhymes to help the baby fall asleep.

In older times, the local people did not have access to the scriptures and other puranic books, because of 2 major reasons. The major reason was that because they were written in Sanskirt, the uneducated lower class could not read/understand and hence they couldn't pass in on to their children. The 2nd reason was the caste system, which didn't allow the poor even basic access to these scriptures. Hence to keep themselves entertained, these poems, rhymes and stories were created.

A lot of Indian Rhymes revolve around anthropomorphized animals just like in the Panchatantra. They take inspiration from what they see around them and made it into a new world.

Rhymes like Macchli Jal ki Rani hai, Akkad Bakkad, Aaloo Kachaaloo etc. have been popularised in India. These rhymes are easy to learn and enact to kids.

AALOO KACHALU

Shukumar Ray, a Bengali poet and illustrator was a genius born way ahead of his time.
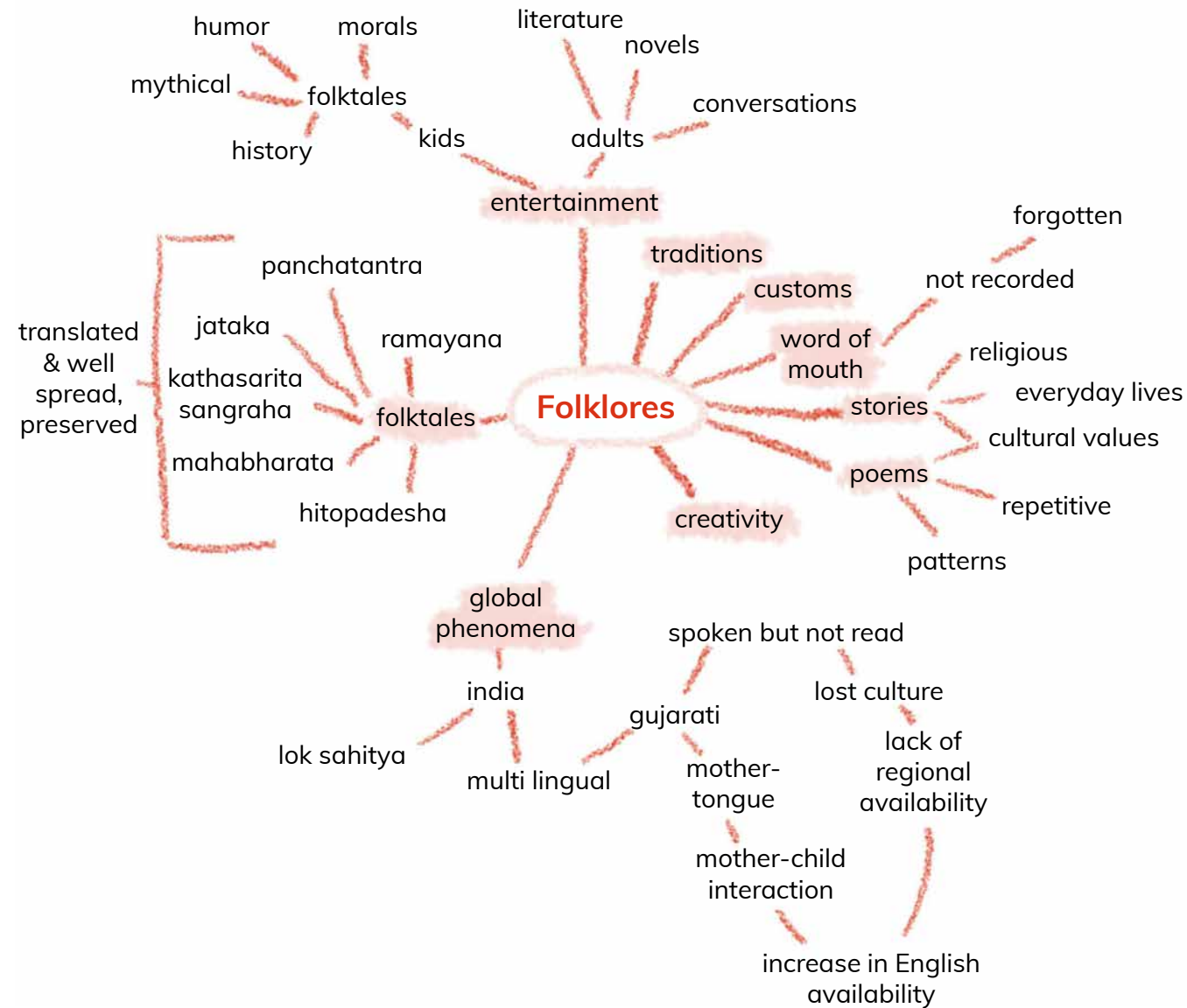
His seemingly nonsensical and subtly satiric rhymes in the extremely popular collection Abol Tabol (Nonsensical Mnemonics, 1923) are so pristine that had he composed nothing apart from these 45 rhymes, he might still be considered one of best authors in Bengali literature.

Ray's writing seems to be created for children but underlying the simplicity and humour of his language lies a powerful social commentary and satire.

He wrote about common people doing everyday things and showed how the human psyche worked in various situations. His works give a clear picture of Bengal in the 19th century.

Mind-map

humor   morals   literature   novels

mythical   folktales   conversations

history   kids   adults

entertainment   forgotten

panchatantra   traditions   not recorded

jataka   customs

ramayana   word of mouth   religious

translated & well spread, preserved   kathasarita sangraha   **Folklores**   everyday lives

folktales   stories   cultural values

mahabharata   poems

hitopadesha   creativity   repetitive

patterns

global phenomena   spoken but not read

india   lost culture

gujarati   lack of regional availability

lok sahitya   mother-tongue

multi lingual   mother-child interaction

increase in English availability

CULTURAL PRESERVATION

UNESCO and Cultural heritage

There are things that we regard as important to preserve for future generations.

They may be significant due to their present or possible economic value, but also because they create a certain emotion within us, or because they make us feel as though we belong to something – a country, a tradition, a way of life.

They might be objects that can be held and buildings that can be explored, or songs that can be sung and stories that can be told. Whatever shape they take, these things form part of a heritage, and this heritage requires an active effort on our part in order to safeguard it.

"Present generations should take care to preserve the cultural diversity of humankind", urged UNESCO in its 1997 Declaration on the Responsibilities of the Present Generations toward Future Generations.

We should "protect and safeguard cultures, and transmit this common heritage to future generations".

They believe culture is linked with the very "fate of future generations in the face of the vital challenges of the next millennium".
When they disappear, options become narrower.
UNESCO also claims, keeping cultures strong is a matter of intergenerational responsibility.

CULTURAL EXPRESSIONS FACILITATE THE TRANSFER OF KNOWLEDGE FROM PAST TO FUTURE GENERATIONS.

-UNESCO, DECLARATION OF RESPONSIBILITIES OF THE PRESENT GENERATIONS TOWARD FUTURE GENERATIONS, 1997

THE SAMBA DE RODA OF RECÔNCAVO OF BAHIA, BRAZIL

Intangible cultural heritage refers to "traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts".

The Convention for the Safeguarding of the Intangible Cultural Heritage is a UNESCO treaty adopted by the UNESCO General Conference on 17 October 2003.

The language wipe-off

Economic times para 1 states that The Taushiro language in the Amazon basin in Peru has only one speaker left.
The Resigaro language, in the same region, also suffers from the same fate. The cultural weight of Spanish is turning this ancient Incan land into a homogeneous State.

Over 100 aboriginal languages in Australia have disappeared in the last two centuries.

Wherever English has spread in the last 200 years, local languages have been wiped out.

As Nancy Rivenburgh wrote for the International Association of Conference Interpreters, what's happening with today's language loss is actually quite different from anything that happened before.

Languages in the past disappeared and were born anew, she writes, but "they did so in a state of what linguists call 'linguistic equilibrium.'

In the last 500 years, however, the equilibrium that characterized much of human history is now gone. And the world's dominant languages— or what are often called 'metropolitan' languages—are all now rapidly expanding at the expense of 'peripheral' indigenous languages. Those peripheral languages are not being replaced."

That means that out of the around 7000 languages that most reputable sources

estimate are spoken globally, only the top 100 are widely spoken.

And it isn't just our understanding of the human mind that's impaired. In many places, indigenous languages and their speakers are rich sources of information about the world around them and the plants and animals in the area where they live.

In a time of mass extinction, that knowledge is especially precious.

The above data of the map has been compiled by linguistic research teams at the University of Hawai'i at Manoa and Eastern Michigan University in a project supported by a National Science Foundation grant.

UNESCO celebrates International Mother Language Day (IMLD) on February 21, 2017 under the theme "Towards Sustainable Futures through Multilingual Education".

To foster sustainable development, learners must have access to education in their mother tongue and in other languages.

It is through the mastery of the first language or mother tongue that the basic skills of reading, writing and numeracy are acquired.
Local languages, especially minority and indigenous, transmit cultures, values and traditional knowledge, thus playing an important role in promoting sustainable futures.

India's endangered languages

Languages have naturally risen and fallen in prominence throughout history, Wrote Paroma Basu for National Geographic in 2009. What makes this different in India as well as throughout the world is the rate at which it's happening and the number of languages that are dissaperaring.

The 1961 census records India as having 1,652 languages. By 1971, it was 808.

Over 220 Indian languages have been lost in the last 50 years, with a further 197 languages categorised as endangered according to the People's Linguistic Survey of India, 2013.

Forced relocation, illiteracy, migration, educational

Arunachal is India's linguistically most diverse state
Number of languages spoken

Arunachal Pradesh	90
Assam	55
Gujarat	48
Maharashtra	39
West Bengal	38

disadvantages and discrimination and alienation of certain communities have been said to lead to erosion of a language, which in practical terms, may fall out of daily use.

Ganesh Devy, an Indian Linguist said, "Because of change in the sea farming technology, local people have lost their livelihood. They are no longer into fishing, making of nets, ship breaking. They have migrated inward. So they have migrated out of their language zones. Wherever people move from one livelihood to another livelihood, they carry their language for a while.
But in the second generation, a shift takes place. The third generation no longer feels related to the earlier language the same way."

"Revival of the language is possible only if livelihood opportunities are created based on the language," says Ngi Kya Weingken, a villager in Assam. "The local language is spoken only at home, and many do not even know writing unlike some of us."
For him, the local language
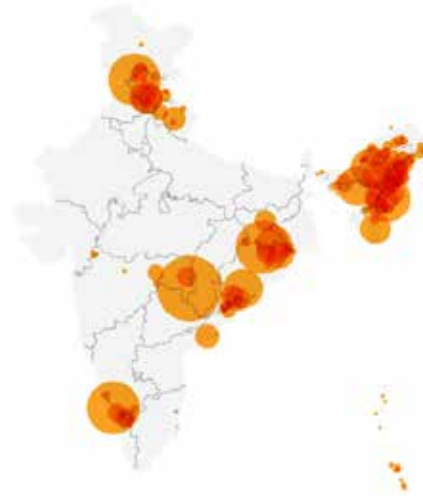
offers an opening to preserve the community's history, customs and traditions.

An Article by Varun Gandhi states, India is one of the most linguistically rich countries. When we lose a language, it is a loss of an entire universe, including its cultural myths and rituals. Ignoring languages with fewer speakers will simply not do. Languages like Hindi have over 126 languages feeding into them. Cutting down on such roots will harm the larger languages as well.

Preserving Languages

Languages cannot be preserved by making dictionaries or grammars. Languages live if people who speak the languages continue to live.

So we need to look after the well being of the people who use those languages, which means we need a micro-level planning of development where the language is taken as one factor.

"The prospect of the loss of linguistic diversity on such a large scale has prompted both communities and scholars to propose programs of intervention to preserve and revitalize languages.

Because much typically needs to be done quickly with too few resources, setting realistic priorities is paramount.

The immediate need is to identify and stabilize languages under threat so that they can be transmitted to the next generation in as many of their functions

as possible. This means assessing which functions are crucial to the intergenerational transmission and have a reasonable chance of successful revival and continuation. " (Suzanne Romaine 2007, pp. 122-3)

Every group must decide what can best be done realistically for a particular language at a particular time.

Communities around the world have increasingly looked to schools and other teaching programs as a way to revitalize their languages.

"Immersion models of various types are widely used to promote indigenous and minority languages. Language nests typically aim to provide a sheltered environment in which young children are exposed to the language by fluent elders and other caretakers. " (Suzanne Romaine 2007, p. 123)

However, teaching a language in school will not save languages without firm community foundations for transmission.

There is an important distinction to be made between learning a language in the artificial environment of the classroom and transmitting it in the natural environment of the home.

Language can easily become politicized when it is no longer unselfconsciously reproduced within families.

So, it is essential that families at home speak in the mother tongue to make sure the language is preserved and is more natural than being forced to talk into.

The preservation of a language in its fullest sense ultimately entails the maintenance of the group who speaks it, and therefore the arguments in favour of doing something to reverse language death are ultimately about preserving cultures and habitats.

Languages can only exist

AUDIO-VISUAL DOCUMENTATION OF THE IMPORTANT ASPECTS OF LANGUAGE — LIKE STORYTELLING, FOLK LITERATURE AND HISTORY —WILL BE AN IDEAL START.

- VARUN GANDHI, ECONOMIC TIMES

where there is a community to speak and transmit them.
A community of people can exist only where there is a viable environment for them to live in and a means of making a living. Where communities cannot thrive, their languages are in danger.

When languages lose their speakers, they die. Extinctions in general, whether of languages or species, are part of a more general pattern of human activities contributing to radical alterations in our ecosystem.

When we lose sight of people and the communities that sustain languages, it becomes

easy to argue, that there is no reason to preserve languages However, maintaining cultural and linguistic diversity is a matter of social justice because distinctiveness in culture and language has formed the basis for defining human identities.

Wikitongues

Wikitongues is a global volunteer movement expanding access to language revitalization.

They are an international volunteer community building the first public archive of every language in the world, raising awareness about linguistic

diversity and rallying to defend it.

They allow people to volunteer from across the globe to contribute to their public archive of every language in the world by recording video oral histories of the languages in your community.

Wikitongues co-founder believes, "Freely available language documentation is an essential step toward preserving linguistic diversity

WIKITONGUES, A NON PROFIT ORGANISATION AIMING TOWARDS LANGUAGE REVITALISATION

for future generations: the more languages are documented, the easier they are to teach, learn, and sustain.

The oral history is a core component of what we might call 'early-stage' language documentation because it presents a raw example of language as it is candidly spoken.

Both those looking to research the aspects of a language and those seeking to learn it can find value in a well-documented oral history. Perhaps most importantly, oral histories can offer a window into the life of a speaker or speakers."

Pridhee Kapoor Gupta

In early 2014, Pridhee Kapoor Gupta was embarking on a brand-new journey. As a first-time parent exploring life outside of India, her biggest concern at the time was surrounding her Indian roots.

Since she was raising her child away from her home country, it was an uphill journey for her trying to find storybooks and reading material for her toddler in Indian languages. Ask any Indian parent living abroad, and they would raise the same complains.

"I could find an abundance of English interactive books but none in my mother tongue," recalls Pridhee adding, "This was the genesis for T4Tales."

The concept of storytelling was once an essential part of a child's growing up years. A lot has changed over the last few decades due to increased use of technology and children are rarely exposed to stories in vernacular languages.

"Started with an aim to capture and keep alive the verses and stories that are unique to our Indian languages, we pique the curiosity of young minds to a new language at the most absorbent age," added Gupta.

Gupta feels that the interactive books can help improve a child's vocabulary, listening skills and imagination avoiding overexposure to displays.


KAHAANI PURAANI AND DAS DIN

Gujarati

A mother tongue is what people claim as their language. It is the label for what people speak. My mother tongue is Gujarati and until this project, I wasn't aware of how beautifully it had grown over this span of about 700 years. But now, things are changing.

Gujarati is an Indo-Aryan member of the Indo-Iranian group of Indo-European languages.
Gujarati is officially recognized in the Indian constitution and is spoken by more than 46 million people.
Most of these reside in the Indian state of Gujarat, though there are significant communities around the world, especially in the United Kingdom and the United States.

Immigration

"Gujarat, like Kerala, Tamil Nadu, Andhra Pradesh and Punjab, is a front runner in the arena of international migration from India. According to some sources, around 6.5 million people of
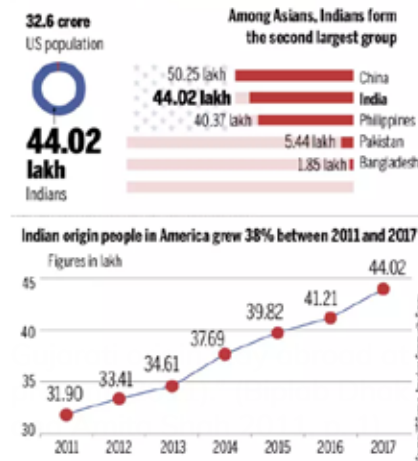
"By and large, the evidence from NSSO-data suggests that the rate of international migration from Gujarat is higher than all India.

Much of the migration is for business-related reasons and the incidence is relatively higher among the general category of social groups

and concentrated in urban areas. Although there are no firm estimates of the people living abroad, Gujarat is known for a fairly large diaspora that dates back to several centuries. International migration from Gujarat is linked extensively to its historical tradition of setting up a business in other countries, which is driven through greater aspiration for wealth and better life."
(Biplab Dhak and Amita Shah 2011, p. 21)

This relocation disrupts language. The first generation doesn't face a setback, but the second generation onwards, a shift takes place. The third generation no longer feels related to Gujarati the

GUJARATI MIGRANTS IN THE USA

same way a first genreation immigrant would.

I talked with a cousin whose parents immigrated to the USA in the 60s.

He is having big trouble teaching his 4-year-old daughter (3rd generation), Gujarati because he realised that no one around her is speaking in Gujarati to her.

All her friends are English speakers and they barely come to India once in 10 years. He realises that the language is short-lived in his family bloodline, but he cannot do anything about it.

Since he is also not very fluent in the language, he needs books and stories and rhymes to teach her, but there are very limited resources.

Education

Immigration is one reason and acceptance is another. As a Gujarati, speaking to friends in Gujarati feels to be looked down upon and shameful.

And due to the increase in

the cosmopolitan crown in India, people tend to switch to more universal languages like English or Hindi.

There are also cases where the parents are growing their kids up in an all English household to pass interviews and get them enrolled in good schools. Languages are driven out of use because of economic imbalance. When people speaking a certain language are not economically well-off, they shift to a language that will ensure their economic sustainability.

To revitalise any language, it is necessary to look at community welfare.

Padmashree Ganesh Devy says, "Gujaratis are in a hurry to give up their language. In food, religion, garments, even furniture (a swing is still an integral part of Gujarati household), we have not given up our traditions. We stick to it with a ferocity which unfortunately we don't extend to our language.

Language does not seem to be at the heart of a Gujarati's sense of identity.

GANESH DEVY, INDIAN LINGUIST

Gujarati is a language that has a great future. Yet, look where it stands. Our universities and schools have contributed in a big way to this deterioration. Even in small towns, I come across people who have borrowed money to send their children to English-medium schools.

But the irony is that teachers in these schools don't know English. In fact, Gujarat is not doing well in English either. The story of Gujarati is not that of the decline of a language but of declining sensitivity towards it.

We need at least a few universities to have departments dedicated to developing Gujarati."

Bridging the gap

There are multiple reasons, stated above due to which the coming generations may not feel the same way about a language that their ancestors held so dear.
It is our responsibility to keep these traditions, customs, folklores alive because they are what define us.

While most people try to preserve and pass on their culture to their next generation, not enough efforts are being taken to teach and save our mother tongues.

Celebrating our festivals, dressing up kids in ethnic clothes, making traditional food at home are just some examples of how people try their best to follow their cultural norms even when living away from the country of origin. Teaching kids their mother tongue is the key to help them understand their culture.

Sharing a common language creates some bonding. Our mother tongue or our family language is a naturally

inherited priceless keepsake. If our children are secluded from it, it will slacken the family bond and cause them to drift away from their root culture.

Immersion

Vaishali Patel, the founder of Sanskar teaching is a mother whose desire was to create Gujarati learning tools into an online and tactile-product company dedicated to teaching kids Gujarati at home.

She says, "For younger children under the age of three, I advise that they begin by introducing simple things like songs, simple greetings and phrases.
Young children learn and remember best through songs and movement.
Encourage the children to speak Gujarati as often as they can and make learning fun.

For older children, parents can go a little deeper with stories, games, vocabulary and phrases. I encourage parents to get the kids excited about cultural events and surround them with other children who are either learning or speaking the native language. In our house, we have a rule

that when grandparents are around we all only speak Gujarati. Of course, we don't always stick to it, but you have to try."

Books created by Pridhee are a great example of the immersion method.

Interactions

Imagine sitting through an Indian classical music program for 3 hours. It is beautiful and takes you elsewhere but it does get monotonous.

A young Indian Musician came up with a new idea. Manasi Prasad is a combination of an accomplished singer, eloquent orator and arts manager.
She is one of the best-known faces among the new generation of Carnatic musicians and is the Museum Director of the Indian Music Experience, India's first interactive music museum.

The Museum is the bridge that she created to bring classical music to a contemporary audience.

The vision of the museum is to increase the understanding

"TRADITIONAL MUSIC FORMS ARE THE WISDOM OF GENERATIONS AND YET HOW MANY OF TODAY'S GENERATIONS ARE REALLY CONNECTED TO THEIR CULTURE?"

- MANASI PRASAD

and appreciation of the diversity of Indian music, from the traditional to the contemporary through exhibits, performances and learning activities.

Digitization

Although advances in modern technology are seen as a contributing factor of language loss, technology has been embraced by many developers, philanthropists and linguists to help preserve languages across the globe.

"Advances in technology and communication have opened new outlets and formats for conserving, preserving and accessing cultural heritage.

Foremost amongst them at this time is digitization, the Internet, which facilitates remote access toa lot of things Digitization and the Internet help to level the playing field between rich and poor, north

and south, developed and developing countries in that they expedite unprecedented and fast access to content."
(Elizabeth Watson 2013, p.12)

Today's children are very comfortable with screens. There are libraries full of books, audiobooks, videos, activities to keep the kids engaged and teach them more easily.
Technology makes lessons fun and very interesting. Numerous apps like Speakaboos motivate children to read online.

Speakaboos growing library of 200+ stories and songs, both fiction and nonfiction, are presented in categories that kids told us to represent their interests: princesses, robots, vehicles, monsters, and more. It is easy beacuse of the easy acces to vocabulary etc. But it is very harmful.

DESIGN QUESTION

IDEO

IDEO is a global design company.
They create positive impact through design.

In April 2015, IDEO.org launched an exciting new Toolkit the Field Guide to Human-Centered Design.

The Field Guide is the latest in IDEO.org's suite of teaching tools and a step forward in sharing the practice and promise of human-centred design with the social sector.

The Field Guide comes with 57 design methods, the key mindsets that underpin how and why IDEO.org believes design can change lives, a full slate of worksheets, and case studies from projects that show a human-centred design in action.

One of the initial sections involved in creating a design challenge.

"Properly framing a design challenge is critical to human-centred design and key to your success. Scope a challenge that's too broad and it'll be hard to know where to start, but pose one that's too narrow and your solution may not achieve the intended impact."

How to Frame Your Own Design Challenge

INSPIRATION   IDEATION   IMPLEMENTATION
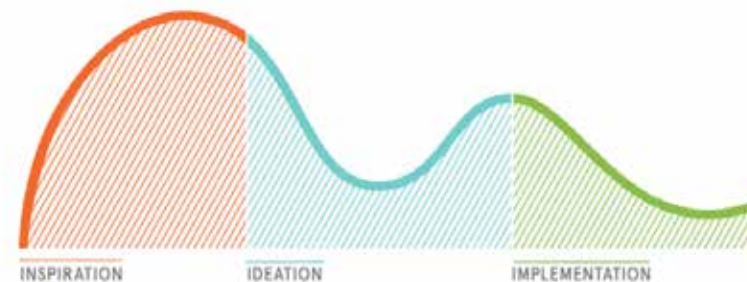
The Design Process

Framing a design challenge

The questions to frame the design question were as follows:

What is the problem you're trying to solve?

Kids are straying away from their roots, their mother tongues.
Families and parents are very busy and so they cannot sit, teach, recite like older times. Since the most easily available data is in English, therefore, kids are missing out on the cultural teachings their parents inherited.

Since this is a personal project, I want to make Gujarati folklore fun and accessible and interactive for kids so that they aren't detached from their beautiful culture.
So that they can pass it on and these folklores thrive in the coming years.

State the ultimate impact you're trying to have.

This project will impact on preserving traditional Gujarati tales and rhymes.
Preserve them and prevent them from vanishing.
Uplift Gujarati culture and spread the word around.

What are some possible solutions to the problem?

Interactive books, installations, art pieces, subscription-based magazine, videos, motivational/promotional campaign, kiosks, making it part of the curriculum etc.

Finally, Write down some of the context and constraints that you're facing.

Most of my target population is Non-resident Indians.
A lot of them cannot read Gujarati. Some might not have even spoken in Gujarati but want their kids to learn it.

Final design question.

How can I preserve Gujarati folklore in a way kids can enjoy?

LIBRARY VISIT

M. J. Library

After having a clear idea about the world of folklores and languages and Gujarati, it was time for a library visit.

M. J. Library is one of Ahmedabad's oldest library with a diverse selection of books & periodicals housed in a dome-topped landmark open since the 1930s.

They have a huge collection of Gujarati books for both, adults and children.

I was looking for books for kids from age 0 to about 10 years old.

I wanted to look at rhyme books and storybooks but the collection was so vast that we had to split it in two days.

After the first couple of hours, we got an idea as to what the book usually entails.

We were enjoying it so much, it took me back to my childhood when my mom would recite them to me.

There was an entire room for the books that I was looking for. Most of those books seemed to be untouched for years. That's when I realised the real need for this project.

My grandmom accompanied me to the library, to help read Gujarati at a faster pace.

M. J. LIBRARY, ELLISBRIDGE, AHMEDABAD

ME AND GRANDMOM AT THE LIBRARY

Rhyme books

The first day we only looked at Rhyme books.

We flipped through hundreds of pages of more than 40 books and shortlisted a few of them.

A few things that were similar in most rhyme books were:

There was a lot of repetition in the verses.
Sometimes the same chorus would repeat 5 times.

Most of these poems taught a lot of things like counting, colours, animal sounds, body parts, family relations.

It also includes actions which help in developing motor skills.

Through repetition, these poems try to trick the kids into learning with fun.
A lot of these books helped the parents groom the child in a Gujarati household, familiarising the kid with common Gujarati terms and phrases.

Some interesting books are:

Jodakna re Jodakna
by Ramesh Trivedi

These poems were mostly based on the child and its surroundings. It had poems split into sections likee nature, festivals, games and transport, patriotism, family, body parts etc.

Bhondubhai Tofani
by Krishna Dave

This was a storybook phrased like a poem. It was about an elephant going to school and the activities revolving that.

Ramat Jodakna ane Bodhakna
by Shamjibhai Jamod

This is like a guidebook to parents. There were guides as to when can you sing this poem. It covered important phases of a child's life like the first steps, when a baby goes to sleep, first tooth, etc.

Story books

So, on the second day, we read through a lot of storybooks.

A big perk of taking my grandmom with me was that she would remember reading all of those stories, which would make it easier for us to filter the books through.

Some very notable similarities in these books were that they were very funny stories based on real lives, they didn't have a lot of fantasy world like a lot of stories that are popular right now.

They impart values and wisdom and help kids grow into better humans.
Not a lot of objects were involved in the stories written back then.
A lot of stories either have animals or humans or both.

A few very interesting books that were very famous at that time are:

Bakor Patel
by Hariprasad Vyas

Bakor Patel is a man with a goat head, who is a middle-aged businessman. He has a wife and kids. It is based on his everyday life, and every character around him is created in the same way, animal head, human body.
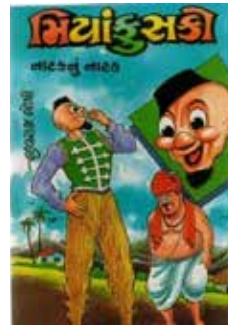
Miya Phuski
by Jivram Joshi

Stories of a scared Muslim person called Miya, who is mostly accompanied by his friend, Tabha Bhatt. They do stupid funny mistakes but the end of the stories are witty and moral based.

Chako Mako
by Jivram Joshi

Series of 5 books of 2 funny hairstyled villagers.
They are smart but due to their hair issue, people make fun of them all the time, and the stories revolve around them moving out of the village.

Shortlisted books

Here are the 8 books I shortlisted for the stories and rhymes respectively.

After talking to people, deciding the target audience, taking interviews and reading up a little more I will finalise which of these seem fit to do something about it.

A few questions that I asked myself during shortlisting the books were:

What are the different types of books available?

There was a wide collection of books.

Rhyme books were of various types for various ages.

There were books for older kids that had very long poems that spanned across a spread.

Poems for kids usually had a lot of black and white illustrations.

Storybooks had a huge range of genres.

SHORTLISTED BOOKS FOR STORIES

Most young kids books were humorous and involved anthropomorphized animals with human virtues and vices.

Elder kids could explore into more book genres like mystery, politics etc.

What could be preserved?

The language of some books was very old and it was the kind of language people residing in the rural areas of Gujarat would speak.

Some Adivasi stories felt too real and it might scare the kids of that age group.
The books that had the slightest chance of preservation would have to be able to connect to today's kids.

What would feel out of context for today's kids?

Stories with very complicated words, which are not usually spoken on a daily basis could get confusing because of they are anyways more detached to Gujarati than their parents.

Scenes of real places that they might have not thought of. For example elements of a hut or a gram panchayat.

Something that I noticed when we were reading through these books was that when a familiar story or poem came along, I would get really excited because that was something I knew. It kind of increased resonation with the reader and increases

attention. So, probably keeping familiar surroundings and unfamiliar stories will spark interest.

I will shortlist more of these books after talking to a few people, trying to get to know what they want to finally select with what stories/ rhymes to go ahead with.

POEMS FOR VERY YOUNG KIDS, WITH 'INKY' ILLUSTRATIONS, TRYING TO TEACH MATH

UNDERSTANDING CHILDREN

Piaget's Theory of Cognitive Development

Kids are delightful little beings, surrounded by people who want to nurture them with everything.
And to understand them, we need to understand their brain and it's development. That helps us get to know what target group to choose and how to tackle them.

Jean Piaget (1896-1980) was one of the most influential researchers in the area of developmental psychology during the 20th century.

He believed that what distinguishes human beings from other animals is our ability to do "abstract symbolic reasoning".

As a biologist, Piaget was interested in how an organism adapts to its environment. Behaviour is controlled

through mental organisations called 'schemes' that the individual used to understand the world and designate action.
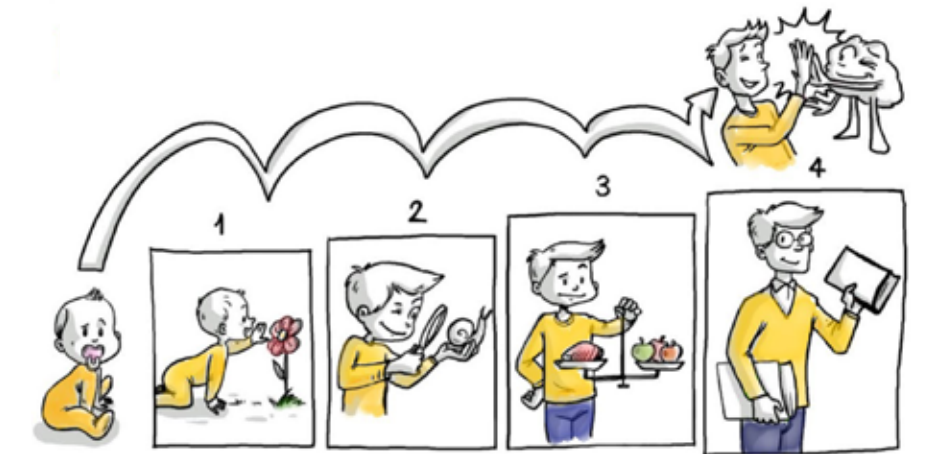
Stages of Development

"Piaget identified four stages in cognitive development:

1. Sensorimotor stage (Infancy). In this period, intelligence is demonstrated through motor activity without the use of symbols.

Knowledge of the world is limited (but developing) because it is based on physical interactions/ experiences.

Children acquire object permanence at about 7 months of age (memory).

Physical development (mobility) allows the child to begin developing new intellectual abilities.
Some symbolic (language) abilities are developed at the

PIAGET'S THEORY OF COGNITIVE DEVELOPMENT

end of this stage.
Egocentric view develops (to perceive the world only from one's point of view).

2. Pre-operational stage (Toddler and Early Childhood). In this period, intelligence is demonstrated through the use of symbols.

Also, language use matures, and memory and imagination are developed.

3. Concrete operational stage (Elementary and early adolescence). In this stage, intelligence is demonstrated through logical and systematic manipulation of symbols related to concrete objects.

Operational thinking develops. Egocentric thought diminishes

4. Formal operational stage (Adolescence and adulthood). In this stage, intelligence is demonstrated through the logical use of symbols related to abstract concepts. Early in the period, there is a return to egocentric thought. Many people do not think formally during adulthood." (Huitt, W., & Hummel, J.,2003 p. 2)

How do kids learn to read?

For almost a century, researchers have argued over the question.

Most of the disagreement has centred on the very beginning stages of the reading process when young children are first starting to figure out how to decipher words on a page.

Natural process

One theory is that reading is a natural process, like learning to speak. If teachers and parents surround children with good books, this theory goes, kids will pick up reading on their own.

Another idea suggests that reading is a series of strategic guesses based on context and that kids should be taught these guessing strategies.

Phonics

But research has shown that reading is not a natural process, and it's not a guessing game. Written language is a code. Certain

LANGUAGE, WHEN COMBINED WITH TRADITIONS, RITUALS AND CULTURE HOLDS MUCH MORE VALUE.

- VAISHALI PATEL, SANSKAAR TEACHING

combinations of letters predictably represent certain sounds. Teaching young kids how to crack the code, teaching systematic phonics, is the most reliable way to make sure that they learn how to read words.

Here's what the evidence shows.
Research by Education Week says that infants learn to speak by listening to and repeating sounds made by adults and connecting them to meanings.

They don't consciously distinguish individual sound units when hearing spoken language. Within the first two years, typically developing

toddlers' brains focus on the most common sounds in their native languages and connect those sounds to meaning.
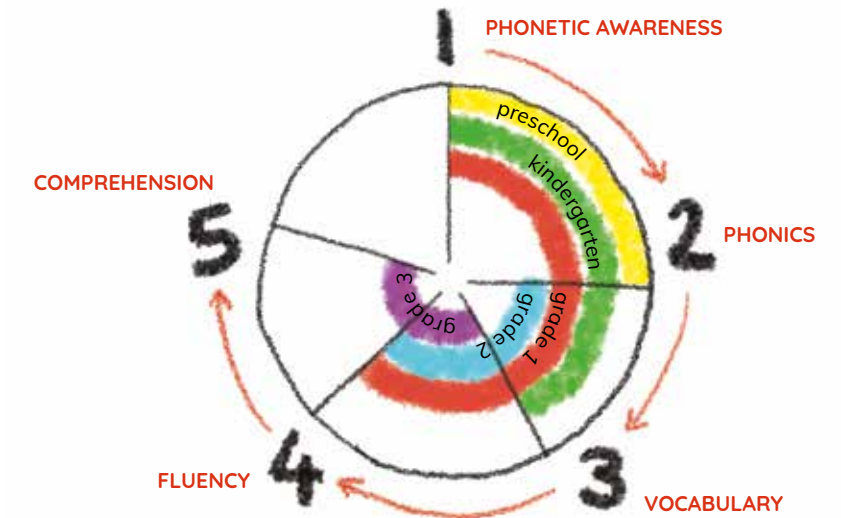
A child develops an understanding of speech through exposure to language and opportunities to practice the "serve and return" patterns of conversation, even without explicit instruction.

Studies conducted by Brian Byrne and Ruth Fielding-Barnsley, researchers taught young children between ages 3 and 5 to read whole words aloud, like "fat" and "bat." These children didn't already know their letter names.

They couldn't break down the original word into phonemes and then transfer their knowledge of those phonemes to a new word.
But children could succeed on this task if they were first given some explicit instructions.

Components of reading

If students can't decode words, they can't derive any meaning from them.

PHONETIC AWARENESS

COMPREHENSION

PHONICS

preschool
kindergarten
grade 3
grade 2
grade 1

FLUENCY

VOCABULARY

But understanding the alphabetic code doesn't automatically make students good readers.

There are five essential components of reading: phonemic awareness, phonics, fluency, vocabulary, and comprehension.

The researchers at The National Reading Panel found that having students read out loud with guidance and feedback improved reading fluency.

Vocabulary instruction, both explicit and implicit, led to

better reading comprehension and it was most effective when students had multiple opportunities to see and use new words in context.
They also found that teaching comprehension strategies can also lead to gains in reading achievement.

For younger students, oral language skills; understanding syntax, grammar, vocabulary, and idioms; and having general and topic-specific background knowledge are also essential for reading comprehension.

Importance of Rhyming

The easiest method to teach reading interactively
is by rhymes.
All those nonsensical verses from your childhood really do matter.

They matter because they rhyme. Rhyming is fun. And it's a very important part of reading success.

Other important skills include phonological awareness, the ability to notice and work with the sounds in language.

Rhymes help children with phonemic awareness, which is the knowledge that phonemes are the smallest units of sounds that make up words.

This awareness leads to reading and writing success.

1. Rhyming teaches children how language works.
It helps them notice and works with the sounds within words.

2. Rhymes help children experience the rhythm of language.
As they recite nursery rhymes they learn to speak with animated voices.
Someday they'll read with expression, too.

3. When children are familiar with a nursery rhyme or rhyming book, they learn to anticipate the rhyming word. This prepares them to make predictions when they read, another important reading skill.

4. Rhyming is important for writing, too.
It can help children understand that words that share common sounds often share common letters.
For example, the rhyming

words cat and bat both end with -at.

5. When listening to rhyming songs and poems children create a mental picture, expanding the imagination.

6. Because rhyming is fun, it adds joy to the sometimes daunting task of learning to read.

INTERVIEWS

The last stage of the research phase was conducting the interviews.

IDEO says, "There's no better way to understand the hopes, desires, and aspirations of those you're designing for than by talking with them directly."

The interviews seemed to answer all of my questions.

I started the interviews with some basic ice breaker questions, and slowly dived into these specific questions.

I usually started with questions like, **What did you do as a child?** or, **Did you hear stories as a child?**

Kids

I wanted to know what they currently do, what do they like in terms of stories and characters and what kind of format would they like to read/see/listen to their stories in.

Q1. Do you like to listen to stories or rhymes?

Yes

Oh, I love them

Yep, Every night before going to bed

Q2. Does anyone talk to you in Gujarati? Do you reply to in Gujarati?

My grandma talks to me in Gujarati, but I usually reply in English

We all talk in Gujarati at home all the time

Q3. What are these stories about?

Animals

Krishna

Fairies

Panchatantra

Q4. What kind of activities do you like to do?

Watch tv

Draw, colour

Play chess

Read books

Parents & Grandparents

Parents are the ones who will decide what is best for their kids.

They know what their kids need very well.
The common questions that I asked everyone were

Q1. Do you talk to your child in Gujarati?

It is a rule

Yes, All the time

She doesnt reply till I force

Yes, I try

No

Always, all our family members

Q2. Do you read stories and poems to him/her?

Yes, stories

Poems when he was a toddler

I can't read Gujarati

Grandparents do

Q3. What kind of stories do you tell your child?

Moral stories

Animals

Positive end

Panchatantra

I make new animal stories

Witty, Akbar birbal

Mythology

Q4. How does your child like to pass his/her free time?

Television

read books (English)

Activity books

chess

Colouring

Jigsaw

carrom

Board games

Q5. Does your child read books?

Yes, but not Gujarati

No. He has lot's of HW

No. no time

We read stories in Newspaper columns together

Q6. Do you usually give your phone to your child willingly? How do you feel when your kid is using screens?

Don't allow

I don't like it when she's watching, but can't help

Always on phone/tv

Not supposed to use more than 15 mins

Q7. Does your child know how to read/write in Gujarati?

No. Even I can't

She can understand

Yes, better than me

No

Q8. What do you think should we do to preserve our language?

Feel proud

Keep repeating stories to kids

Library for kids

Misconceptions that English is the best

Make Gujarati compulsory in school

Pre-School Teacher

They interact with kids regularly. They know the ins and outs and the unanimous likes of children.

The teacher I interviewed teaches in a Gujarati medium school.

Q1. What kind of connection does Gujarati perform in the students' lives?

Very emotional

Easy communication

Q2. When you recite a poem/read a story how much do the kids remember?

After repeating it 3/4 times they remember 60%

Poems they enact along with chorus

Q3. What kind of stories do you tell your students?

Panchtantra

Moral stories

Famous poems

Insights

After reading the transcripts multiple times, I started to see patterns.

As seen in the photo, I analysed each transcript, colour coded it and divided it into sections.

I laid them out in a mind map, as seen on the next page to get a clearer picture.

Story Categories

Only very young kids heard rhymes. Panchatantra tales are predominantly anthropomorphized animal stories.
So, Almost everyone wanted to either hear animal stories or tell their children animal Stories.

Parents also love to impart wisdom and culture through Mythological stories. Parents want stories with moral values in them.

Opportunities

Parents look out for their kids' mental development
Kids think very logically.

Old stories seem to be more interesting because they're unheard of.

Parents and Kids could indulge together in activities, Increases the interaction and bonding.

Increase imagination, parents tell new stories all the time
Find a way to Inspire to learn the language, not force

The 'Feel-good' factor when talking in mothertongue
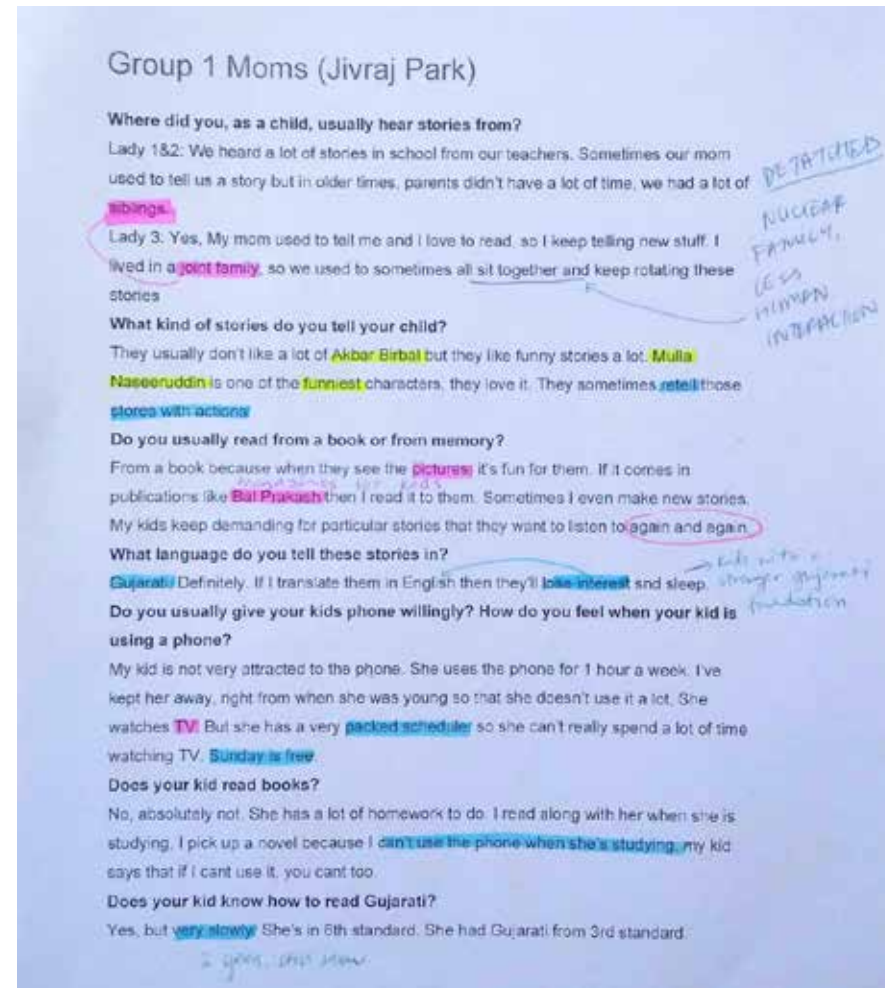
Mind-map of what usually happens with parents and kids
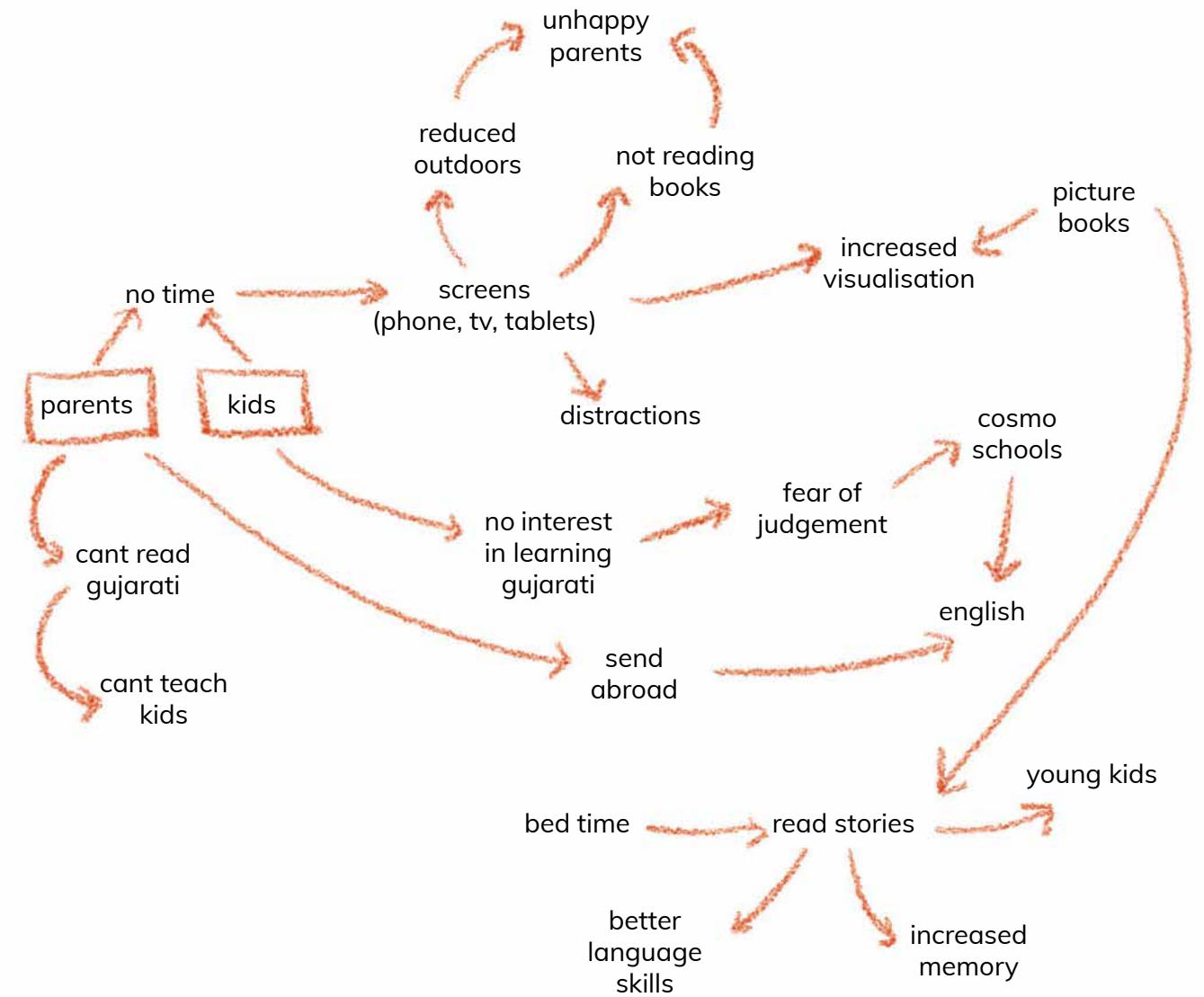
PHASE 2
Conceptualisation

IDEATION

Opportunities

The second and one of the biggest stepping stone of this project was the Conceptualisation phase.

After thoroughly researching about folklores, language conservation, child psychologies and getting insights from the interviewees, it was time to ideate.

First things first,
I decided to not go ahead with rhymes because of three reasons.

1. Parents sing rhymes to their kids when they are toddlers. After a certain age, it stops. Even the kids are not inclined toward it after they grow up.

2. A lot of Gujarati rhymes with animation has already been done right now. Kids have been watching it.

3. Rhymes require the 'music' element which was not

possible for me to create and so I decided to scrape off rhymes and stick to Stories.

A few opportunities that I wanted to include in my ideas were:

1. Balanced screen time

2. More hands-on work

3. Developing social skills

4. Language skills

5. Cater to short attention span

6. Increase imagination

1. Play book

Idea

The book will have a story, with a lot of dialogues.
A pack of coloured clay will be provided with the book and there could be a step-by-step process to teach the kids how to mould the clay into the characters.

Drawbacks

Kids don't like instructions, Might hamper the flow of the story and might not be suitable for night time reading.

2. Video game

Idea

A game, where the player gets a different storyline depending on the path they chose. They can customise their game, add elements, select genre. At the end of the game, The entire narration gets converted into a text format. They could print it for nighttime reading.

Drawbacks

Too much screen time.
Cant achieve the level of details, coding and accuracy

3. Activity Storybook

Idea

Finish a few activities to reveal the entire story.

There will be words and sentences in the book and the kids will collect clues after solving each activity. Hence, filling up the entire story.

Drawbacks

It will be only fun once. The kid might only solve the activity and not read the story.

4. Phone application

Idea

An app, designed in such a way, it tries to demolish the concept of English being a superior language and, tries to make you feel good and proud about Gujarati. With small exercises and a reward system, You feel good both ways.

Drawbacks

It feels like belittling the user by telling them they're not proud of their language. Screen time will increase.

5. Board Game

Idea

The board has multiple squares with different things written on it. Names of places, characters, moods etc. The cards have incomplete parts of stories written on them. The one that lands on all the square, succesfully forming weird stories, wins!

Drawbacks

This becomes a story building experience, there is no preservation of any Gujarati story happening
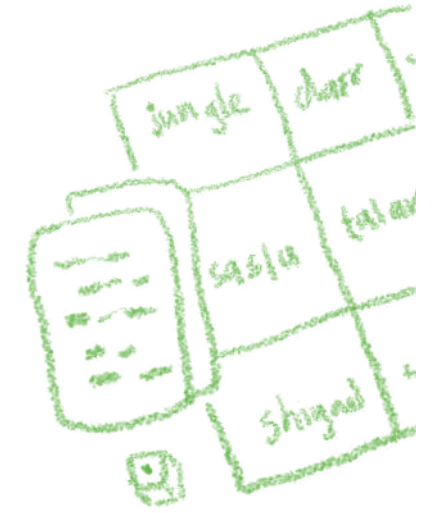
6. Installation

Idea

To make Gujarati exciting and interesting. A small area created, with illustrated books, kiosks with audio. A small space with a projector, projecting videos of Gujarati stories, culture. A puppet show. A grandmother telling stories. An entire experience revolving Gujarati folklore.

Drawbacks

It is a very temporary solution. To preserve, need things to be stored, remembered, repeated. Too far fetched. The cause is too small and the budget will be huge.

7. Card game

Idea

A deck of 50/60 cards. The cards have illustrated stories divided into a sequence of 5 frames. The players shuffle and take 5 cards each. They have to borrow from other players to make their correct sequence.
First one to do it wins!

Drawbacks

Short spanned game. Might last for 5-10 mins only. Very similiar to Donkey Monkey card game.

8. AR Intergrated Board game

Idea

5 coloured cards. One of each element of a story - plot, setting, character, resolution, lesson. Navigate the board with dice to land on one of the parts of the story and scan with your phone and a random word from that category pops up.

Drawbacks

Storybuilding experience, no preservation happening.

SHORTLISTED CONCEPTS

1. Activity Storybook

The child finishes a few activities to reveal the final story. The child/parent could then fill up a perforated sheet at the end of the book to read up later at night. The book contains multiple activities. There could be different types of books for different ages. There could also be AR embedded versions
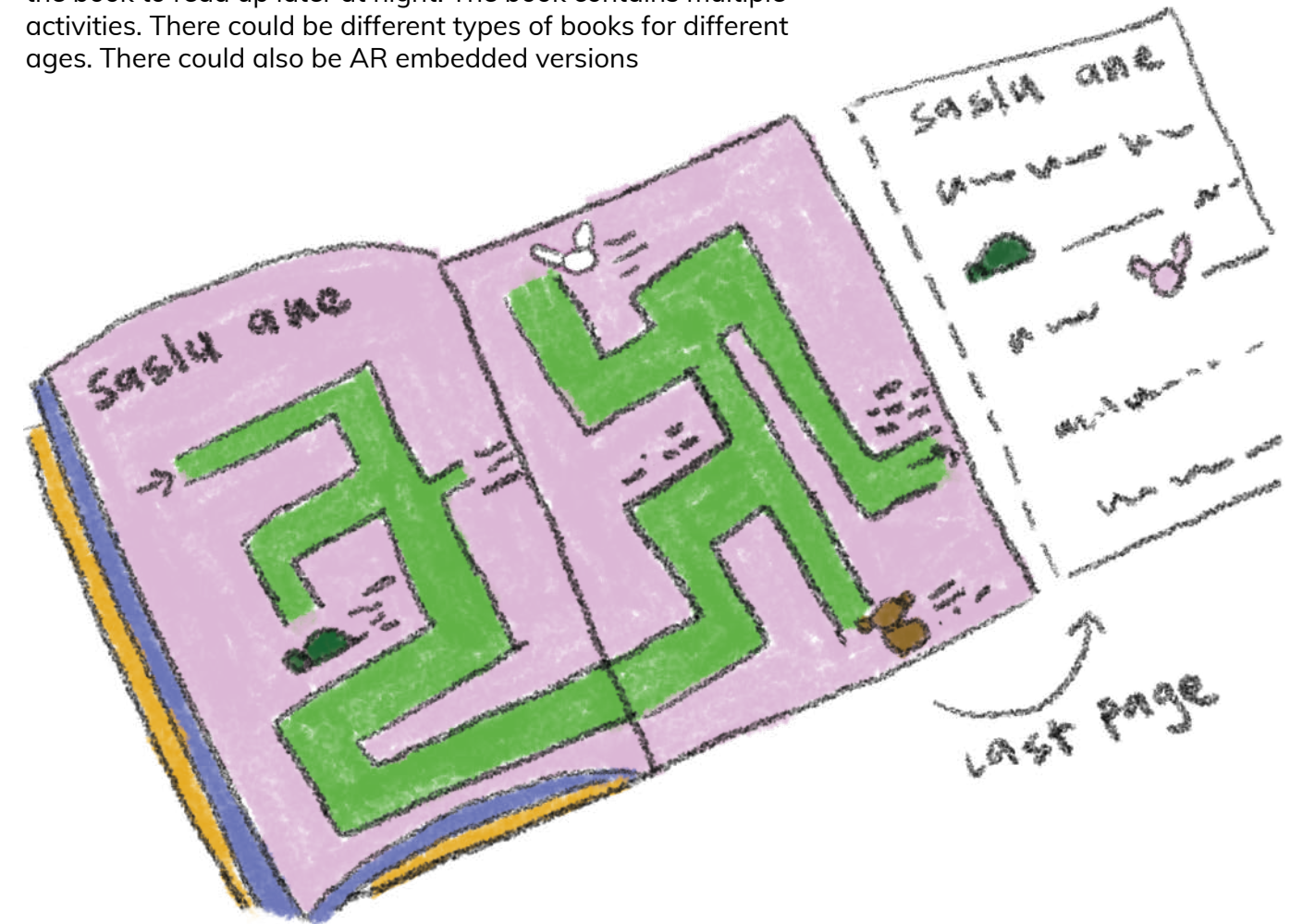
2. DIY 'Play' book

The entire story is written in the format of a play script. It has all the movements and the sounds written in it. Play-doh is given along with it to create the animal character puppets.
A video is made using clay puppets and showing the play, this motivates the kid to do the same and be a storyteller.
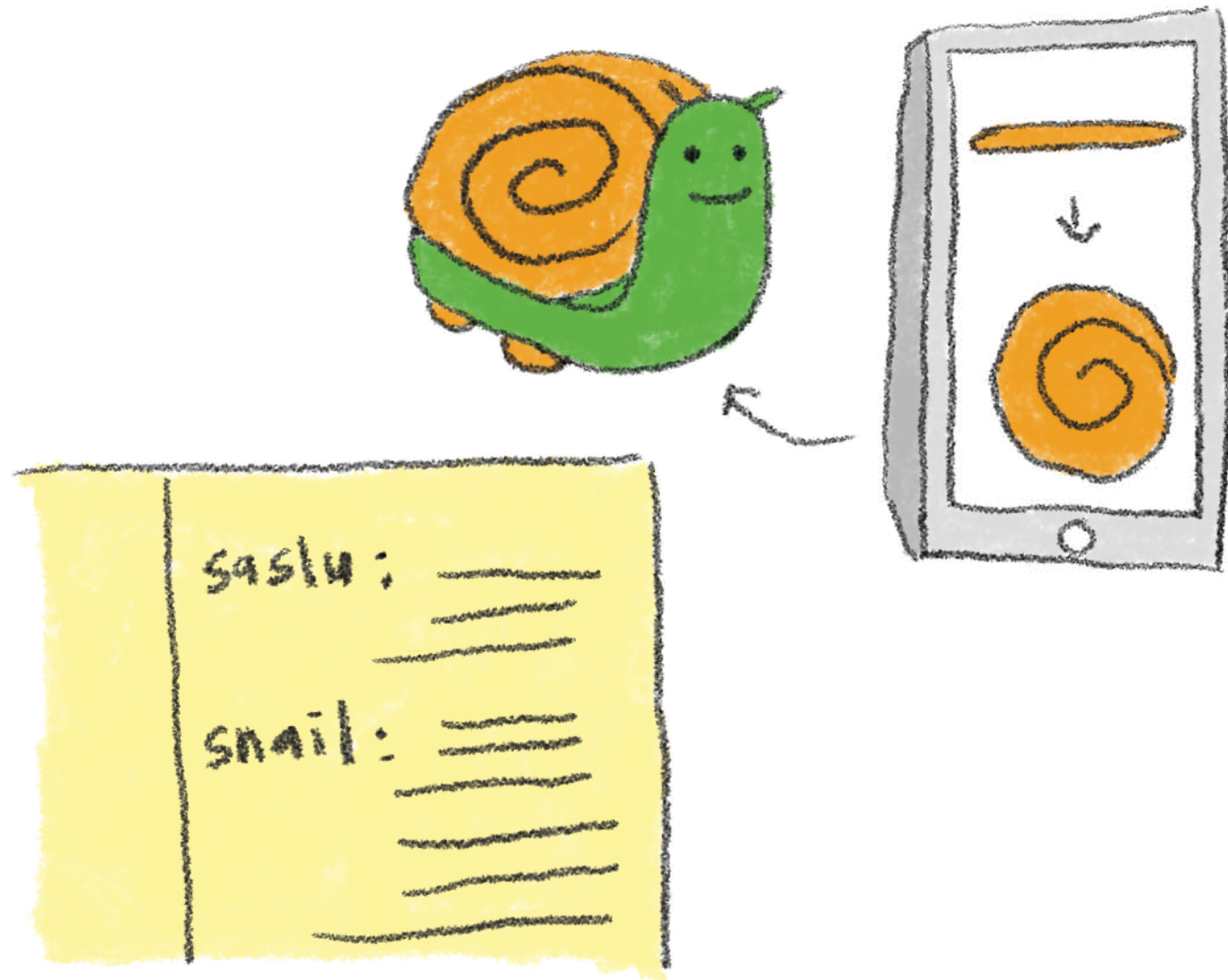

3. Tell me a story to guess

A colour coded booklet has all the stories that the storyteller has to tell. The codes are the basic 5 elements of a story ie. setting, character, plot, resolution and lesson. The other players pick a card and replace the storyline with the card they picked up. The one to guess the change becomes the next storyteller.

4. Custom endings Storybook

The book has a short story with an incomplete ending. The ending can be viewed with AR. To increase imagination, there is a blank page where the child/parent could fill up to finish the story, either based on the AR or a story of their own.

It could be an erasable board, they could keep changing the endings whenever they wish to.
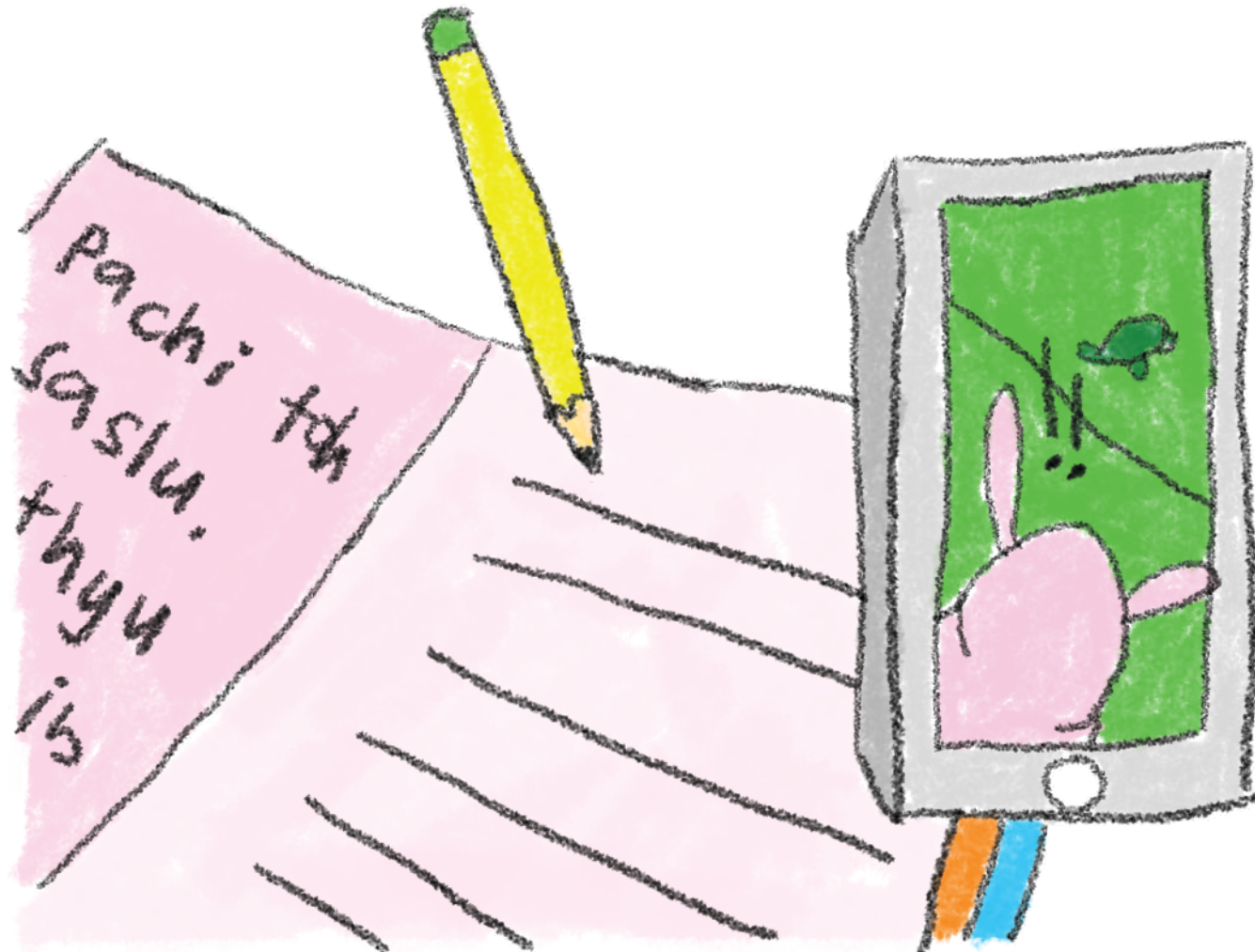
FINAL CONCEPT

Activity Storybook

A book that is a transliterated version (Gujarati written in English script) of Gujarati stories by a famous author.

Since it came up numerous times in the interviews, The stories will revolve around **anthropomorphized animals.**

To keep the children attracted, it will have **activities** related to those stories.

An add-on feature will be **AR integration.** Making the stories come alive, hence making the book more interactive.

Highlights

Balanced Screen time

More hands-on work

Improves language skills

Cater to short attention span

PHASE 3
Visualisation

COMPETITOR ANALYSIS

Crossword & Hamleys

The decision was made. I was making an interactive storybook.
It was time to look for other books that were built on similar lines.

My go-to place was Crossword. The store in Mithakali, Ahmedabad is enormous!

There was an entire section just for children. As for me, there were 5 racks, front and back which had storybooks for kids from age 0-12 and 2 other racks for activity books.

I spent a total of over 6 hours, looking for ways to make my graduation project interesting and worthwhile.

Hamleys is a kids store. I had to go there to have a look. But, there were a lot of toys and very mediocre books.

CROSSWORD, MITHAKALI

HAMLEYS, AHMEDABAD

Type of stories

Age 0-2

90% of the books were animal stories. There was a huge pile of Peppa pig and their daily adventures.

Very simple language. There were a lot of onomatopoeia words. There were also books in the form of a story for everyday things like hygiene, emotions, colours etc.

Age 3-6

The story lengths were a little longer. One of the books had words - like 'at' words. The whole book had highlighted at words like cat, bat.

The stories felt more than just a compilation of a few sentences. The stories built-up and resolved quickly. There were also a lot of animal stories. There were also books where there were 5-minute stories. Quick reads.

Age 7-11

A lot of books had only one story, spanned out in 32 pages. There were more characters involved and the plots were also stronger. It usually involved a central character. There were various topics, most had humour.

There were a lot of illustrated novels in this section.

THIS LITTLE PIGGY
BY JARVIS (0-3 YEARS)
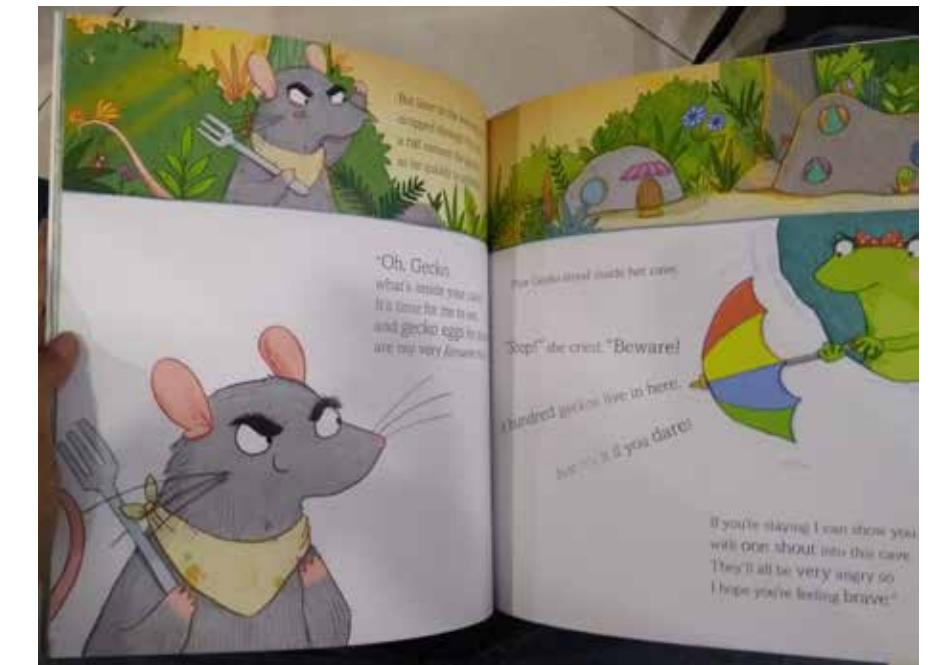
GECKO'S ECHO
BY LUCY ROWLAND (3-6 YEARS)

Visuals

Age 0-2

There were humongous illustrations. Just a few words on one page.

Use of a lot of solid colours. There were cute vector illustrations, not a lot of hand-drawn illustrations in this section.
Font sizes were huge, could go up to 72pt on an A5.
Every sentence was well illustrated, it was like a scene still from a video. The text was all over the page. No grids.

Age 3-6

There was more text on the page. The text felt like a part of the illustrations. They were very cohesive. No grids.

Fonts were very chunky and kiddish. A lot of books had hand-drawn illustrations.

Age 7-11

This was a mixed bag. There were some books with huge chunks of text, with supporting illustrations. And some of the storybooks had only 5/6 sentences on a page.

The fonts for both kids of books were around 16pt-24pt. Not very huge. There were also a few illustrated novels. They had very shabby sketch-like illustrations. A lot of the books followed a grid.

Interactions

Age 0-2

This age group has the highest amount of interactions in the books.
There are books with flaps, movables, touchables (fur, cardboard, sandpaper etc.)

Age 3-6
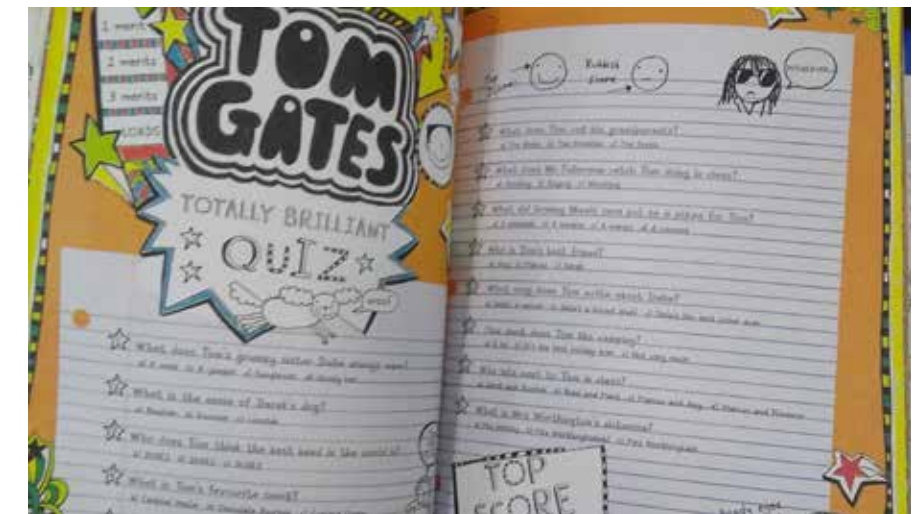
Reduced interactions. A few books have rhymes at the end of the storybooks, to add the music-element

Age 7-11

Mostly novel based, there were integrated quizzes and tests. Like a comprehension based task. But with lots of illustrations to make it interesting and fun.

A few books had origami and tempelates to cut out and make 3d objects from those.

Activities

The age group of 0-2 has no activities. Activities sort of begin with the age of 5.

A lot of activity books had just activities, like 100 activities for summer.
Some of them had a common topic, like Scooby-doo activities, so all the activities revolved around the main cast of Scooby-doo.

A very interesting activity book was 'A day in nature'. It motivate kids to go outside. Kids to collect things from nature and do craft activities.

A lot of books had math-based activities. Trying to motivate kids to solve math and to do a puzzle.

The illustrations in the activities are very interesting and enticing. It is not a very hand-drawn style, mostly solid colours and vectors.

The binding in these books is either soft binding or section binding

CONTENT SELECTION

Stories

After gaining clarity on what other books aim to do, what all could be a part of my book and what all should not be a part, it was time to select the content of the stories.

This meant I had to go back to M. J. library and select the final stories for my book.

I was looking for short stories because of 2 reasons:

1. They are not fluent in Gujarati, so it might get a little difficult to comprehend if they are very long stories.

2. Their attention span is limited, and for Gujarati reading, it is even less than English.

I also wanted to pick stories of famous Gujarati children's books authors.

I looked at books written by Gijubhai Badheka, Hariprasad Vyas, Jhaverchand Meghani, Jivram Joshi etc.

A collection of 151 short stories written by Jivram Joshi caught my attention.

There were different types of stories, based on humans and animals, sometimes both.
But I stuck to animal stories.

About Jivram Joshi

Jivram Bhavanishankar Joshi (6 July 1905 – 2004) was Gujarati language author of children's literature.

Jivram Joshi wrote an abundant amount of literature for children. He created several fictional characters which became popular among children like Miya Fuski, Chhako Mako, Chhel Chhabo, Adukiyo Dadukiyo.

His selected works were published under Balsahitya Sarvasangrah in 1936.

His stories of Tabha Bhatt, Rani Chatura and Raja Vikram are also popular.

He wrote Ramat Gamat Geeto (1952), songs to be sung while playing. He dramatised several of his stories like Chhako Mako (1963) and Panidar Moti (1965).

The books that I chose were obscure works of Jivram Joshi.

These 10 books, Jivram Joshi ni tunki vaartao were published in the 50s (Exact publisged date unknown).

I couldn't take famous stories like Chako Mako or Miya Fuski because the language was a little difficult to read and understand by the kids who don't have a formal Gujarati education. Also, they were very long, 200-page novels.

Editing

I photocopied the storybooks and started highlighting the important parts.

The stories were written years ago, so I reduced the length of the stories and made them a little tighter and crispier.

I then took all the highlighted parts and transliterated them in English. The reason I did this was because, in the interviews, a lot of people had said that they cant read Gujarati or even of they can read it, they can read it very slowly, hence I decided to write the Gujarati stories in English, that way these stories will be read in Gujarati and they will be read with ease.

To test if it was working okay, I asked my younger brother (Age 7), who lives in Australia, to read the transliterated versions. He doesn't know how to read Gujarati, he can only understand it, and he could read all the sentences with ease. Due to the Corona outbreak, I couldn't test it out with more kids.

I changed a few words to further simplify the Gujarati.
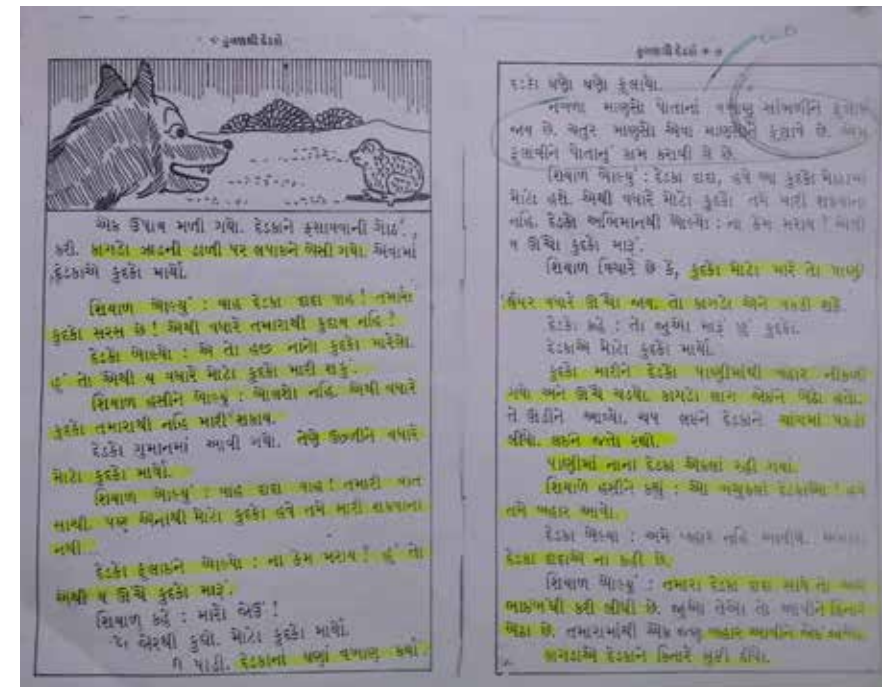
A SPREAD FROM JIVRAM JOSHI NI 151 TUNKI VAARTAO, HIGHLIGHTED

3 Fulanshi Dedko

Ek talaav ma ek moto Dedko ane ghana nana nana Dedka rehta. Dedka ae Shiyaal ne aavta joyo ane badha nana **Dedka** ne tene kahyu : Badha paani ma jata raho. Shiyaal aave che, talav ni bahar nikalta nahi.
Badha nana dedka paani ma jata rahya.

Shiyaal kinaare gayo ane joyu, ke koi nana Dedka dekhaata nathi. Kaik chaalaki karvi padshe. Tya tene ek Kaagdo dekhayo. Shiyaal ae Kaagda saathe mali ne ek daav gothavyo.

Kaagdo jhaad upar chupai ne besi gayo. Etla ma, mota Dedka ae kudko maaryo.
Shiyaal : Arey waah DedkaBhai, khub saras kudko maaro cho tame! Aana thi vadhaare tame kudi shako?
Dedka ae moto kudko maami ne batavyo.
Shiyaal : Wah! Pan mane khabar che, tame aana thi moto kudko toh maari nai j shako.
Dedko : Naa kem maray? Hu toh ana thi pan ucho kudko maari shaku!
Dedka ae pehla karta pan moto kudko maari ne batavyo. Aa kudko etlo moto hato ke Kaagda sudhi Dedko pahuchi gayo. Kaagdo etle j chupai ne betho hato. Tene udi ne teni chaanch ma Dedka ne pakdyo ane aene lai ne gayo.

Paani ma nana Dedka ekla rahi gaya.
Shiyaal : Arey oh bacchuo! Havey toh bahar aavo, tamara mota Dedka saathe toh amey bhaibandhi kari lidhi che! Juo, pela kinara par Kaagda saathe che! (Saame, kinaara par Kaagda ae mota Dedka ne utaaryo)

Ek naanu Dedku bahar aavyu, ane tene joyu, mota DedkaBhai betha hata saame. Toh ek pachi ek badha nana Dedka bahar aavi gaya. Ane ek pachi ek, Shiyaal badha nana Dedka ne majja thi kai gayo. Hasta hasta Kaagdo ane Vaandro chaalya gaya ane Mota fulanshi DedkaBhai khalaas thai gaya.

Shortlisting

I read the stories multiple times to select the ones that fit best in the scenario.

Most of these stories had very real plots ie. Animals killing other animals to eat them as food. There was no fantasy element or humour, just wit and strength. But that is how they were written so I went ahead with it.

Then it occurred to me, that the shiyaal (fox) is a very recurring character in Jivram Joshi's stories.

What if he becomes a central character and all the other stories revolve around the fox?

There will be better resonation and consistency in the book. So then I shortlisted all the stories that had a fox in them.

There were 8 stories. Out of which 6 stories were really good. They had a good storyline, with morals and they showed specs of intelligence and wit and courage.

The titles of the 6 stories were:

Khoto Chadas

Biji Chaturai

Fulanshi Dedko

Jevu tamne evu temne

Shiyaal ni Chaalaki

ShiyaalBhai Shaana

Activities

After doing a thorough research about the activities, I made a chart and divided the activities into sections of similar ones.

This was to ensure the entire book had a variety of activities and the kids got to try something new at every time.

Initially, I was thinking of making the activities digital, ie. video games.

The idea was that the games would be inspired by the story, and there would be 6 games in total, one per story.

But it defeated the purpose of them getting to read Gujarati stories. The games would get so addictive, the kids won't be away from the screens.

Also, they are already spending a lot of time on the screen, even the parents will not like this.

Since the activities were going to be the motivators for the kids to read the stories, it was important that they don't break the flow.

I made sure to select activities, that didn't take a lot of time or tools so that the kids don't have to get up and in turn, destroying the flow of the story.

To make it even more seamless, I started the text of the activities very close to the last sentence of the story.

It feels like the kids never left the story. I wanted to make sure the activities blend cohesively with the stories and the kids have a nice time.
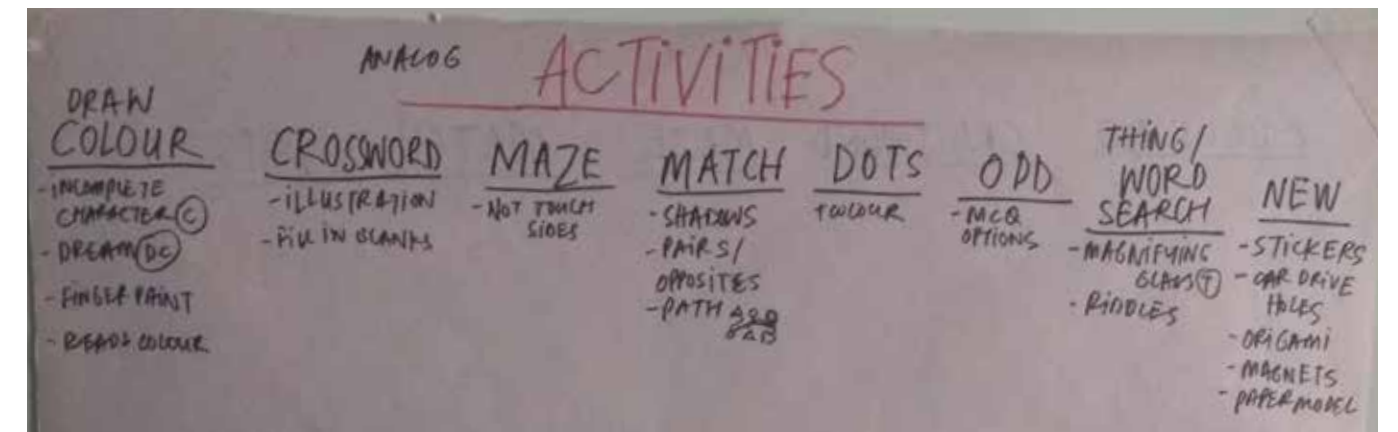
DESIGN DECISIONS

Exploring illustration styles

The concept was in place. The content was ready. I had to move on to one of the most important parts of this project ie. design.
I started trying out different illustration styles.
I tried a little kiddish hand-drawn style, vector-based style, with sharp edges, with rounded edges. Solid colours, line drawing, highlighting only some parts, etc.

To see how the illustrations will look, I chose a scene and did all of them in the same scene and colour palette.
A tiger in the forest.

Give and take

These styles though looked good but didn't seem to work out.

Then an idea hit me.

**What if,
I get inspired from the drawings of the kids itself?**

This way the kids won't feel intimidated to draw and colour in the book. It will also boost their confidence. They will also feel like, "yes, I can draw, just like in this book"

So I asked a few kids to draw.

The first batch of kids drew a tiger

The second batch of kids drew the animal/bird they liked the most.

Analysis

The main highlight that all the drawings had was a black border.

That is because as our college faculty, Mukesh sir said, "When kids draw from memory, they draw with simple lines first, instead of the usual volumetric drawings that design students make".

Outlines form a very integral part of kids' drawings.

Another very noticeable feature is the way they colour. Due to short attention spans, they're always in a hurry to finish. Especially, if they're in a group, they want to finish first.

This makes the strokes quick and they usually go out of the outlines that they make.

The rough crayon when rubbed on paper, leaves the usual white spaces.

Final illustration style

Keeping these attributes in mind, I tested a few dummy drawings.

The first one, obviously, a tiger in the forest.

The other 3 tests are of a story and a dummy game that I didn't choose later.
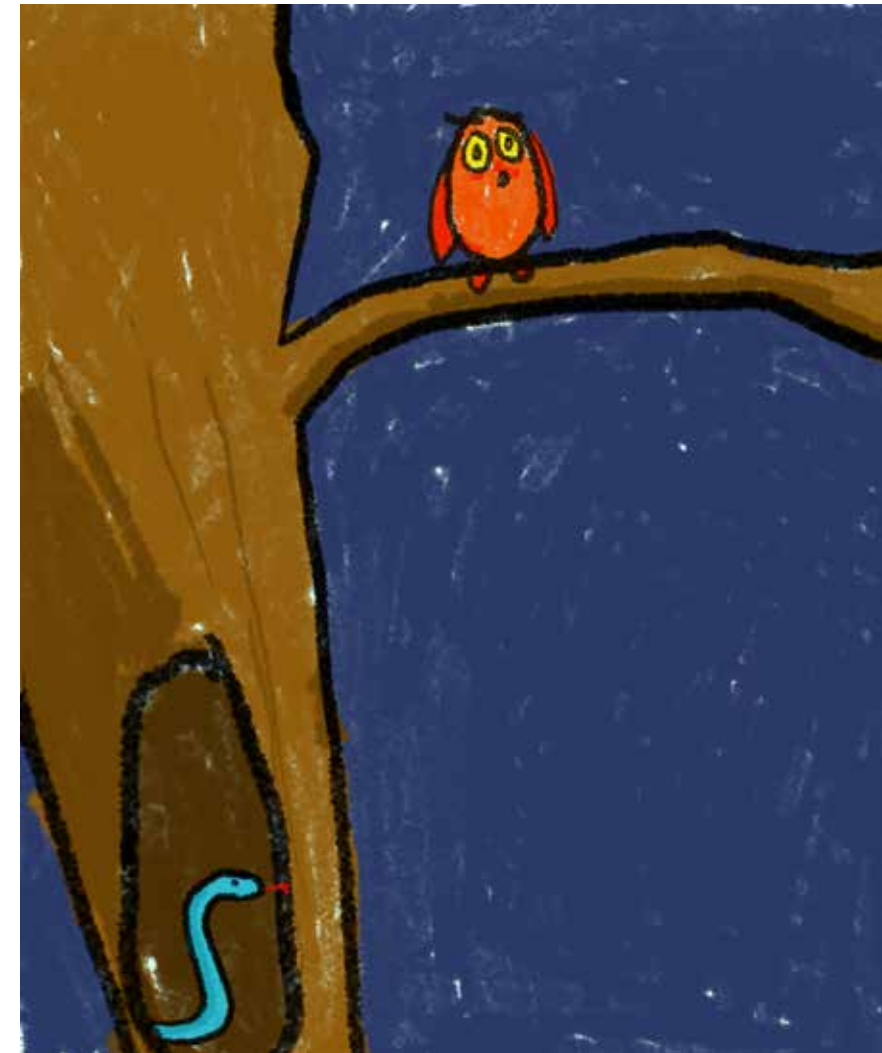
Ek undar aye vad ni khaali bakhol joi, ane tema rehva laagyo. 4 divas pachi saap aavyo tyaare ene undar ne joyo and bahu j ghusse thayo. Undar ne pakadva, Saap aye fen laambi kari.

Undar aye thatri ne kidhu : Daya karo SaapBhai, maari bhul thai gai hu ahiya rahyo.
Saap : Daya? Shu?
Undar : Mane jivto java do, aye daya.
Saap hasyo ane bolyo : tu maaro shikaar che, taara par daya kari ne hu tane kem java dau!
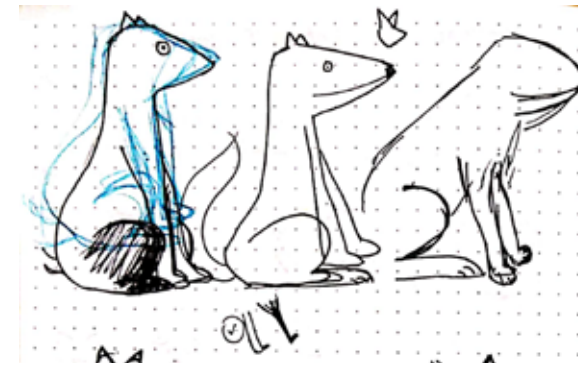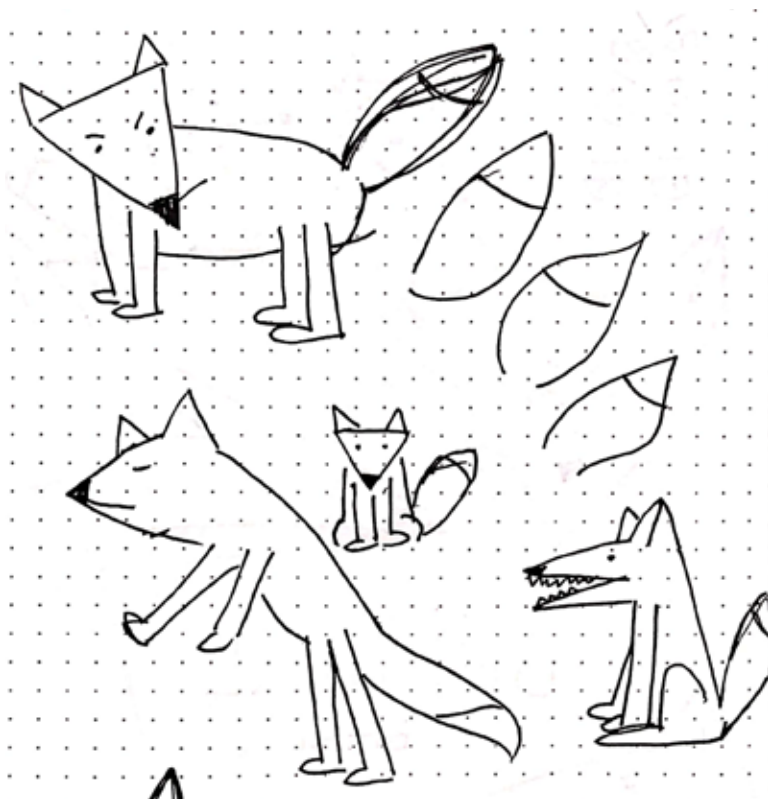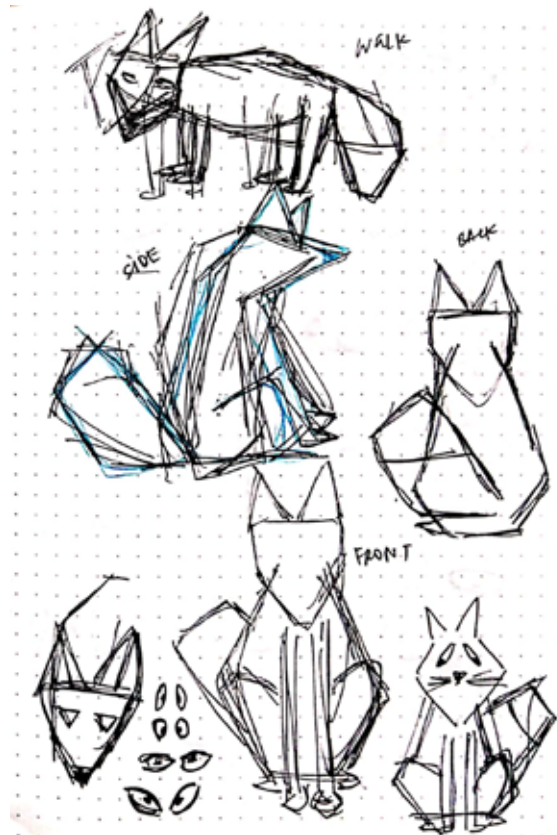Aye kahine, saap aye undar ne maari didho.

Creating Shiyaal

Since Shiyaal (fox) was the central character of the stories, it was important that I developed him well.

Sketches

I started out with a few sketches to understand what like of design language to follow

Character sheet

After selecting a suitable form for the shiyaal, I listed down the character traits.

The character traits of Shiyaal are:
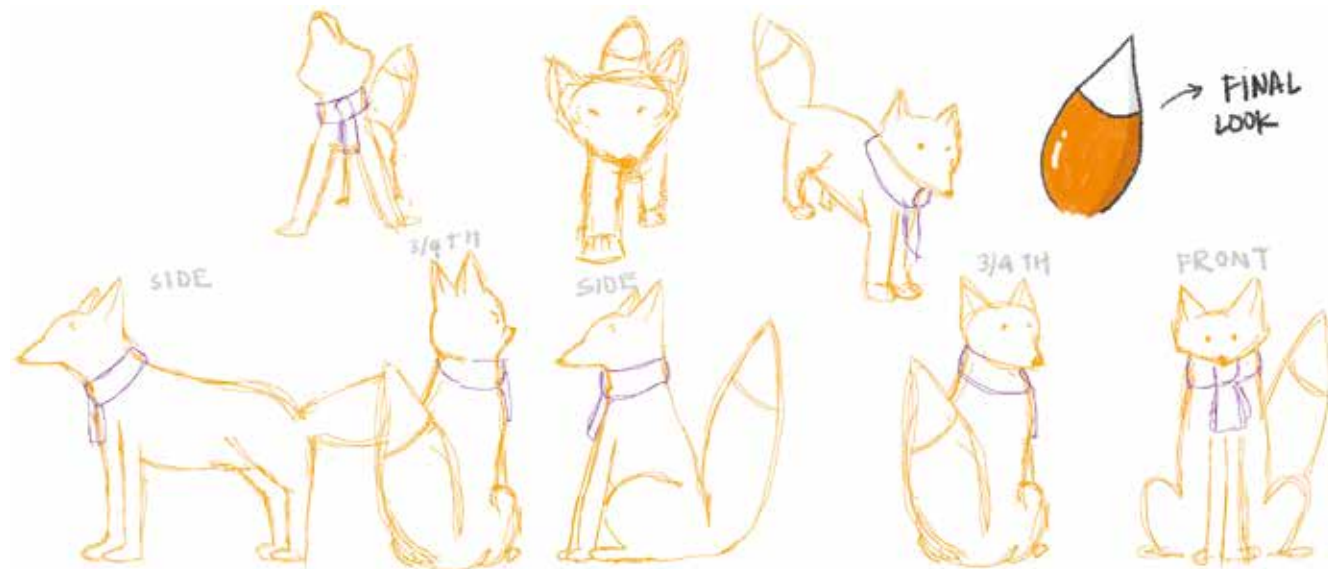cunning, intelligent, deceptive, smart and courageous.

To give him a unique stand-out feature, I gave him a purple scarf.

This is because since he is smart and intelligent, it seemed to go with his personality. Like a smart professor.

Then to get more clarity on how will he look,
I sketched a few angles.

COLOUR SCHEME

SHIYAAL BODY →

SCARF →

→ FINAL LOOK

SIDE   3/4 TH   SIDE   3/4 TH   FRONT

Selecting fonts

Fonts can make or break a book. It was important I chose them carefully taking into consideration the illustration style and obviously, the clarity.

I had to make 3 font selections.

I wanted the body text font to be very simple and legible. The titles could be playful and so could the activity fonts.

Here are a few test runs.

The illustration was a very rough colour test. I just wanted to see which one looked best with the illustration style.

Final choices

Title
Tropical Asian Regular is a very fun font. It seems like it was made for kids. Since it has a rough texture, it goes very well with the illustration style. And I also liked it because it is a little compact and fat and legible compare to other handwritten typefaces.

Body text
Sasson Sans was designed as a typeface for children's books and teaching materials. This typeface was a result of a UK based research project to find which typefaces children find easiest to read. It is very clear and very legible.

Activity
Gaegu Regular is a little small. So it doesn't steal attention away from the body text. And since it is created using freeform pen writing, it is clear yet it has the irregularity which makes it interesting.
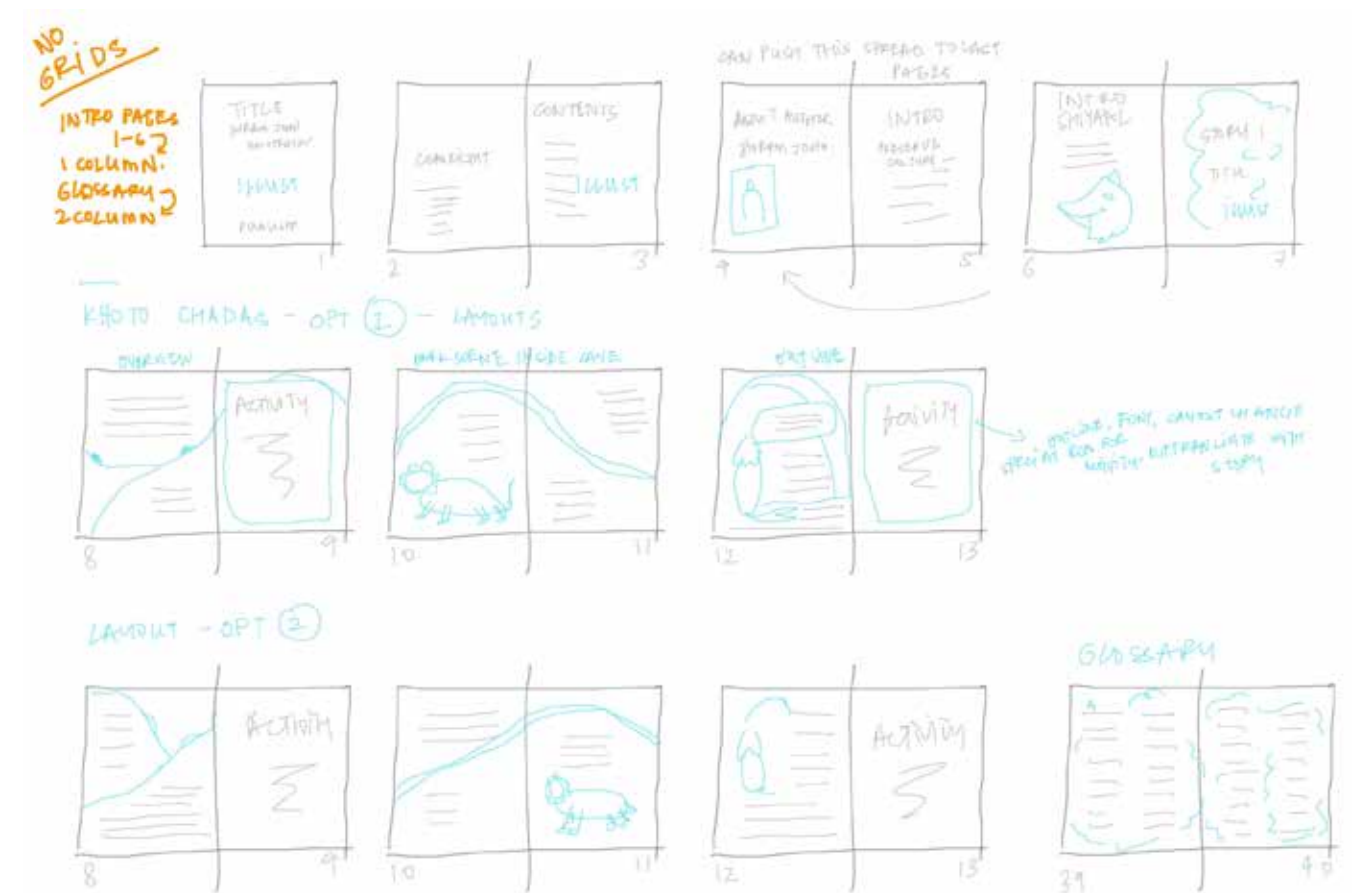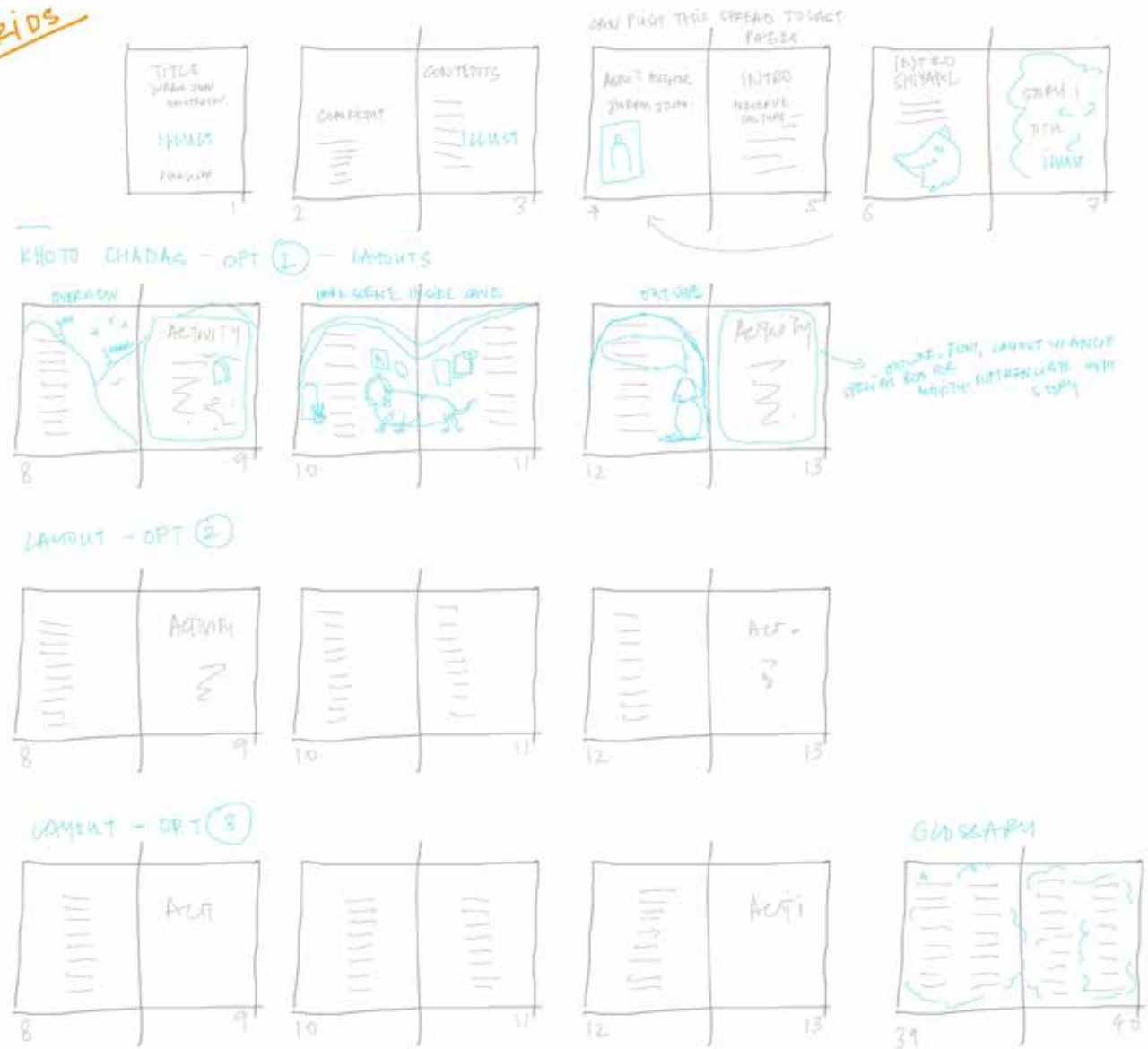

Layout

Initial sketches

After seeing the existing books in this age group, I was confused. Some had a grid and some did not.
I didn't know if I need to implement a grid or not.

So, I made a few sketches of the grid, trying to imagine what would the book look like with and without a grid.
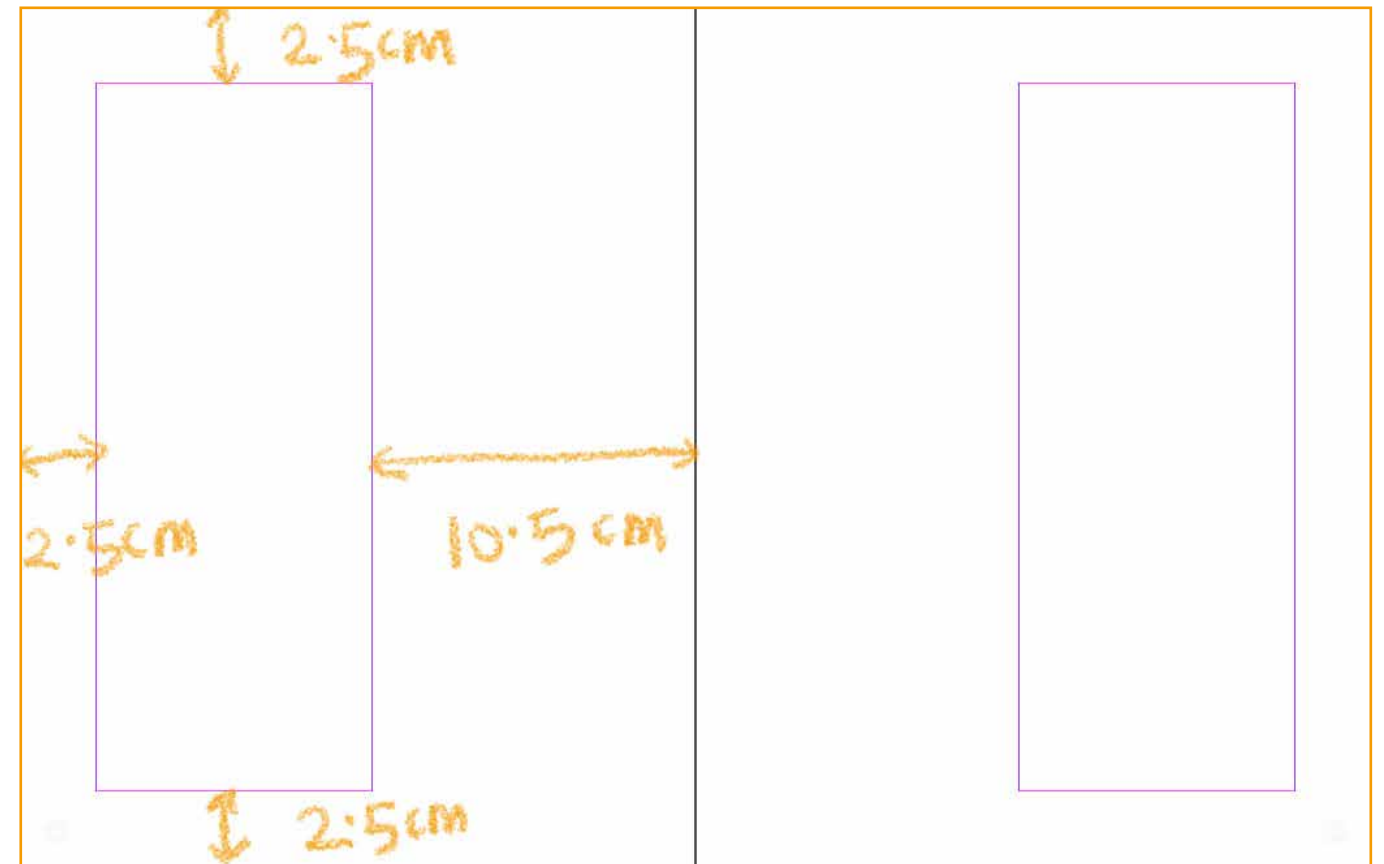
Final Grid

The text was going too haywire. There seemed to be a lot of inconsistencies without a grid. I wanted more clarity and focus on the text and so I decided to implement a single column grid.

I chose layout option 1.

PHASE 4

Execution

SKETCHES

Here are the sketches of the stories. This first page is of the first story, all the others are of randomly picked stories.
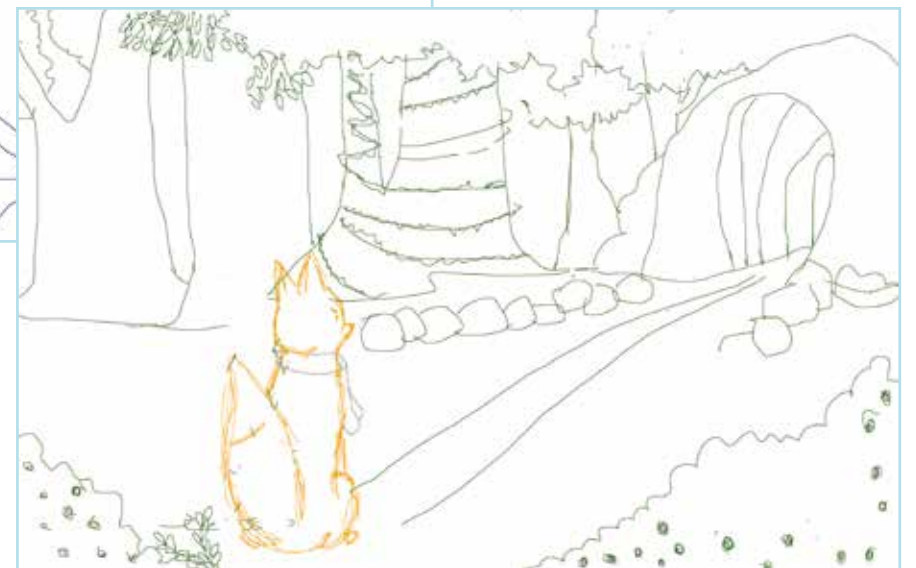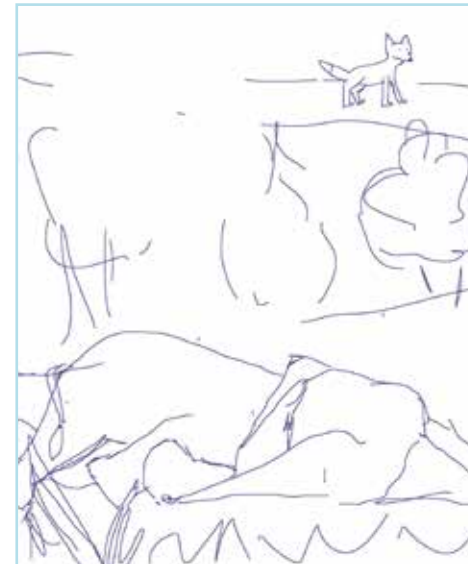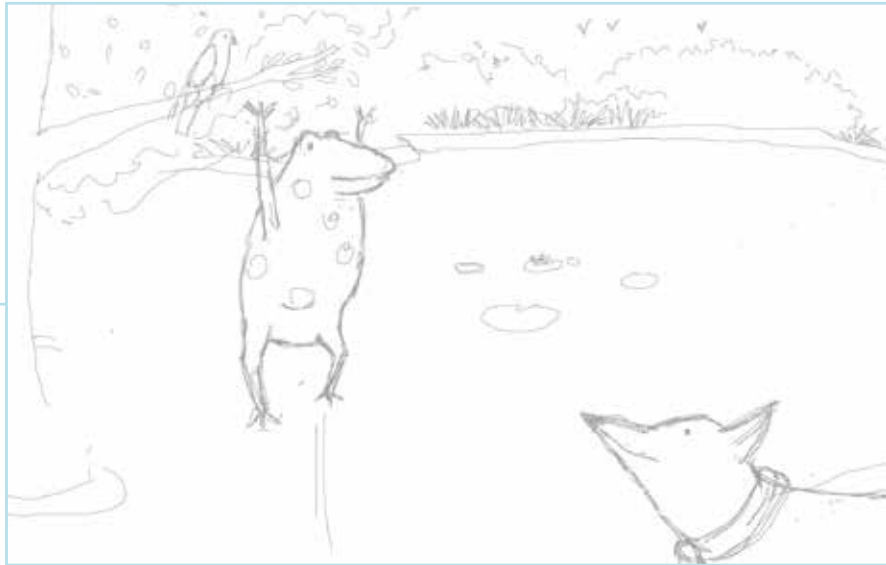
FINAL BOOK

Features of this book

This is an activity storybook for kids aged 7-11.

It is a collection of 6 Gujarati Stories written by Jivram Joshi in the 50s, Transliterated in English.

The book's protagonist is Shiyaal, (fox).

This book is 22cm wide and 28cm high.

It follows a single column grid.

It is typeset in Sasson Sans.
With titles in Tropical Asian Regular.
Activities set in Gaegu Regular.

The book will be sold at approximately 400Rs.

Presenting,
Shiyaal ne ek chaalaki sujhi!
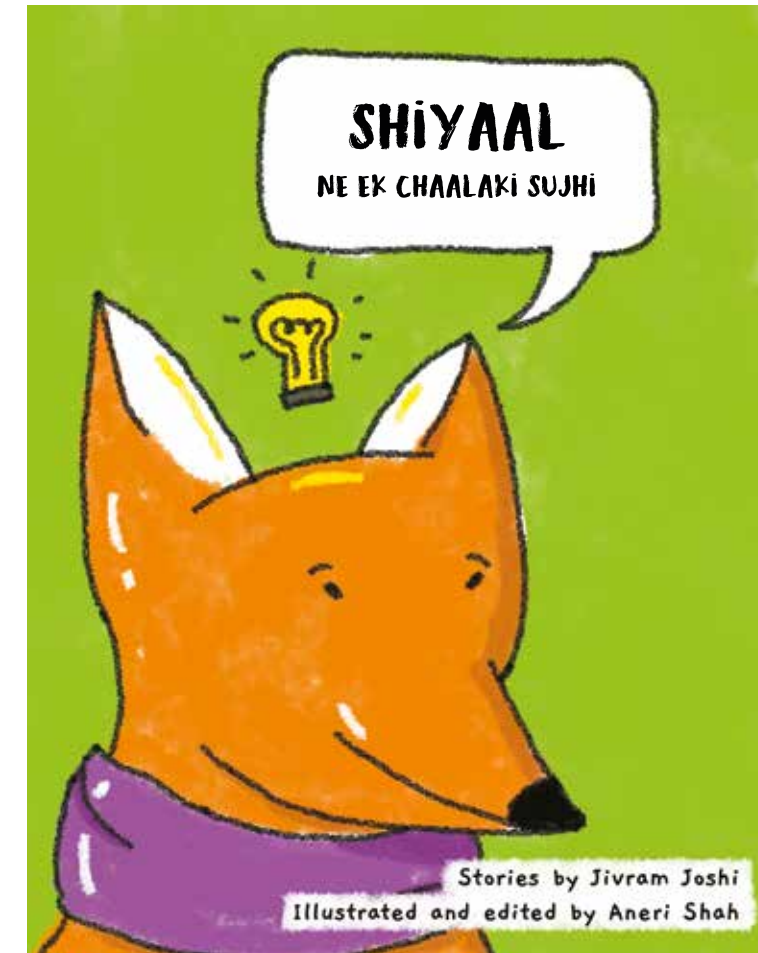
Contents page
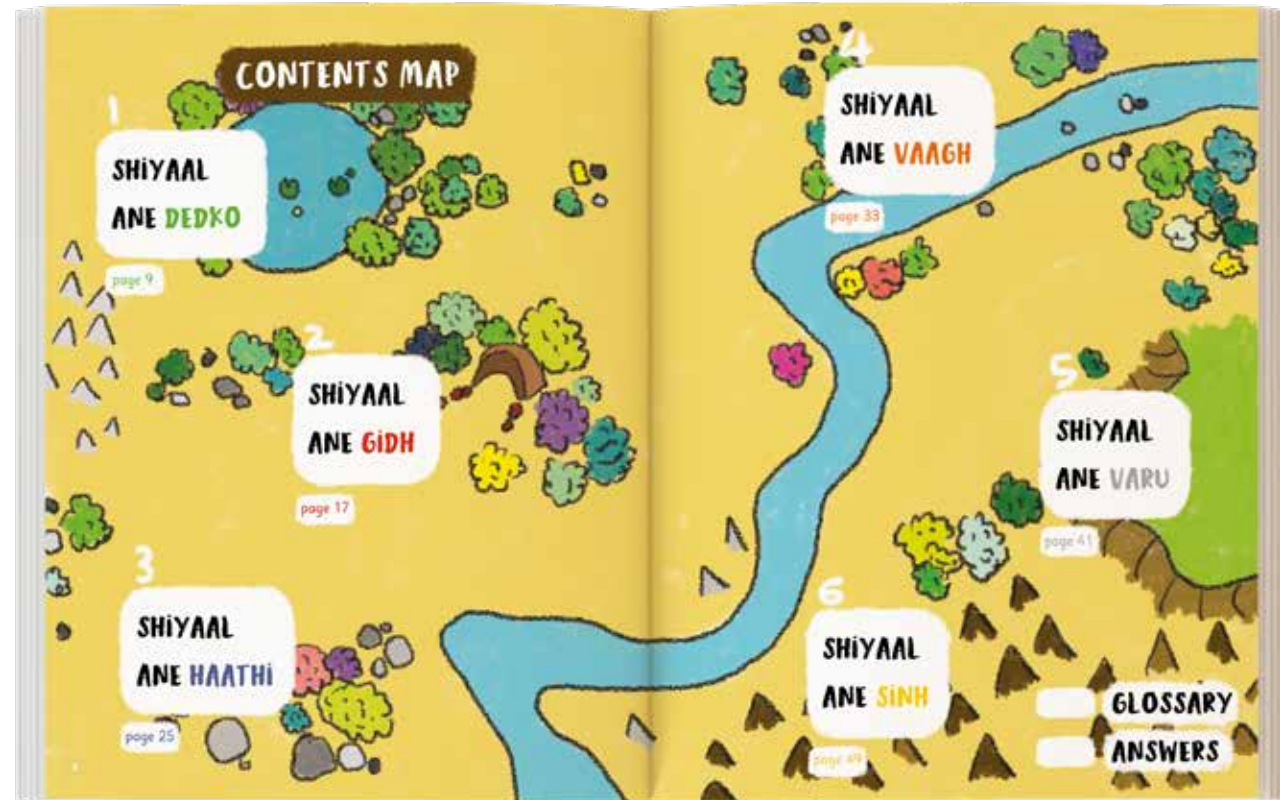
Character Introduction

Story spreads

Kaagdo etle j chupai ne betho hato. Tene udi ne teni chaanch ma Dedka ne pakdyo ane aene lai ne gayo.

Paani ma badha nana Dedka ekla rahi gaya.

Shiyaal : Arey oh bacchuo! Havey toh bahar aavo, tamara **mota Dedka saathe toh amey bhaibandhi kari lidhi che!**

Juo, saame kinara par Kaagda saathe che!

Ek naanu Dedku bahar aavyu, ane tene jayu, moto Dedko toh betho hato saame, kinara upar.
Toh ek pachi ek badha nana Dedka bahar aavi gaya.

Ane ek pachi ek, Shiyaal badha nana Dedka ne maja thi khai gayo.

Hasta hasta Kaagdo ane Shiyaal chaalya gaya ane moto fulanshi Dedko joto j rahi gayo.

ACTIVITY

Chalo! Badha friends ne bhega karo, ane Dedka nu racing competition karo! Ek green paper lai ne, sharu padi jaoo!

Ready, Steady,

GO!

SHIYAAL ANE GIDH

(fox and vulture)

Ek divas ni vaat che. Shiyaal shikaar karva gayu hatu. Shiyaal nu bacchu, eni gufa maa thi bahar aavi, ramva laagyu.

Etli vaar ma ek Gidh udtu jatu hatu. Tene te baccha ne joyu...

ACTIVITY

Tamane shu laage che? Shiyaal shu shikaar karva gayu hashe? Shiyaal na baccha ne shu bhaavtu hashe? Chicken, Fish ke pachi Pasta? Aaje tame nakki karo. Shiyaal nu bacchu Lunch ma shu khaashe! Blanks fill karo ane draw ane colour karine batao.

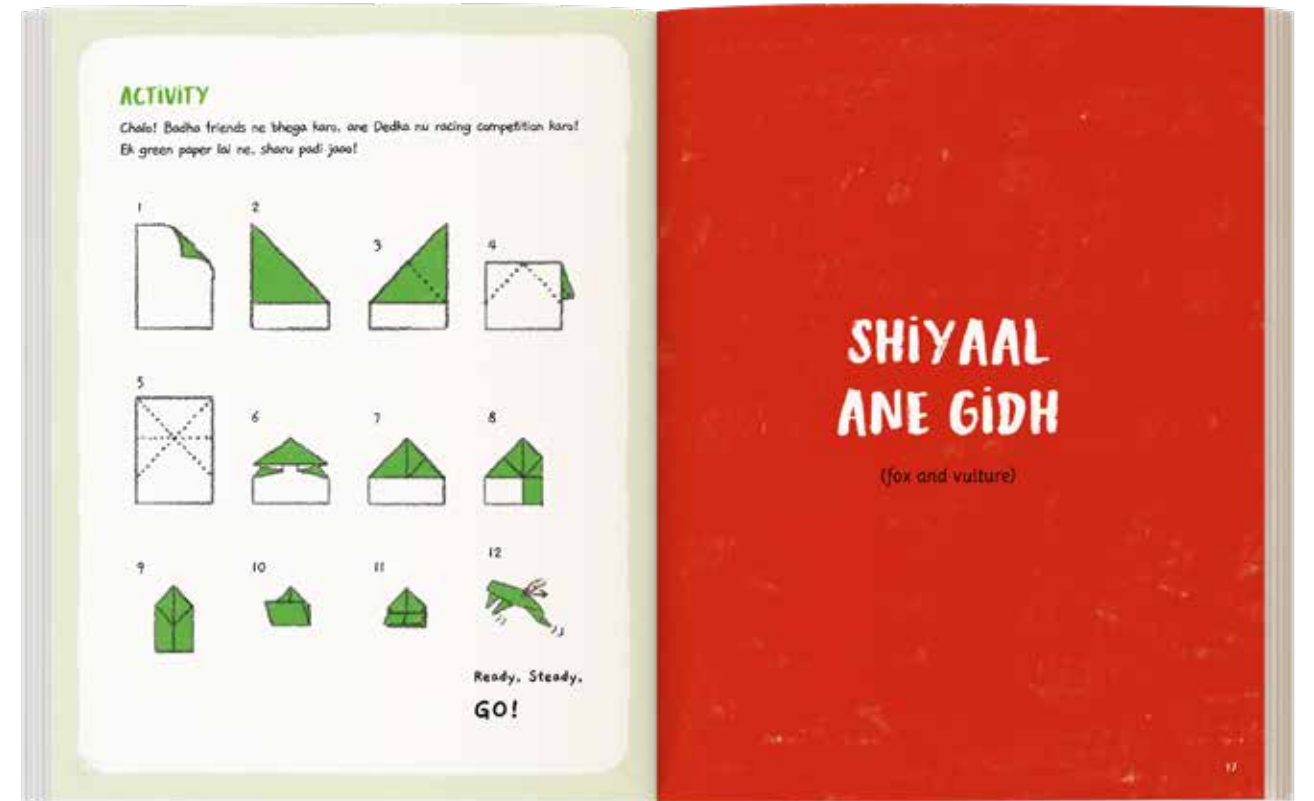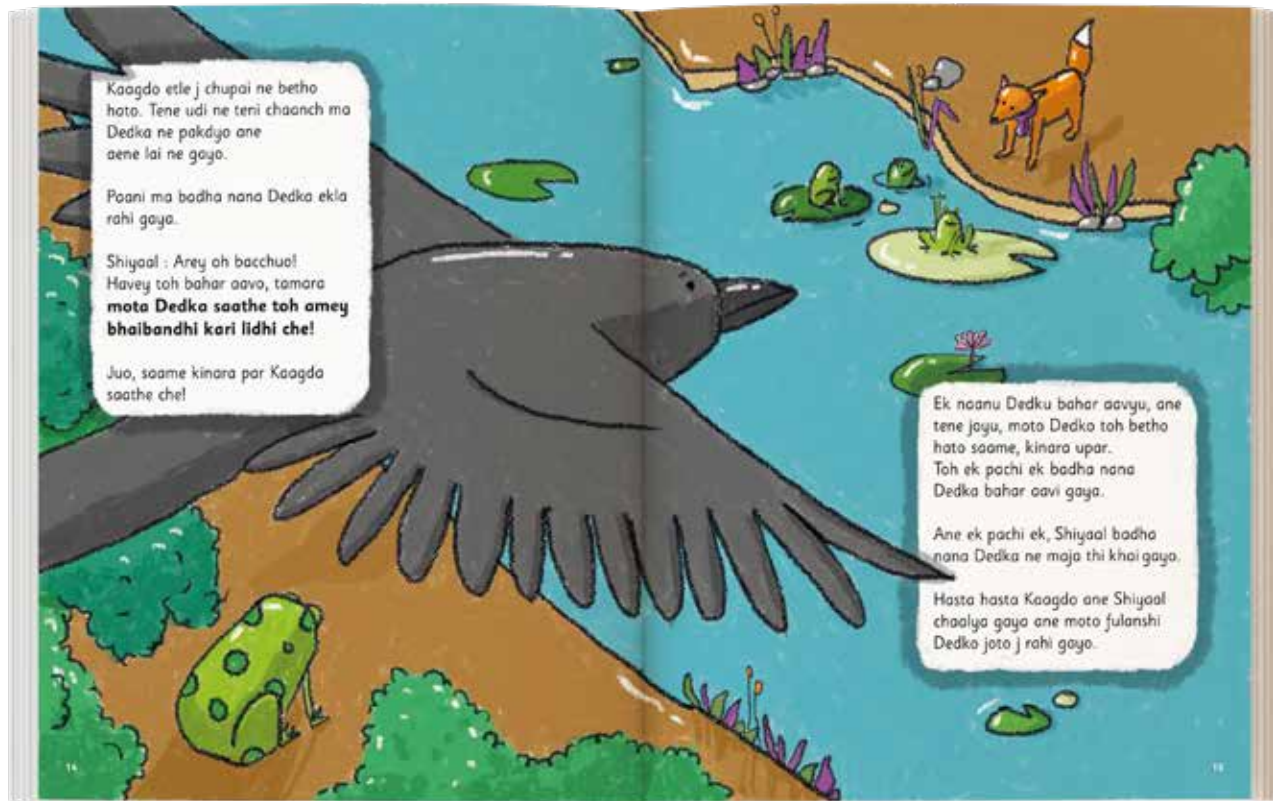Shiyaal aeni gufa thi niklyu, ane tene _____ turn lidho. Thodu chaalya pachi aene Dedko Talaav dekhaayu. Dedka bhai ne Shiyaal ae _____ kahyu, ane ae aagad gayo. Ae khub chaalyo, ane tya, aene ek _____ dekhayu. Thodu paase gayo, ane aene koi avaaj sambhdaaya. Toh ShiyaalBhai ek _____ ma chupai gaya. Dheeme-dheeme bahar nikli, jump kari padki lidhu. Shiyaal ne aena baccha maate saras shikaar mali gayu.

Khush thai, Shiyaal gufa taraf paachu aava laagyu.

Aene vicharyu, aa shikaar, pag ma pan pakdi shakashe ane vadhaare bhaar pan nahi laage.

Aam karta Gidh niche utryu ane **Zuuuupp!** daine Shiyaal na baccha ne uthaavi gayu.

Bacchu maadyu boomo paadva! Shiyaal shikaar laine paachu aavtu hatu ane aene boomo sambhadayi. Unche joyu toh Gidh ae aenu potanu baccha pakdyu hatu...

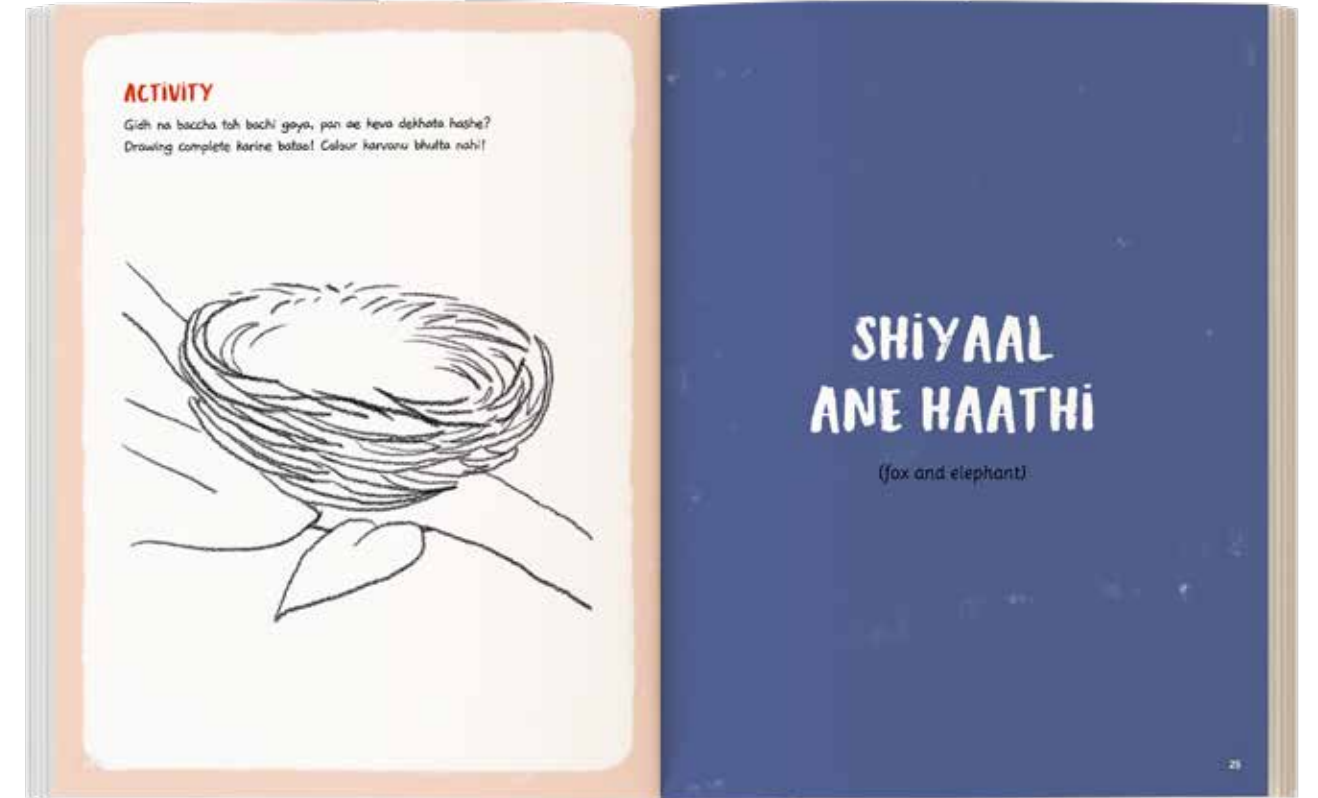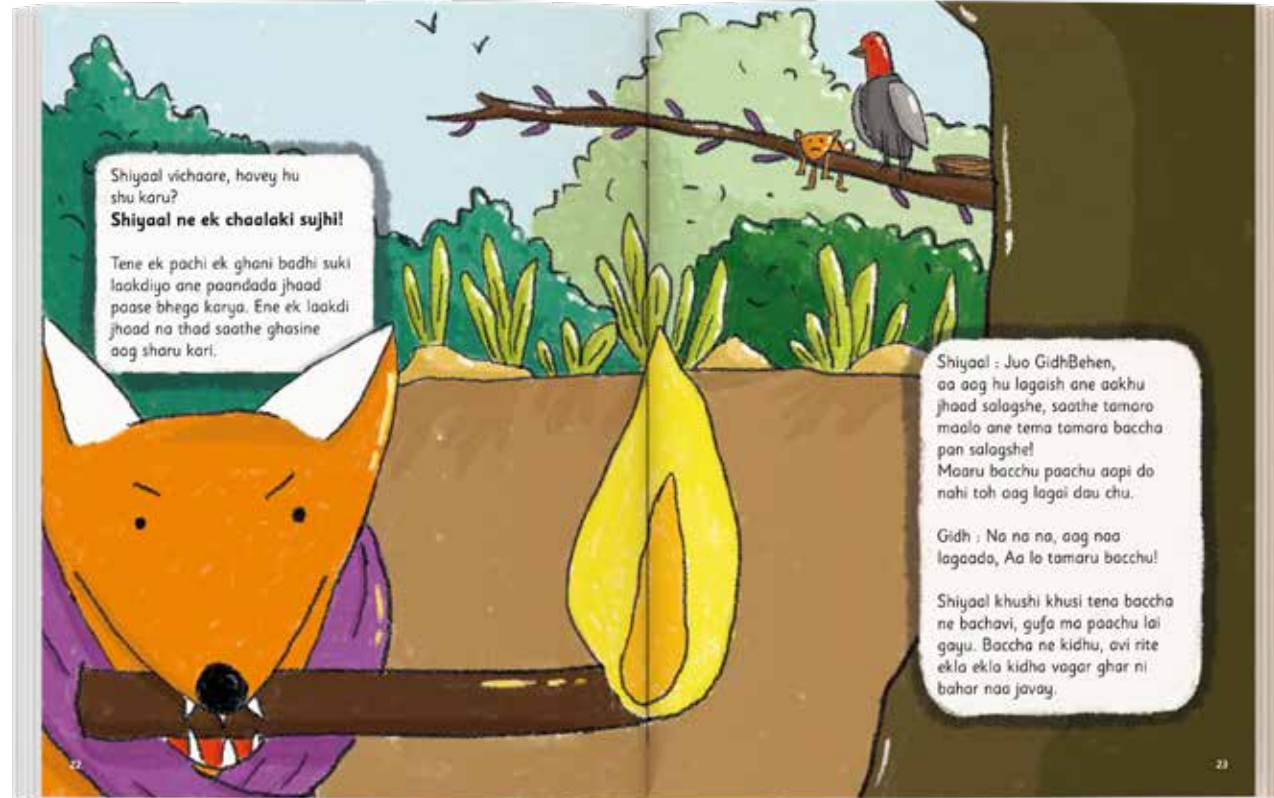Gidh ek mota jhaad par utri gayu. **Daali par aeno maalo hato.**

Jhaad ni niche thi Shiyaal vinanti kare : Aa baccha maaru che! Mane paachu aapi do
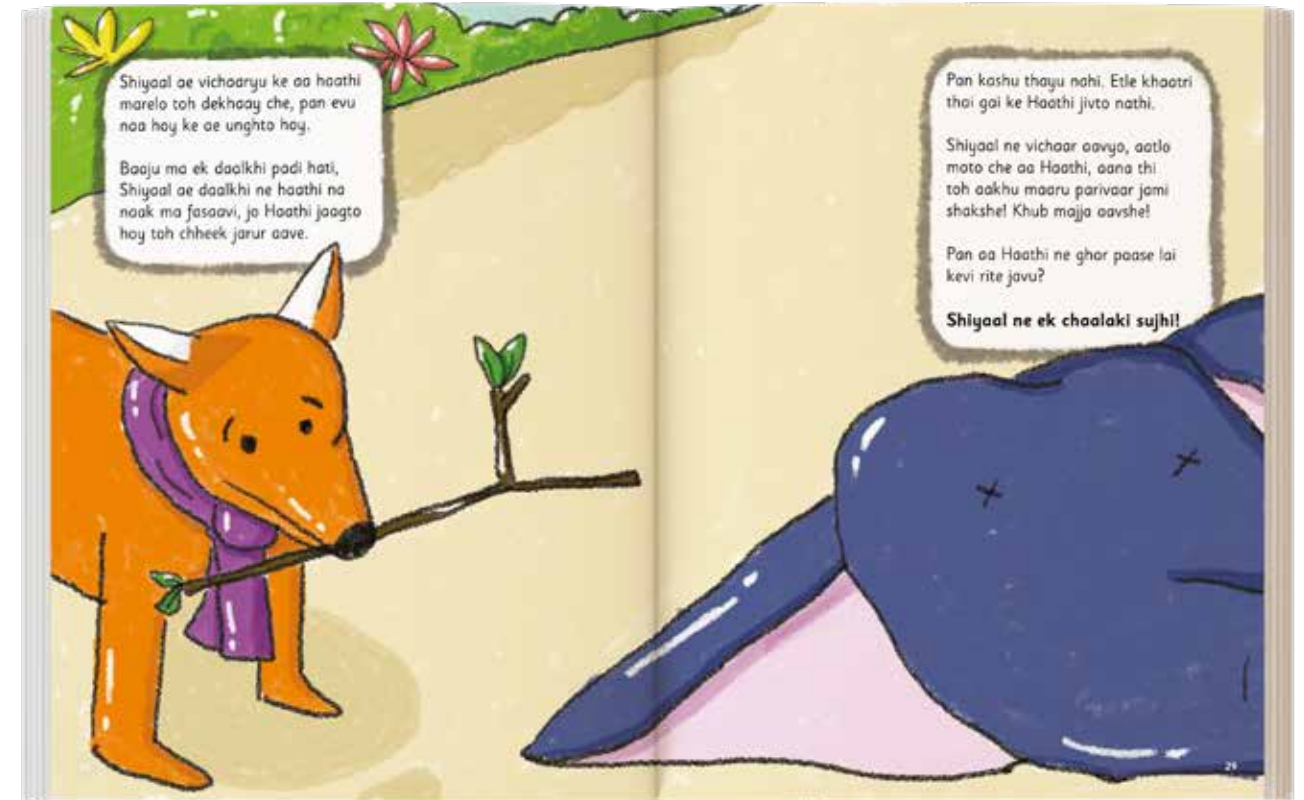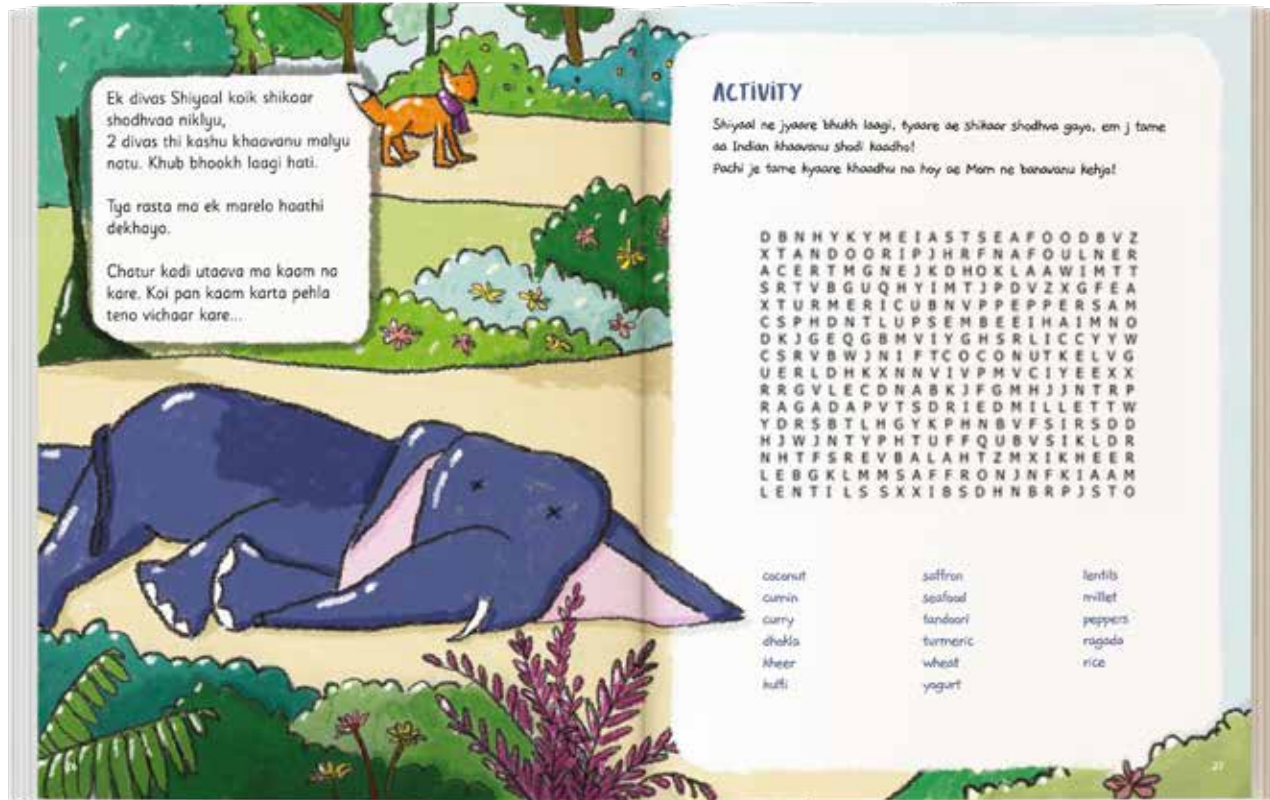
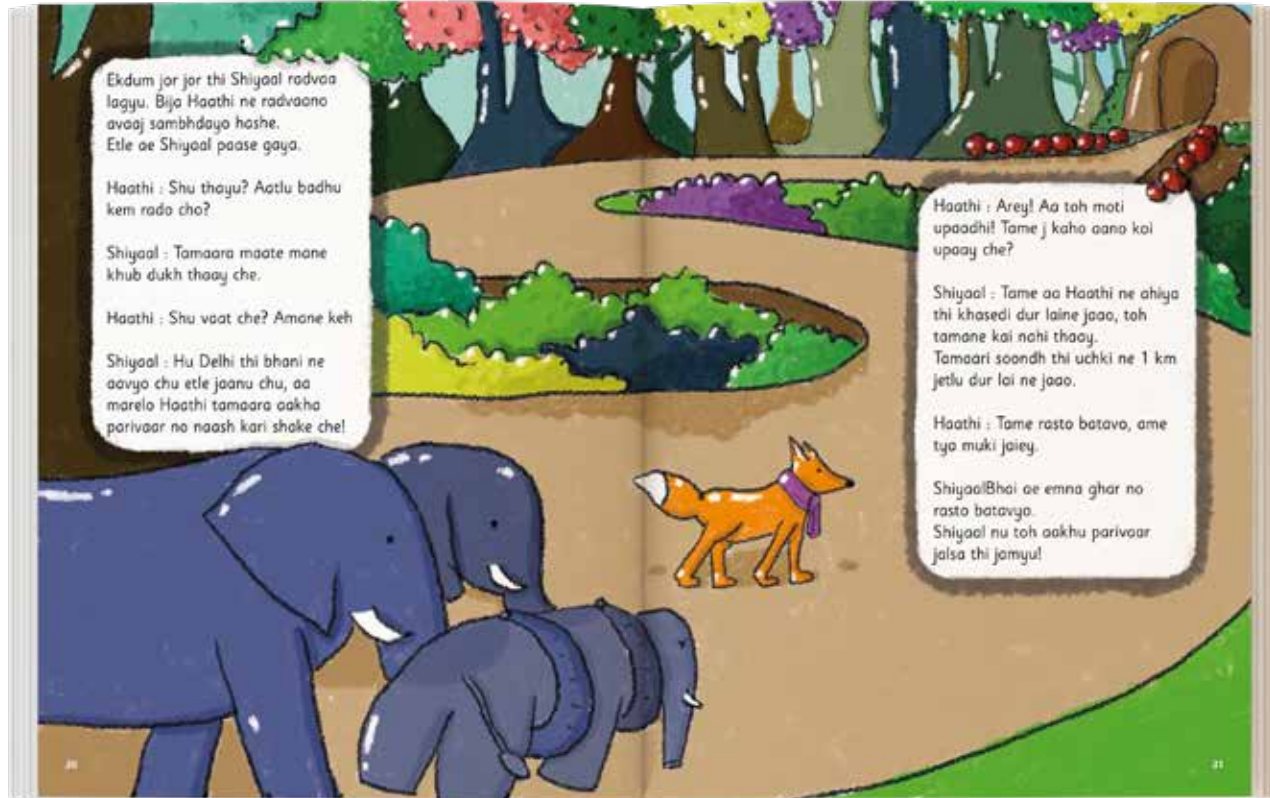Gidh : Ae toh maara baccha na nashta maate che.

Shiyaal : Tamane tamara baccha jeva vhala che, evu j mane maaru baccha vhalu che. Tamaru baccha koi maari de toh tamane kevu laage?

Gidh : Bakwaas nahi kar, tu mane shikhaaman nahi aap!

Ek divas Shiyaal koik shikaar shodhvaa niklyu, 2 divas thi kashu khaavanu malyu natu. Khub bhookh laagi hati.

Tya rasta ma ek marelo haathi dekhayo.

Chatur kadi utaava ma kaam na kare. Koi pan kaam karta pehla teno vichaar kare...

ACTIVITY

Shiyaal ne jyaare bhukh laagi, tyaare ae shikaar shodhva gayo, em j tame aa Indian khaavanu shodi kaadho!

Pachi je tame kyaare khaadhu na hoy ae Mam ne banavanu kehjo!

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D B N H Y K Y M E I A S T S E A F O O D B V Z
X T A N D O O R I P J H R F N A F O U L N E R
A C E R T M G N E J K D H O K L A A W I M T T
S R T V B G U Q H Y I M T J P D V Z X G F E A
X T U R M E R I C U B N V P P E P P E R S A M
C S P H D N T L U P S E M B E E I H A I M N O
D K J G E Q G B M V I Y G H S R L I C C Y Y W
C S R V B W J N I F T C O C O N U T K E L V G
U E R L D H K X N N V I V P M V C I Y E E X X
R R G V L E C D N A B K J F G M H J J N T R P
R A G A D A P V T S D R I E D M I L L E T T W
Y D R S B T L H G Y K P H N B V F S I R S D D
H J W J N T Y P H T U F F Q U B V S I K L D R
N H T F S R E V B A L A H T Z M X I K H E E R
L E B G K L M M S A F F R O N J N F K I A A M
L E N T I L S S X X I B S D H N B R P J S T O
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coconut	saffron	lentils
cumin	seafood	millet
curry	tandoori	peppers
dhokla	turmeric	ragoda
kheer	wheat	rice
kuti	yogurt	

Shiyaal ae vichaaryu ke aa haathi marelo toh dekhaay che, pan evu naa hoy ke ae unghta hoy.

Baaju ma ek daalkhi padi hati, Shiyaal ae daalkhi ne haathi na naak ma fasaavi, jo Haathi jaagto hoy toh chheek jarur aave.

Pan kashu thayu nahi. Etle khaatri thai gai ke Haathi jivto nathi.

Shiyaal ne vichaar aavyo, aatlo moto che aa Haathi, aana thi toh aakhu maaru parivaar jami shakshe! Khub majja aavshe!

Pan aa Haathi ne ghar paase lai kevi rite javu?

Shiyaal ne ek chaalaki sujhi!

Ekdum jor jor thi Shiyaal radvaa lagyu. Bija Haathi ne radvaano avaaj sambhdayo hashe. Etle ae Shiyaal paase gaya.

Haathi : Shu thayu? Aatlu badhu kem rado cho?

Shiyaal : Tamaara maate mane khub dukh thaay che.

Haathi : Shu vaat che? Amane keh

Shiyaal : Hu Delhi thi bhani ne aavyo chu etle jaanu chu, aa marelo Haathi tamaara aakha parivaar no naash kari shake che!

Haathi : Arey! Aa toh moti upaadhi! Tame j kaho aano koi upaay che?
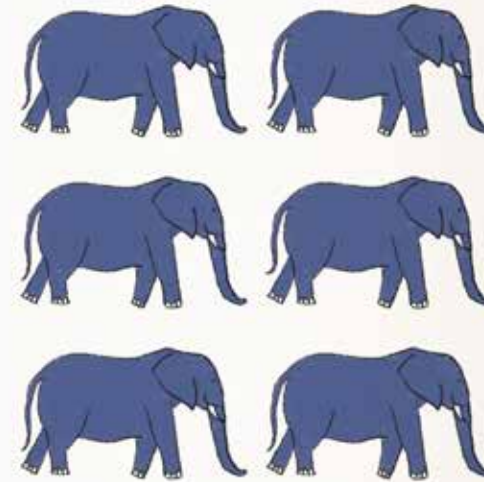
Shiyaal : Tame aa Haathi ne ahiya thi khasedi dur laine jaao, toh tamane kai nahi thaay. Tamaari soondh thi uchki ne 1 km jetlu dur loi ne jaao.

Haathi : Tame rasto batavo, ame tya muki jaiey.

ShiyaalBhai ae emna ghar no rasto batavyo. Shiyaal nu toh aakhu parivaar jalsa thi jamyu!
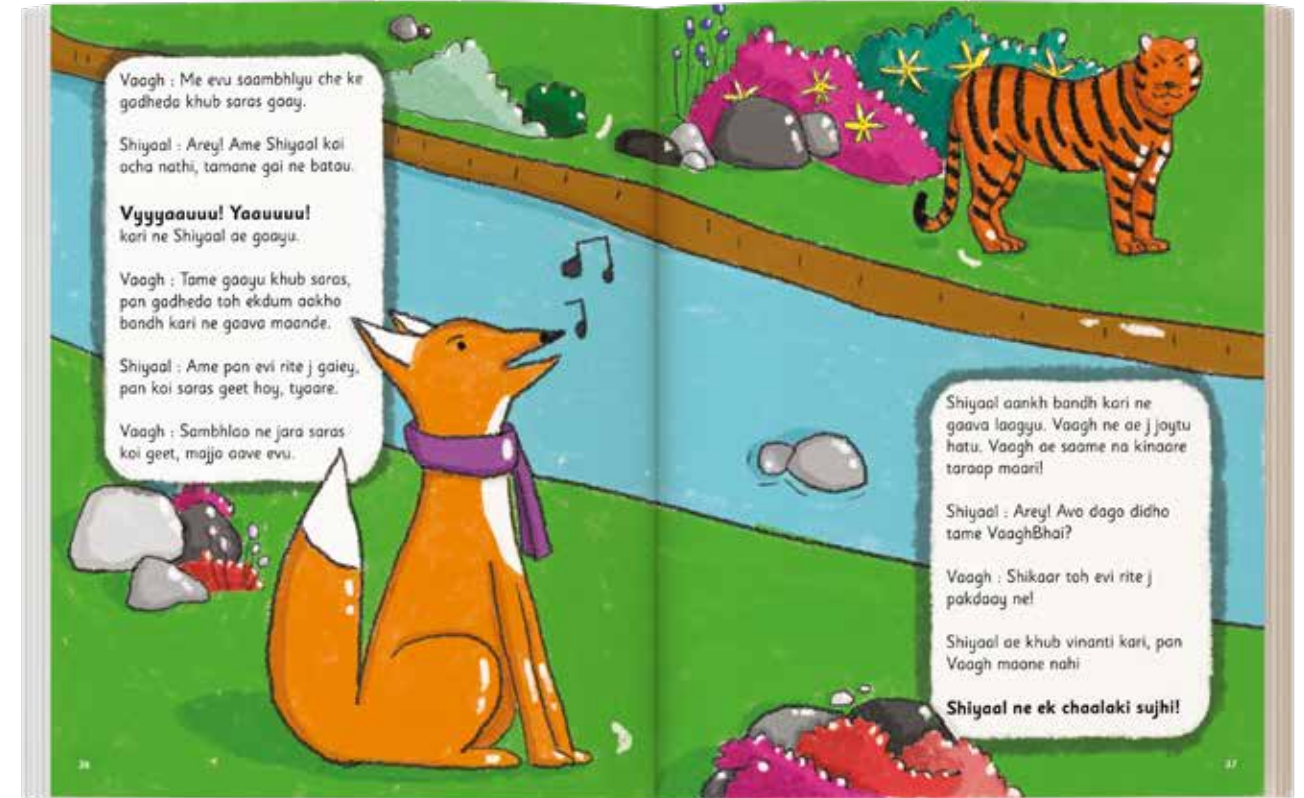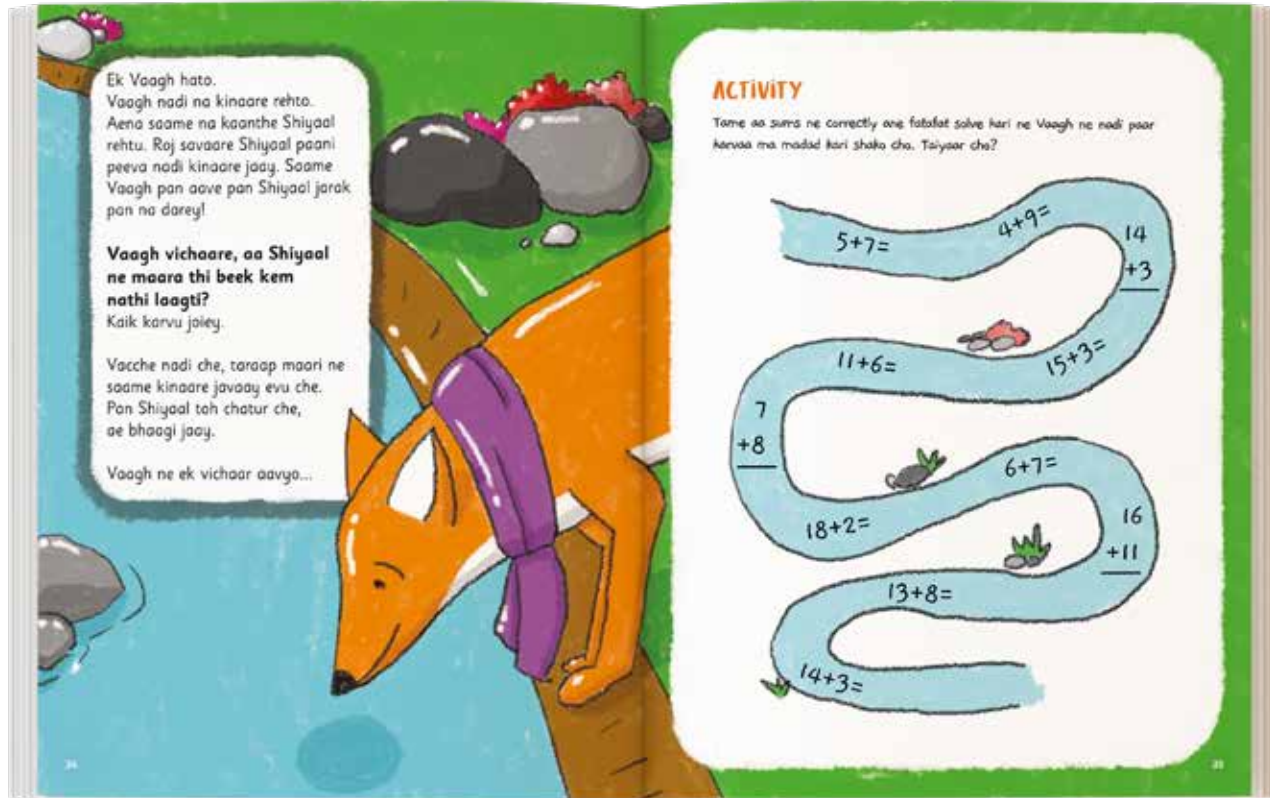
116

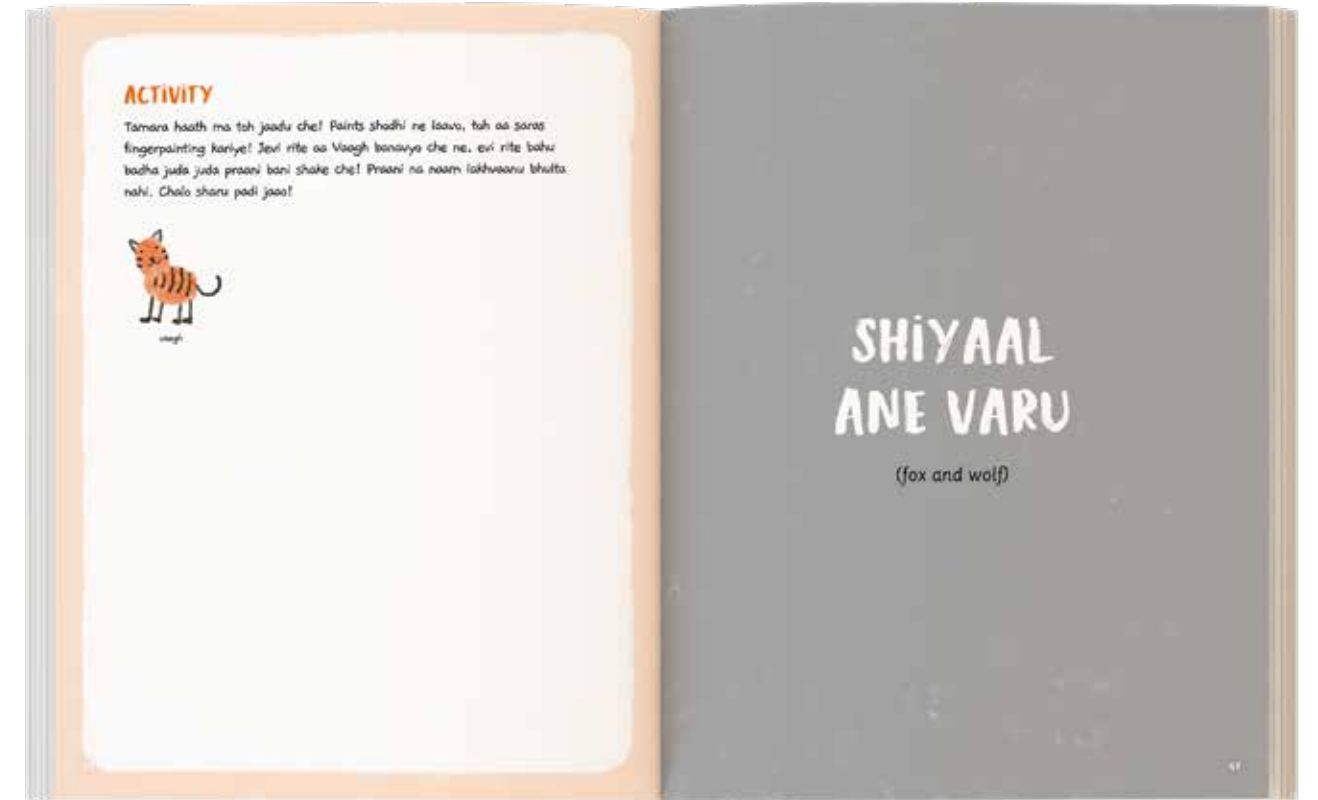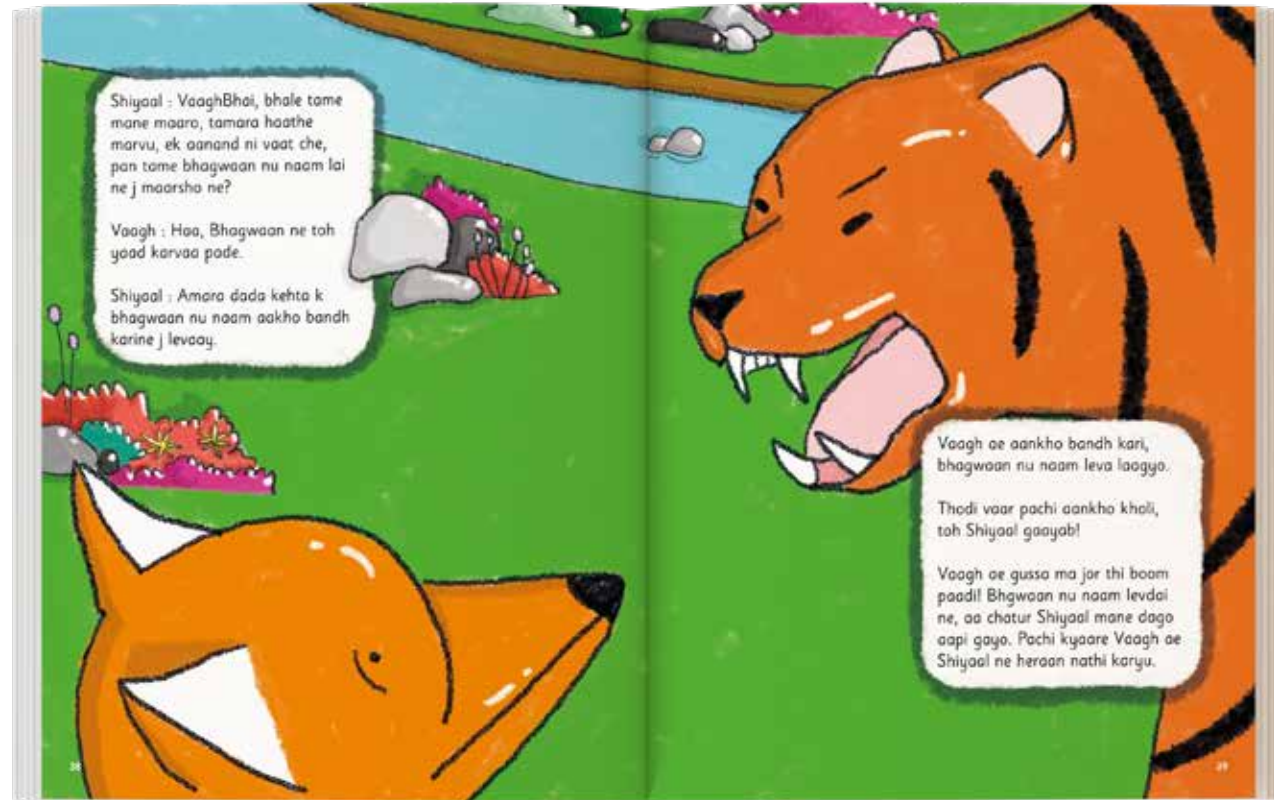aneri shah, visual communication, uid

ACTIVITY

Haathi toh ketla badha hoy, badha ek bija ni ketli madad kare! Aa 6 Haathi toh che, pan ema thi ekla 2 haathi twira che (look exactly the same). Ae 2 Haathi ne shodhi kaadho!
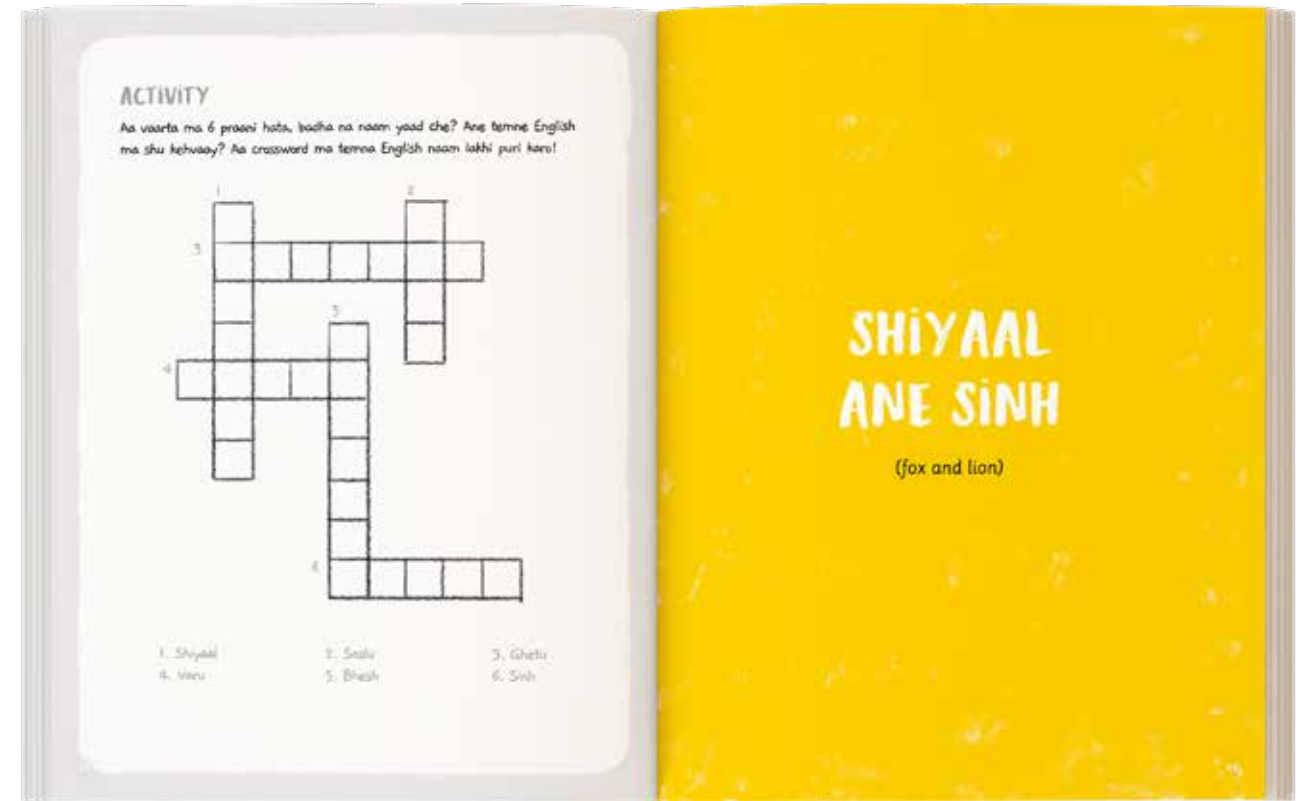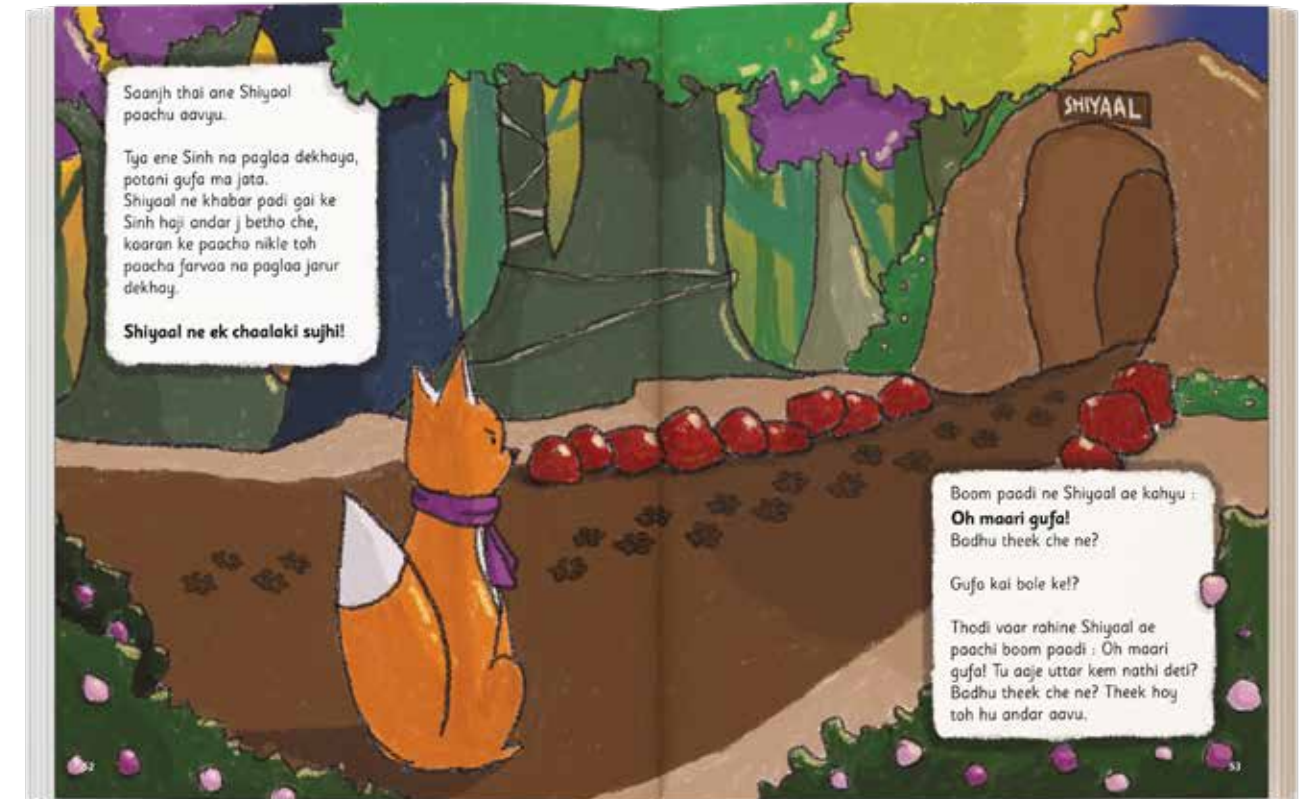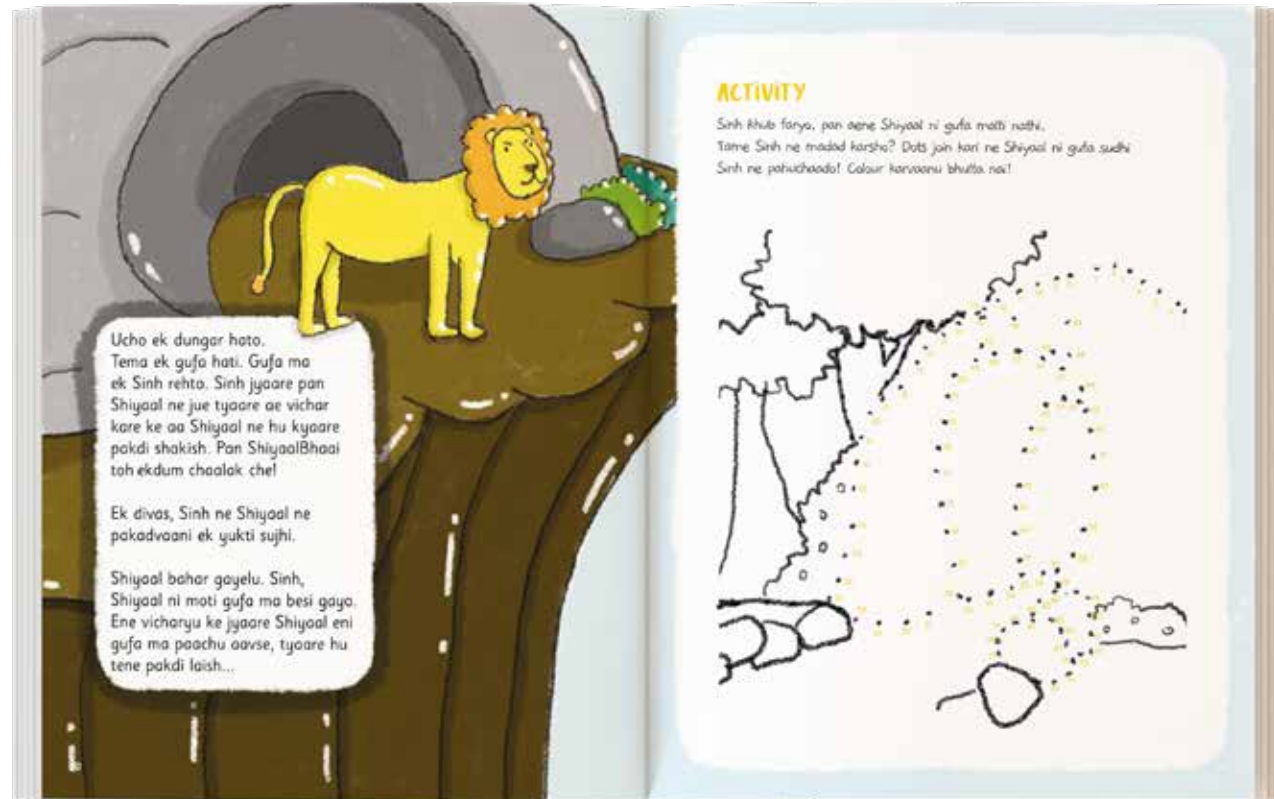

SHIYAAL
ANE VAAGH

(fox and tiger)

117

the revival of folklore

Ek Vaagh hato.
Vaagh nadi na kinaare rehto.
Aena saame na kaanthe Shiyaal rehtu. Roj savaare Shiyaal paani peeva nadi kinaare jaay. Saame Vaagh pan aave pan Shiyaal jarak pan na darey!

Vaagh vichaare, aa Shiyaal ne maara thi beek kem nathi laagti?
Kaik karvu joiey.

Vacche nadi che, taraap maari ne saame kinaare javaay evu che. Pan Shiyaal toh chatur che, ae bhaagi jaay.

Vaagh ne ek vichaar aavyo...

ACTIVITY

Tame aa sums ne correctly ane fatafat solve kari ne Vaagh ne nadi paar karvaa ma madad kari shako cha. Taiyaar cha?

5+7=   4+9=   14
+3

11+6=   15+3=

7
+8

6+7=

18+2=   16
+11

13+8=

14+3=

Vaagh : Me evu saambhlyu che ke gadheda khub saras gaay.

Shiyaal : Arey! Ame Shiyaal koi acha nathi, tamane gai ne batau.

Vyyyaauuu! Yaauuuu!
kari ne Shiyaal ae gaayu.

Vaagh : Tame gaayu khub saras, pan gadheda toh ekdum aakho bandh kari ne gaava maande.

Shiyaal : Ame pan evi rite j gaiey, pan koi saras geet hoy, tyaare.

Vaagh : Sambhlao ne jara saras koi geet, majjo aave evu.

Shiyaal aankh bandh kari ne gaava laagyu. Vaagh ae ae j joytu hatu. Vaagh ae saame na kinaare taraap maari!

Shiyaal : Arey! Avo dago didho tame VaaghBhai?

Vaagh : Shikaar toh evi rite j pakdaay ne!

Shiyaal ae khub vinanti kari, pan Vaagh maane nahi

Shiyaal ne ek chaalaki sujhi!

Etli vaar ma Shiyaal jatu hatu.

Sinh haji munjhvan ma hato ke shu khaavu.

Sinh ae shiyaal ne puchyu : Oh Shiyaal, mane kaho maare pehla shu khaavu joiey?

Shiyaal ne ek chaalaki sujhi!

Shiyaal : Aap toh Jungle na raaja cho, aa Saslu ane Ghetu toh khub nanu kehvaay.
Tame Bhesh ne khaao.

Sinh : Toh aa Gheta ane Sasla nu hu shu karu?

Shiyaal : Arey saanjhe naashta ma khai lejo!

Shiyaal ni vaat saambhli, Sinh aaram thi Bhesh ne khaava laagyo. Aenu pet bharai gayu etle Shiyaal ne kahyu ke madad kari etle ae Gheta ane Sasla ne lai jai shake che!

ACTIVITY

Aa vaarta ma 6 praani hata, badha na naam yaad che? Ane temne English ma shu kehvaay? Aa crossword ma temna English naam lakhi puri karo!

1. Shiyaal   2. Saslu   3. Ghetu
4. Varu   5. Bhesh   6. Sinh

SHIYAAL ANE SINH

(fox and lion)

Promotion Strategy

Since it's a kids book, conceptually integrated with AR, the strategy is to mix the real and virtual mediums and release teaser posters at places like libraries and book stores. The posters will have little gifs with Augmented reality, to entice the viewers and keep them engaged.

The second part of the promotion will be an animated video featuring Shiyaal and a few other characters. The main purpose of this video will be to familiarise the children with the protagonist.

Summing-up

CLOSING NOTES

This book will hopefully help save the well-knit culture and language our ancestors built over hundreds of years.
Since our mother tongues are something so unique and personal to us, we should wear them as crowned jewels and display them with the utmost pride.
If huge organisations like UNESCO are trying so hard towards language preservation, I think it is our duty, as individuals, to save our mother tongues, and allow them to grow beautifully.

It is a privilege to be a part of this generation who is working constantly towards saving this Earth, through tangible and intangible ways. I hope to slowly but surely take steps towards preserving mankind's greatest invention, language.

REFLECTIONS

This project was very close to my heart. When I told my mom I was going to be working on preserving Gujarati, she was overjoyed, hoping I will learn something about our culture which probably she even she would be unaware of. And I did! I came across volumes of treasured books I would've never even thought to look at if it wasn't for this project.

This book also opened up new futures for me. I would never illustrate, I would detest it, but with so much hate, came the love for cute illustrations for children. I don't want to illustrate for a living, but this could be a small outlet for doing something more.

This project would've have been functioning with much more ease if the deadly Coronavirus pandemic hadn't spread.
But it was my family, friends and the faculty that made it a tad bit easier with all the mental support we gave each other during these rough times.

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COLOPHON