

COMMUNICATION DESIGN
PROJECT 3

Children's Pop-up Book

based on Kurukh's Spring festivals

Guide
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IDC School of Design
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2019

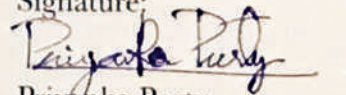
Declaration

I declare that this written submission represents my ideas in my own words and where other ideas & words have been included, I have adequately cited and referenced the original sources.

I also declare that I have adhered to all principles of academic honesty & integrity and have not fabricated, misinterpreted and falsified any idea/data/fact/source in my submission.

I understand that any violation of the above will be cause for disciplinary action by the institute and can also evoke penal action from the sources which have thus not been properly cited or from whom permission has not been taken when needed.

Signature:

A handwritten signature in black ink, appearing to read 'Priyanka Purty', followed by a period.

Priyanka Purty

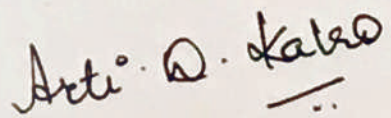
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Date: 03 June 2019

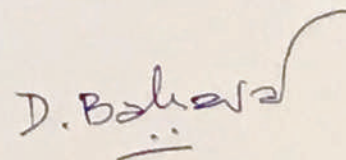
Approval sheet

This communication design project entitled "Children's Pop-up Book based on Kurukh's Spring Festivals" by Priyanka Purty, 176450005, is approved in partial fulfilment of the requirements for Master of Design in Communication Design.

Project Guide: 

Chairperson: 

Internal Examiner: 

External Examiner: 

Date: 03 June 2019

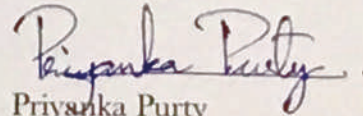
Acknowledgement

I would like to thank my guide Prof. Alka Hingorani for her constant support and expert guidance at every stage of the project. Her inputs helped me shape what was once just an idea into a tangible project. Her contribution in all forms is invaluable to this project.

I am immensely grateful to all my professors for their valuable feedback and comments.

I would also like to thank the LETS team, my friends and classmates.

Lastly thanks to my family for their love, encouragement and firm support.

A handwritten signature in blue ink, reading 'Priyanka Purty' followed by a period.

Priyanka Purty

03 June 2019

Mumbai

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Abstract

The project attempts to create contextual and relatable visual narrative of Kurukh's Spring festivals as a learning tool for the underprivileged children from resource constraint rural and tribal areas with low literacy level. The project also aims to promote local folklore and narrative in order to inspire, encourage and help its readers to familiarize with English as a foreign language through local narratives.

Furthermore the project explores pop-up design as a medium to enhance visual folklore in order to create an immersive and tangible experience for the reader.

Introduction

It has been found that half of all Indian children aged 6-14 (around 100 million) are 2-3 years behind their expected reading and comprehension skills. Apart from this there is a high rate of dropping out of school due to lack of interest in studies, failure in exam or other economic reasons. The quality of Government schools are declining and there is a low motivation to learn English as a foreign language among rural population. This creates low confidence and low self-esteem due to inability to communicate among a certain population.

There is a need to read, write and learn English as foreign language, in form of contextual content which learners can relate to in their everyday life. The aim of the project is facilitation for easy development of literary skills, general cognitive abilities and a learning/teaching that builds confidence and proficiency.

The focus is on under 10 years old underprivileged children from resource constraint rural areas with low literary level. For this project the focus was on the Kurukh population. The Kurukhs belong to Austro-asiatic race and are a Dravidian linguistic group inhabiting India, Nepal and Bangladesh and are estimated to be around 3.5-4.5 million people.



Objective

The aim of the project is to create a tactile and contextual content based on the Kurukh festival and folk history.

- Create a visual narrative based on Sarhul festival and Jani-Shikaar festival.
- To produce a visual narrative in form of a Children's Pop-up Book based on this story
- To instil motivation and gradually confidence and self-esteem among the young readers.



Design Process: Story

The idea of spring festival as a backdrop for the Children's Book was taken as this seasonal festival, although called by different names, is celebrated all over India irrespective of race and region.

Sarhul festival is one of the important festivals of the Kurukhs. This centuries old festival is celebrated in the tribal belt of Jharkhand. It showcases various colours of life through flowers just like the nature undergoes various changes throughout the year in different seasons. It is dedicated to Mother Nature and is celebrated in the month of March-April months. The word Sarhul means "Sar" as year and "Hul" as set to commence. In the Sarhul festival, the Kurukhs celebrates the holy matrimony of the Earth and the Nature; depicting the masculine and feminine race among the numerous living organism in the planet.



Jani-Shikar which is celebrated every 12 years, when women dress and behave like men, is associated with an accident about Kurukh womenfolk who had protected the Rohtasgarh fort thrice in garb of soldiers, during Sarhul festival, some four hundreds years ago against the invading Turks, in absence of their men. Two brave ladies, Singi Dai and Kalli Dai, are still being remembered during Sarhul festival.

Writing for Children

C.S. Lewis says that there are three ways of writing for children, one bad and two good ways. The bad one is where the author assume or asks oneself what children wants or what would please them even if it doesn't please the author themselves. One good way may bear a superficial resemblance to the "bad" but is fundamentally different. This one "grows out of a story told to a particular child with the living voice and perhaps *ex tempore*". The other good way which is his own preference and that is "to write a children's story because that is the best art-form for something the author has to say".

Lewis writes:

I rejected any approach which begins with the question 'What do modern children like?' I might be asked, 'Do you equally reject the approach which begins with the question "What do modern children need?"' — in other words, with the moral or didactic approach?' I think the answer is Yes. Not because I don't like stories to have a moral: certainly not because I think children dislike a moral. Rather because I feel sure that the question 'What do modern children need?' will not lead you to a good moral. If we ask that question we are assuming too superior an attitude. It would be better to ask 'What moral do I need?' for I think we can be sure that what does not concern us deeply will not deeply interest our readers, whatever their age. But it is better not to ask the question at all. Let the pictures tell you their own moral. For the moral inherent in them will rise from

whatever spiritual roots you have succeeded in striking during the whole course of your life. But if they don't show you any moral, don't put one in. For the moral you put in is likely to be a platitude, or even a falsehood, skimmed from the surface of your consciousness. It is impertinent to offer the children that. For we have been told on high authority that in the moral sphere they are probably at least as wise as we. Anyone who can write a children's story without a moral, had better do so: that is, if he is going to write children's stories at all. The only moral that is of any value is that which arises inevitably from the whole cast of the author's mind.

Indeed everything in the story should arise from the whole cast of the author's mind. We must write for children out of those elements in our own imagination which we share with children: differing from our child readers not by any less, or less serious, interest in the things we handle, but by the fact that we have other interests which children would not share with us. The matter of our story should be a part of the habitual furniture of our minds.

Summary

Few centuries ago, there lived a Kurukh tribe in Rohtashgarh. They lived amidst nature in symbiosis and celebrated Sarhul to commemorate this relationship.

Not far away a Turk invader was planning to take over the Kurukh village. They sent a spy amongst the tribe to learn of ways to defeat the Kurukhs. The spy returned after few days and told the Turk invader to attack on the morning after the Sarhul festivities when due to all day-all night festivities, the men will be exhausted and asleep.

Spring came and so did Sarhul festival. Flowers bloomed and the earth sprouted with colour and joy. The Kurukhs rejoiced and celebrated while the Turks planned to carry out the attack. The next morning when the men were fast asleep, the Turks attacked. But the Turks were surprised to find a strong defence from the Kurukhs and they were eventually defeated. Later back in village as the men still asleep, it is revealed that the Turks were actually chased away by the Kurukh womenfolk dressed as men.

Since that day, every 12 years the Kurukh womenfolk dress up as men and go for hunting as an enactment to commemorate this historical event which is known as Jani-Shikar. Today, women from adjacent Austro-asiatic tribes such as Munda, Ho, Santhal also take part in the festivities. Last Jani-Shikar was celebrated in the year 2018.

Children's Book Typography

- Sans serif fonts are more appropriate for children as it is closer to the way we learn to write therefore are easier to recognise the letters
- Avoid using complex typeface
- Children's books have a limited amount of text and are not designed to be read a high speed therefore a serif font may not appropriate
- The counters (the enclosed shapes within characters) should be rounded and open, not angular or rectangular. Example- Nunito, Sassoon primary, Gill Infant
- Use 1-2 fonts throughout
- Should be consistent
- Font for Title can be expressive as it is only few words but should be legible
- Size should not be smaller than 12pt, should be between 14-18pt with 16-22pt leading
- Type should be big with lots of white space around it so the reader can easily follow the line of text while reading and separate the letterforms and words
- White space around text so that the reader is not distracted by the graphics and illustrations
- Eliminate orphans and widows
- No hyphenation
- Black text on white background as this is the basic way to read so it is easier for a child to switch into reading mode when the text follows this colour combination
- Typefaces with large x-heights are generally easier to read than those with short x-heights, and this is especially true for children
- Use of condensed or expanded typefaces, which make character recognition more difficult can be avoided.
- Select a font of medium weight; stay away from hairline or very bold weights.
- If you plan to use italics, make sure they too are easy-to-read, and not overly condensed or stylized.
- Keep line length short and not too much
- Avoid all cap settings
- Ample contrast
- Line spaces instead on indents to separate paragraphs to give readers a visual break

ASHA and ASRA NGO Visit

What are the challenges faced by Teachers and Students in teaching and learning English?

Objective

- To understand teaching and learning practise in a classromm
- To understand different tools that teachers employ to teach English
- To understand how Children from different age-group learn

Methodology

- Conversation with Teachers and Students.
- Attending English classes with Students
- Storytelling sessions with Students

Insights

- Students have less attention span
- Familiarity with English words first then grammer later
- Class 1 to 4 learn more with images whereas Class 5 to 10 are encouraged to write and talk
- Simple direct questions and challenges engages the students more and even more when attempt is rewarded
- Stories should be contextual, action and conversational based and should assist children in their daily activities and conversations
- Importance of illustrations to help visualise

Stories as a learning tool

Stories evoke empathy with the characters and make learning fun and memorable compared to learning through factual information. It simulates creativity and imagination.

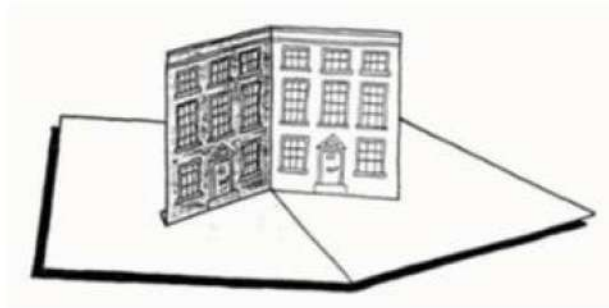
Narrative Style: Pop-up Book

The idea of using Pop-up to illustrate the narrative of Sarhul and Jani-Shikar was to explore paper as a transformative material and accentuates the visual narrative.

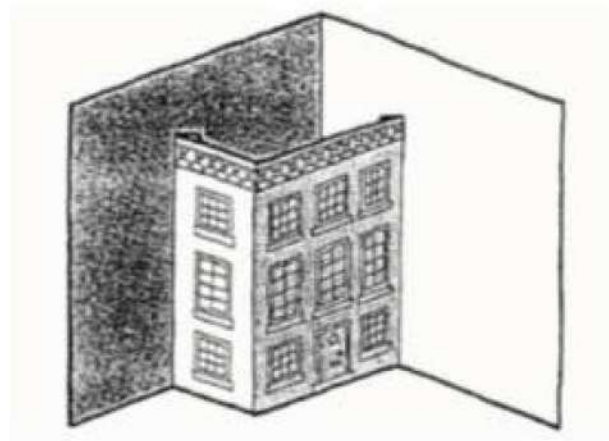
There are two basic types of Pop-ups:

1. V-Fold
2. Parallelogram

In V-fold, the book needs to be hold flat to the surface in order for the pop-up to fully open up. Whereas, in Parallelogram one needs to hold the book vertically and mostly at a right angle to the surface for pop-up to fully open up.

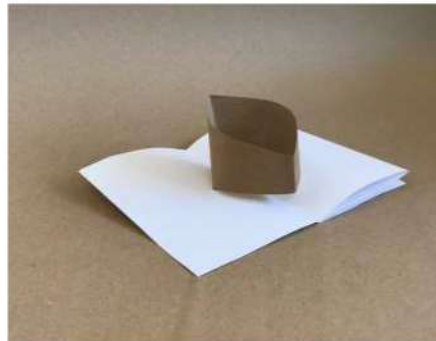
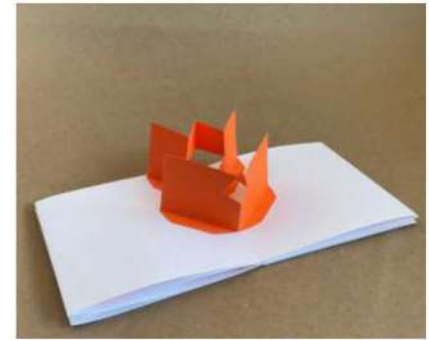
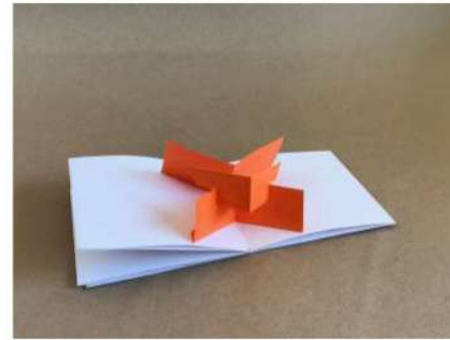
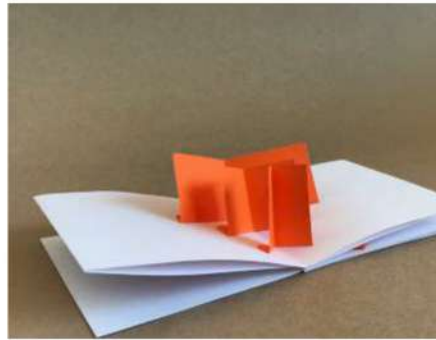
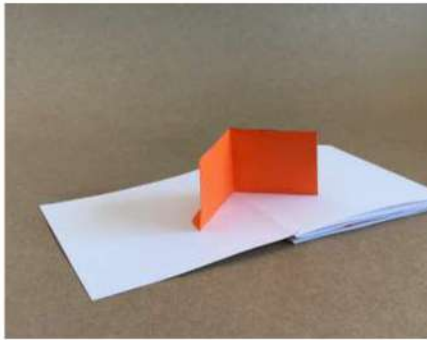


V-Fold

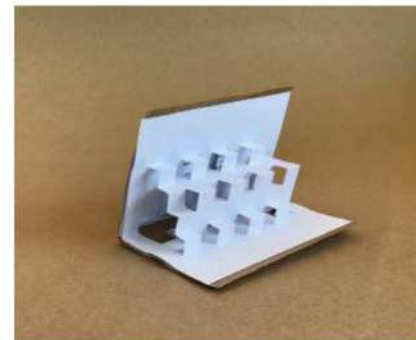
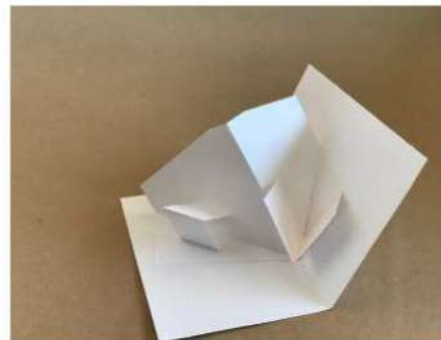
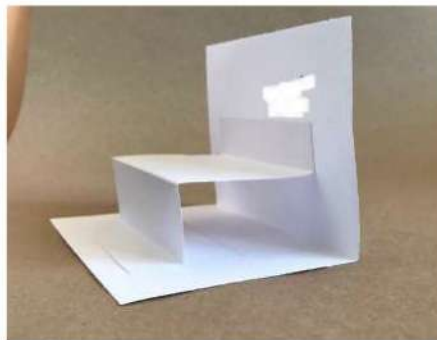
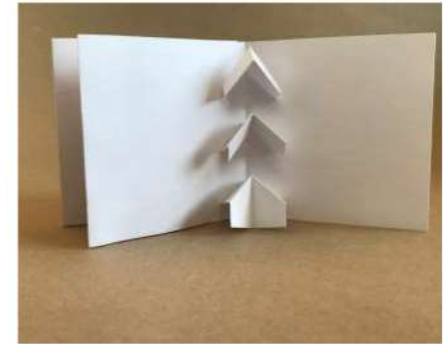
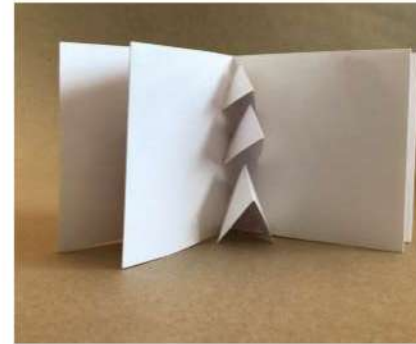
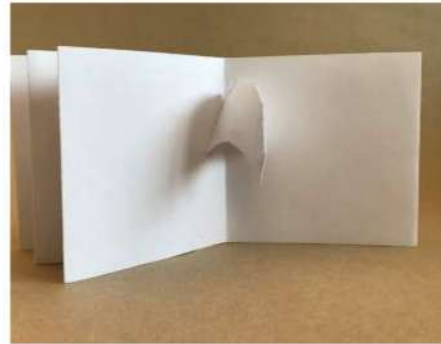
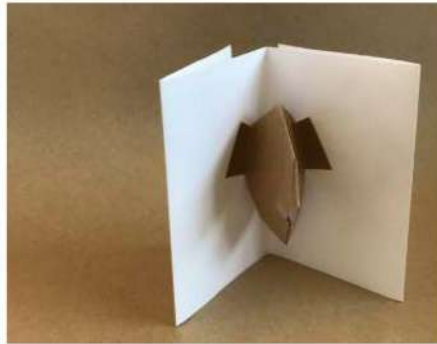


Parallelogram

Pop-up Exploration

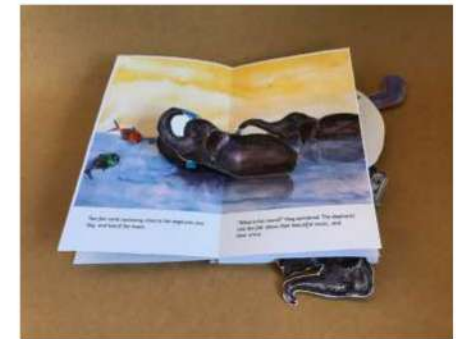
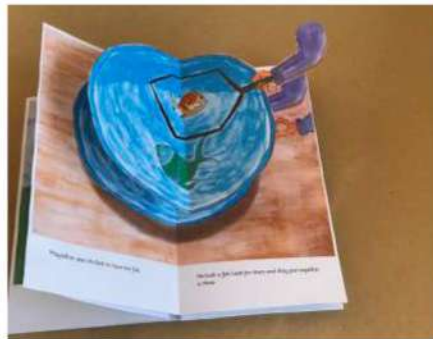


Pop-up Exploration



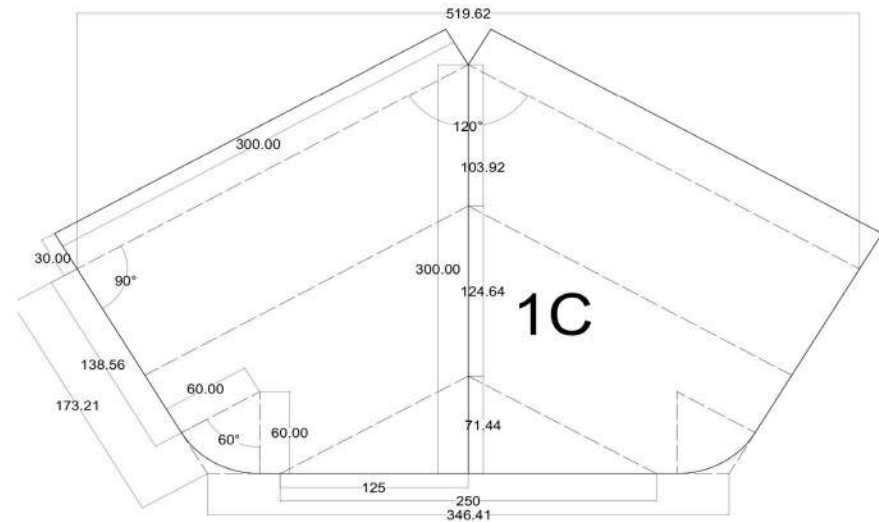
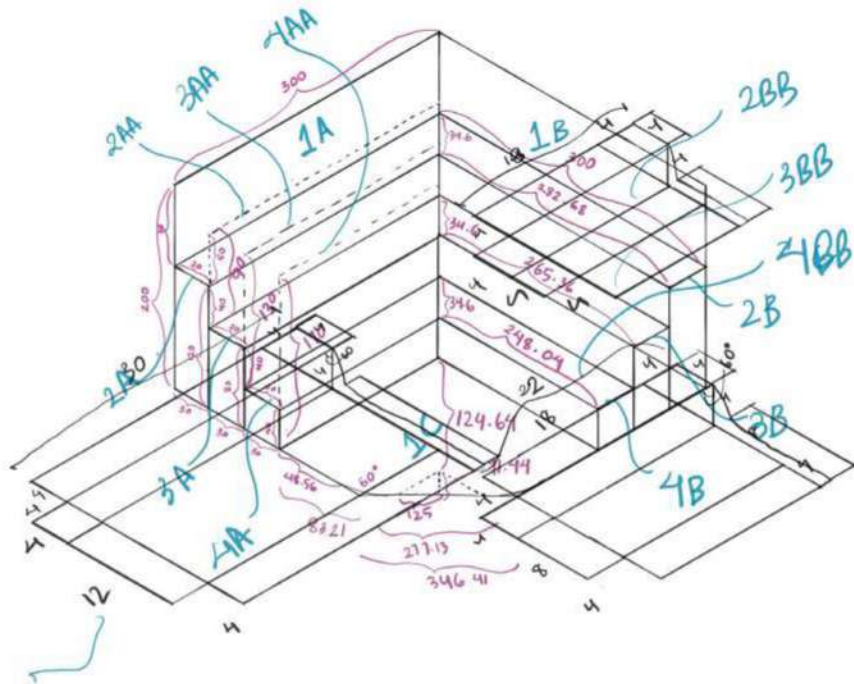
Pop-up Exploration

of an existing LETS Children Book

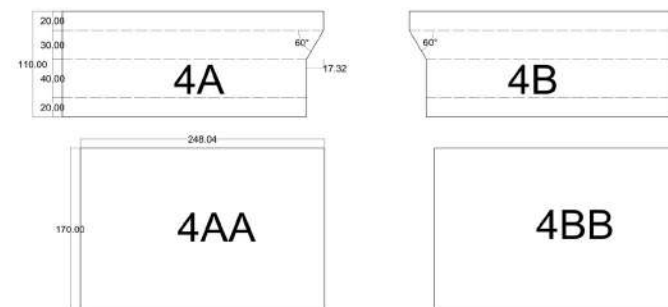
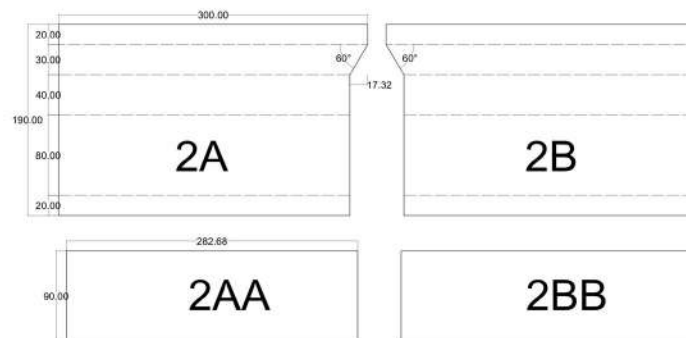
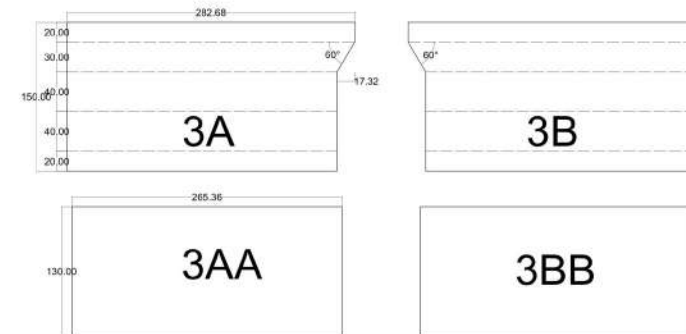
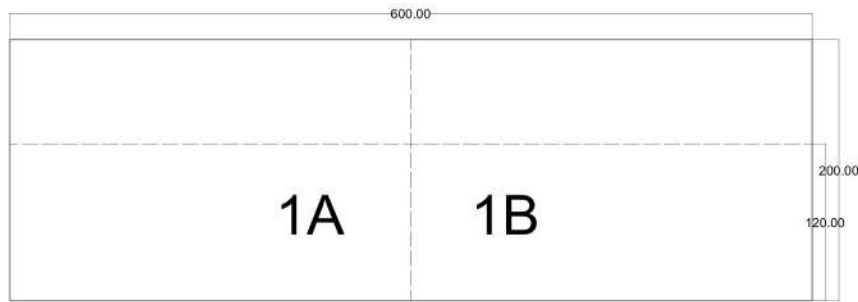


Book Structure

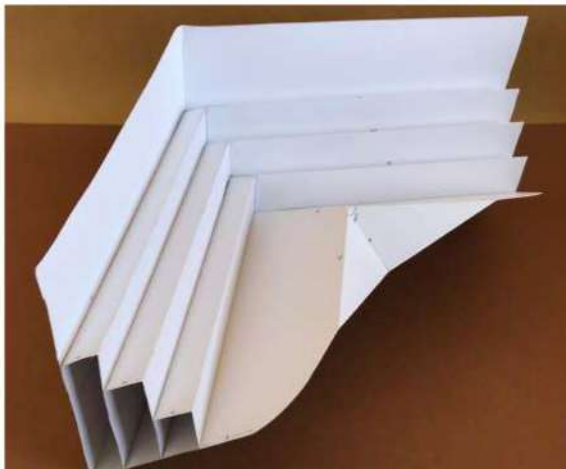
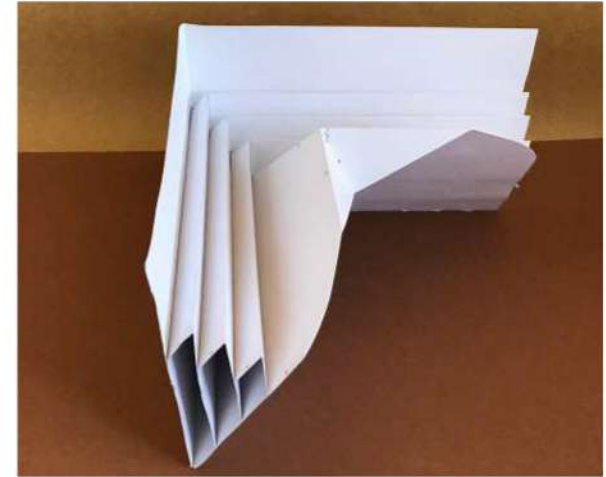
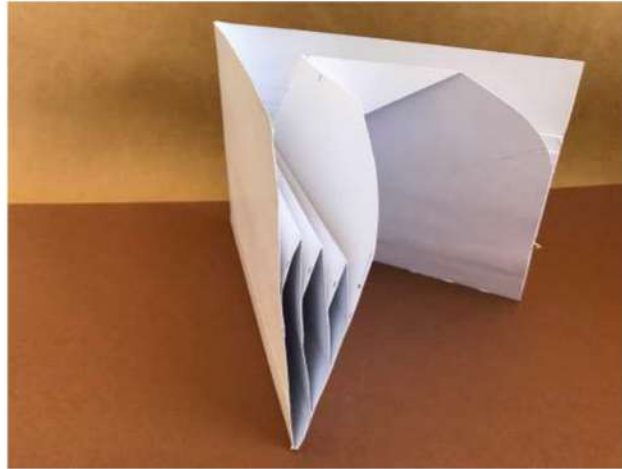
After various exploration it was found that using all kinds of pop-ups in one book will be chaotic. Therefore a basic pop-up structure was designed by combining the V-fold and Parallelogram. This was done so that when the reader open the Book, the spread should open up like a mini theatre stage.

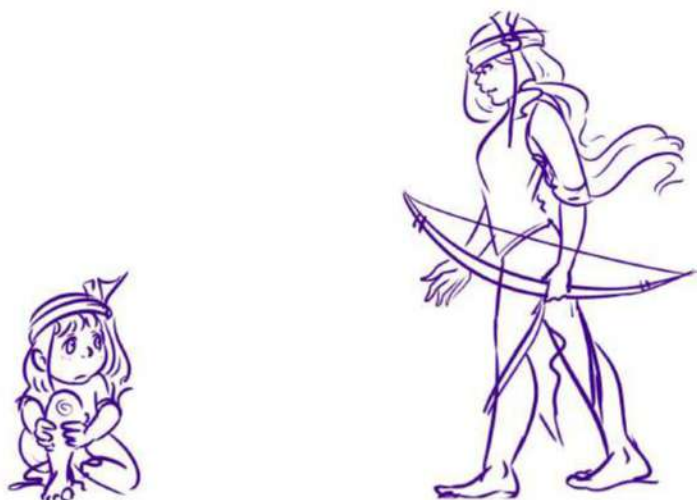


Book Structure: Dimension

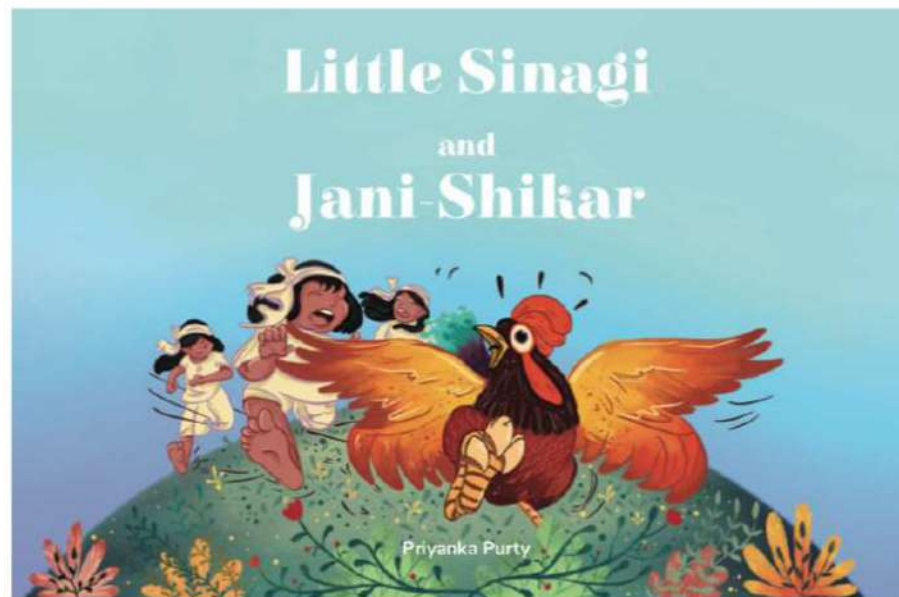


Book Structure: Skeleton









References

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- ASER Report by PRATHAM
- Tribal Movements in Jharkhand, 1857-2007 (Edited by Asha Mishra, Chittranjan Kumar Paty)
- Popova, Maria. C.S. Lewis on the Three Ways of Writing for Children and the Key to Authenticity in All Writing. Brain Pickings. (URL: <https://www.brainpickings.org/2014/06/18/c-s-lewis-writing-for-children/>)

Conclusion

The project involved multiple aspects of pedagogy, visual narrative, digital illustration, pop-up design and paper mechanics. After initial mismanagement, I learned how to manage the project in spatial manner rather than a linear way. I also learned about Visual Storytelling and Pop-up design.

Apart from this, discovering the rich and diverse folk stories and regional histories taught me about the various aspects and dynamics of the society that we live in and how they shape our contemporary times.

I also learnt about the power of storytelling as a learning tool and its vast potential to be transformed from Oral tradition to tactile form to be shared with everyone.