# DESIGNING A FRAMEWORK FOR CONSTRUCTION AND EVALUATION OF VISUAL NARRATIVE FOR CHILDREN

**A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of**

## DOCTOR OF PHILOSOPHY

**By**

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I Shruti Soharia Singh hereby certify that the work which is being presented in

the thesis entitled DESIGNING A FRAMEWORK FOR CONSTRUCTION AND EVALUATION OF VISUAL NARRATIVE FOR CHILDREN in partial fulfillment of the requirements for the award of the Degree of Doctor of Philosophy, submitted in the Department of Design , Delhi Technological University is an authentic record of my own work carried out during the period from August 2021 to November 2025 under the supervision of Prof. Dr. Ranganath M Singari Jt. Supervisor Prof. Lalit Kumar Das.

The matter presented in the thesis has not been submitted by me for the award of any other degree of this or any other Institute.

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## ABSTRACT:

The thesis aims at creation of a framework for construction and evaluation of Visual Narratives for Children. The aim to write the thesis is to bring about a concise format, of creation of visual narratives for children. Since there are various visual narratives created for learning, understanding and educating the children. Learning outcomes vary to these types of visual narratives catering to the multiple subject matter, age group. The styles of the VN are also varying. This thesis aims as providing a clear and precise format supported by case studies. These case studies are created keeping in mind the subject matter, appropriate medium, elements of design and their response has been observed. Based on the analysis of the observations the conclusions are derived. This thesis provides a Format, based on the usage of Elements of Design and their efficacy aiming at learning and education of children. To start with the thesis in the Chapter One, first foremost is the need to define a few pivotal terms for the thesis i.e. **Narrative**, **Visual Narrative** and **Storytelling**. A story being told in a pragmatic manner, sequentially unfolding of events, is a Narrative. The Narrative through Visuals, the unfolding of events visually in a structural format, is a Visual Narrative. The process of telling, listening and discussing stories with others is Storytelling (England 2007). Storytelling is the art of conveying ideas, beliefs, personal experiences, and life lessons through structured narratives that elicit emotional resonance and foster deeper understanding or insight. Serrat, O. (2017). Narratives are stories created by storytellers and understood by audiences through their own experiences (Van Laer et al., 2014). Narratives are usually seen as entertaining rather than persuasive, unlike straightforward factual messages (Green, 2006, 2008; Green & Brock, 2002; Shen, Sheer, & Li, 2015). When people engage with stories, they respond both emotionally (Hamby & Jones, 2022) and mentally (Chang, 2009), which can make them more open to the story's message. This means the persuasive effect of a narrative depends less on logical arguments and more on how relatable, engaging, and immersive the story becomes (Green, 2004, 2008).

Chapter Two Literature Review, defines the terminology and the key aspects of the thesis like, a story, history of stories, the role of a story, the difference between a story and a narrative, the translation of a story to a narrative to a visual narrative, Role of Visual Narrative, evolution of Visual Narratives, different frameworks of Visual Narratives, aim of VN, Learning through VN, Various psychologists and their study on the learning and development aspects among children, types of learning, learning pedagogy,

Chapter Three includes the methodology design and the framework being generated. There have been frameworks, made in the field of social sciences aiming at their impact from different point of views. The literature review chapter contains the frameworks by various scholars. This chapter aims at creating a structural Framework of the Visual Narrative creation, using different Elements of Design and evaluating their Efficacy. The elements of Design **(Line, Colour and Space)**. The VN evaluated on the basis of Engagement, Emotional Response, Curiosity achieved by the VN. The corelation between the above three attributes is established in the literature review chapter. The case studies been developed and response by children is collected, this data has been analysed and conclusions are derived to check the efficacy of the Framework.

The case study: '**Bubble extravaganza'** is a Visual Narrative talks about a very common topic among children, ie. Making Bubble and creating an open-ended narrative. Nearly all children have tried or seen this in some form. Taking such a common topic the development from a more story oriented to a process oriented VN. The Narrative and Visual Narrative is created by myself. The Narrative more focussed on the scientific process and less on the characters. The elaborate and Open- ended narrative approach, where many ways of creating a bubble were

shown, details of the scientific phenomena are given. The exploration of the different media been used to create the VN. The efficacy of the framework evaluated by the response of the students of the age 10-12 years. The observations were made based on their response to the questionnaire, the Likert tool has been used to measure the response. The statistical evaluation makes the evidences clear. Second case study, using an existing Picture book **'Leela's Special Day'**, of mine, open-ended in nature has been considered. The students were shown the VN and their observations were analysed. It gave a distinct result, on the basis of the shift created among the three elements of Design in the two versions of the picture book made it very evident, that students for story books, based in certain location (kerala) in this VN in a Rainy season setting described the events better in a high on colour VN contrary to the first case study in which the students responded better towards the VN with less colour and more line drawings. Third Case study, includes an existing Dynamic Visual Narrative without words. The aim to use this VN was the wordlessness, open-ended aspect, the ethnographic location of Mumbai, the stop motion animation and a life of a common family and intense and may emotions been expressed in this 10 min Wordless Visual Narrative. The students of Gurgaon 10-12 years old were shown this VN. They were made to write this story after they finished watching the movie. The evaluation was done by three experts, established curriculum and story writers for Children. Their evaluation was depicted in a statistical form and analysis has been driven out of them. Results show the children were very efficient in remembering the instances, recognising emotions, delivering the sequential comprehension of the story. Observation of students, showed their keen interest and engagement with the Visual Narrative shown. They were quite most of the time just observing the movie.

Hence, this thesis throws the light on the development of a framework for further creators of books for learning, text books. The Thesis with observation, evaluations, analysis and conclusions been derived gives a concrete ground to the framework developed. It also marks the way for further research to be carried out subsequently in depth from the point of view of selected media, age group pf children, with different abilities. It is always one learning that leads to another.

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## CHAPTER 1: Introduction

Children are at the age of developing their thoughts, ideas and their visual dictionary. They are like a sponge. They absorb what is given to them. A child is taught about the outside world with words, hence, the language is introduced. And to identify or give the form to the word an object is shown or an image of the object is shown. They start to learn who looks like what. A child after its first requirement of food and care, asks for stories. The stories give them learn from basic information to life lessons. With the initiation of the stories comes language. As the time is developing the children have their point of view. There is a varied and a conscious need of proposing point of views in stories. To Cater to the varied audience of children now and even diverse in the years to come. The complexity of the information content due to the exposure to children in the present scenario, there is a constant need and Quest of improving the forms of visual narratives to include the maximum information possible.



Fig. 1. Pencil on Paper Illustration, Inside Cover ‘Delhi Ten and Now’ Illustrated by Shruti Soharia Singh for Roli Lustre Publication

Hence, Creating an Open-ended Story, Keeping in mind the growing diversity in point of view opinions understanding of the children there is a constant need of bestowing as much content, information and viewpoints to the narrative. Since the children are very curious, they constantly ask questions like "What if.?" this curiosity needs to be there in what they see. To answer their unusual questions, give them a visual narrative where they have agency to choose if they would like to go ahead, hop on hop off wherever they wish to, provide a multimodal layered narrative trajectory. Determining the role of the three elements of Design and their effects on the Visual Narrative. Many frameworks for creating different types of Visual Narratives are studied which are presented in the chapter of Literature Review. On the theoretical review basis and case study evaluation a new framework has been created. It is based on the three key elements of Design chosen are Line, Colour and Space. The element of Line encompasses shape and form elements in them since a line starts to flow and reaches its starting point will create a shape and

a third dimension added to a shape will create a form. Line when used in patterns or overlapped, mixed with colour can create Texture. Hence the line is the basis of formation. Colour, is a separate entity. It very directly associates to emotions, feeling and also sets the tone for the VN. Colour when used in different intensities can increase or decrease the Value. Hence, Colour is chosen. Space, is an entity that defines the span of the VN, not only externally, the Space provided to the VN, be it the screen for a digital VN or Paper or the like surface for the book format. Space, defines the span or the area, the environment, the setting in the VN also in multiple layered VNs multiple trajectories of spaces are been used for the VN.

In this thesis, case studies have been created focusing on the above three elements of Design and evaluated and after various unsuccessful results, new versions have developed to reach to the final version of VN aiming at the version that induces Curiosity. A 60-100 children of age 10-12 years were observed, to understand their choice of Narrative. The impact of the VN on them. The version of VN that induced the maximum Curiosity. The versions of VN created with the changes in the three elements of Design.

In this thesis the various attributes of learning parameters are observed, the most important attribute that defines learning 'Curiosity' has been chosen since it is the conjunction between the learning already made to the new learning to be made. To evaluate Curiosity, three attributes or parameters are considered. **Engagement**, **Emotional Response, Comprehension**, **and Curiosity** their relationship has been established in the subsequent Chapter 2 Literature Review.

The aim of writing the thesis is to provide a framework to the Visual Narrative creators to deliver VN leading to effective learning material for the changing audience, the students in this case. The children over the years have changed tremendously. Their choices, learning abilities, subjects, like and dislikes, exposure, global awareness, the attention span all has been evolving and will keep evolving. While watching this phase of ever evolving generations observing them, analysing the present systems, visual narrative frameworks, creating a new frame work for better learning. This has been explained further in the thesis. And to analyse the same the three elements of design namely 'Line, Colour and Space' have been chosen as variables to quantify the element of 'Curiosity'.

### 1.1. What are Narratives?

A narrative is a process of telling a series of connected events. It is related to narration and can appear in different forms such as prose, poetry, or drama. Narratives help organize events, show patterns, and link them to specific ideas or themes. In simple terms, a narrative shapes how events are told and understood.

Dictionary meaning of a narrative has three meanings:

i. A spoken or written account of connected events
ii. The art of Storytelling
iii. A way of presenting a situation or process that supports certain goals or values.

There are five common types of narratives:

i. **Descriptive narrative**
ii. **Viewpoint narrative**
iii. **Historical narrative**
iv. **Linear narrative**
v. **Non-linear narrative**

A narrative is not just a physical text; it also represents mental images or ideas known as a "story." These mental pictures can vary—some are clear and typical, while others are vague or less common. Scholars like **Ryan** and editors such as **Imre Szeman** (2017) have explored different narrative types considered central in narratology. These include **plot-based stories** like fairy tales, **emotion-driven stories** like tragedies or mysteries, as well as **real-life (natural)** and **fictional narratives**.

Narratology studies both the *text* and the *story* within a narrative. However, cultural studies often focus on stories apart from the texts they come from. This approach makes room for broad, shared or personal narratives—like those about **race**, **class**, **gender**, or **identity**—which don't depend on specific written works. These are sometimes referred to as **grand narratives**, a term used by theorist **Jean-François Lyotard**.

Visuals play a key role in how children learn. From birth, infants start to communicate through gestures and learn by watching their caregivers. This marks the beginning of **visual learning**. As children grow, their ability to understand images develops alongside their thinking skills. Technology has also influenced how children see and learn from visuals over time.

Images help children express themselves and understand the world around them. E.g. Fig. 2. Shows a picture of an apple while writing the word and speaking the word helps children connect the **image**, **sound**, and **meaning** of the word "apple." This kind of visual support helps expand their **visual vocabulary** and **language skills**.

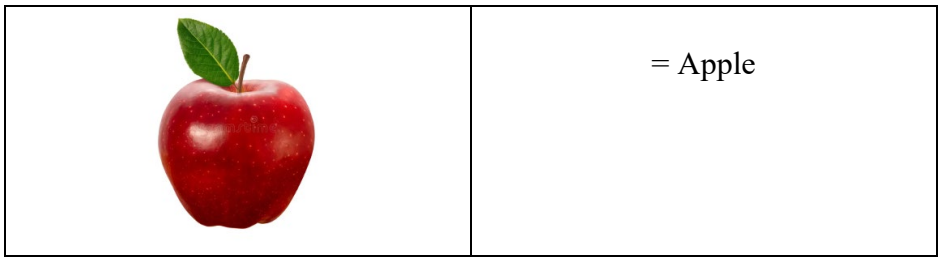



Fig. 2. Visual and Word representation of Object

Objects and visuals help in building language by giving structure to words. When children see an image, it helps them understand the meaning of a word clearly, without confusion.
**Narratives** are an important part of how we teach and learn. Every story usually has a purpose, a problem, and a solution. In early childhood education, visuals play a big role—this is why **picture books** are so popular. They use fewer words, but the powerful images create a whole world for children to explore and learn from.
Stories are a part of human society. People have shared stories in different ways, such as:

1. **Spoken stories (oral narration)**
2. **Written stories (literary texts)**
3. **Visual stories (visual representation)**

This study focuses on **visual stories for children**, often called **visual narratives**. This term is a combination of "visual" and "narrative," meaning a story told through images. These visuals might include some text, or none at all, and can be seen in many formats like books, films, animations, or interactive media.
A **visual narrative** is any visual format that clearly tells a story. The word "visual" refers to what we can see, and "narrative" refers to a sequence of events that are linked by cause, time, or order. Telling a story includes the story itself and the way it is shared or shown. Visual narratives are also called **visual stories**, **narrative images**, **picture stories**, or **narrative pictures**. These can exist with or without words and are familiar across all cultures.
The term Visual Narratives is used to describe many formats like illustrated books, picture books, Wordless Visual Narratives, Animation, movies etc. But it is more than just a label. It

is a deep and meaningful concept and a special area within **Visual Studies**. As more research happens in the fields of storytelling and visuals, there is a growing need to treat **Visual Narrative (VN)** as its own subject. This would help researchers explore different types and styles of visual storytelling more deeply.
A visual narrative usually includes:

1. A **story**
2. A **storyteller** or narrator
3. A **visual design** that tells a sequence of events
4. **Characters**, **participants**, or **objects** that appear in the story
5. A unique **world or setting**—it could even be viewed on devices like an iPod
6. A medium—visual narratives can be created using **stone**, **paper**, or **digital tools**

### 1.2. Defining Visual Narrative:

In simple terms, a **visual narrative** is an image or series of images that tell a story. It combines what we see with how we understand events happening over time. And as both an artistic and academic field, visual narrative helps us better understand the power of stories told through pictures.

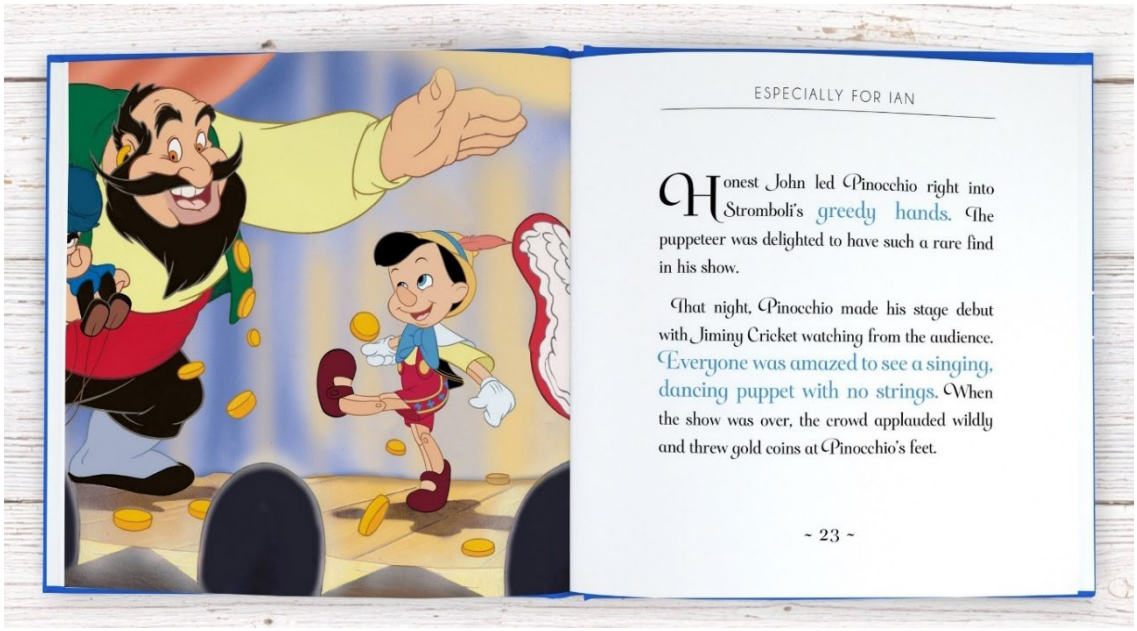



Fig. 3. Visual Narrative Storybook-(Pinnochio).

The story shown in this **Visual Narrative (VN)** is *Pinocchio*. It is told through a series of scenes, and the image being referred to shows one of these scenes.
A **Visual Narrative**, also known as a **visual story**, **narrative image**, **picture story**, or **narrative picture**, has a few key features:

1. **The story is the key element of a Visual Narrative.** The story could be of any genre such as fiction, fairy tales, mythology, folklore, fables, or religious tales. In the case of the image mentioned (Fig. 3), the story is a fairy tale about a wooden puppet who comes to life.
2. The **visual is created to tell a story** to the reader. For example, the scene in Fig. 3 is meant to show a particular moment in the story Pinnochio, helping the viewer understand what's happening through the image alone.

3. There are **characters or participants**, also called **actors**, in the visual. These are the figures who perform actions in the story. They are crucial to a VN. In fact, a common way to recognize a VN is by identifying the characters and the situation they are involved in. If there are no characters, the image might not be able to represent an actual event or story.
4. A VN creates its own **imaginary world or "universe."** The characters in Fig. 3 are a part of a distinct world of the story created by the writer which is different from reality. This world has its own sense of time and space, separate from our own.
5. A VN can be created on **any surface or material**, such as paper, stone, or digital screens. This is shown in examples from Fig. 2.a to 2.d, where VNs appear on different media. The key idea is that any visual created with the intention of telling a story to the viewer can be considered a VN.

   However, there are times when the viewer may not understand the story, due to differences in **culture**, **context**, or **language**. Still, even if the viewer doesn't recognize the story, the image can still be a VN. For example, there is a sculpted panel in the **Virupaksha Temple, Pattadakkal** showing the demon **Ravana** trying to shake **Mount Kailasa**. A viewer unfamiliar with Hindu mythology may not recognize the story, but the sculpture still qualifies as a VN because it tells a visual story.

   The same applies to **ancient cave paintings**, which may have been created alongside spoken stories—like a tale about hunters catching a difficult prey. Even if the original story is lost, the painting still holds narrative value.

   By defining what a **Visual Narrative** is, we can better understand how it differs from other visuals that may just have a story "added on" by interpretation, rather than being created with the story at its core.



Fig. 4.1 Mount Kailasha Pillar from the Virupaksha Temple, Pattadakkal. Photo posted by Prof. Harihara Subramanian.V



Fig. 4.2 Arjuna’s Penance from Mahabalipuram

**Visual stories** are a powerful and effective way to communicate ideas, pass on cultural knowledge, share wisdom, and document historical events. With the rise of visual-based social media platforms, people today prefer short, bite-sized pieces of visual content that can be consumed quickly. This has led to a shift in how communication and marketing work—brands now rely heavily on **visual storytelling** to create engaging and impactful content. Studies, like El-Desouky’s (2020), show that using visual stories in advertising is a successful way to grab attention and deliver messages effectively.

As technology and audience expectations have evolved, so has the complexity of visual narratives. Not only have the **tools and techniques** for creating them advanced, but viewers today are also more visually literate. This has pushed creators to develop more thoughtful and detailed visual narratives. The visual format helps bring written stories to life. It offers a shared sense of how characters, settings, events, and time are imagined by the writer and then visualized by the artist. While a written narrative leaves room for individual interpretation, a visual narrative gives specific imagery for everyone to see and understand and not leave to the imagination to perceive the visual form of the story.

A **Visual Narrative (VN)** refers to any visual form—like illustrations, comics, films, or even sculptures—that clearly tells a story. The word "visual" refers to anything we can see, and "narrative" is a sequence of events unfolding the cause and effect in time. Visual Narratives can also be called **vivid stories, narrative imagery, visual stories, or pictorial narratives**.

Some key features define a visual narrative:

1. First and foremost, there must be a **story**. This can be based on any genre, fiction, non fiction, mythology, folk tales, folk lores etc.
2. The **visual is intentionally created** to tell that story. It’s designed to help the viewer understand what is happening in the scene.
3. There are **characters (also called actors)** who perform actions. These are crucial because without them, the image may not represent any event or story.

4. Every VN creates its own **imaginary world or universe**. This world, while based on real or fictitious settings, is separate from the viewer's reality. It has its own sense of time and space.

Visual Narratives can appear in many **formats or mediums**—like paper, stone, fabric, or digital screens. The medium doesn't matter as long as the visual is meant to tell a story. Sometimes, viewers may not fully understand the story because of cultural or language differences. For example, a sculpted relief on a Hindu temple showing the demon Ravana trying to shake Mount Kailasa might be unfamiliar to someone from a different background. Still, the sculpture counts as a Visual Narrative because it tells a story through images. The same applies to ancient cave paintings that may have once been linked to oral stories which are now lost.

When we define what a Visual Narrative is, we're also separating it from images where a story is only imagined or added by interpretation. VNs are **created with storytelling as their main purpose**.

There are two common types of visual narratives:

1. Visuals where the story is already widely known and doesn't need extra explanation—like murals or carvings in temples, or paintings on everyday objects.
2. Visuals that are paired with written or spoken narratives—like comics, picture books, animated films, and movies.

### 1.3. Categories of Visual Narratives

Visual narratives can be broadly classified into three types (Pimenta, *On Defining Visual Narratives*, 2010):

- **Static Visual Narrative (SVN)** (Sherline Pimenta R. , 2010 Aug)
- **Dynamic Visual Narrative (DVN)** (Sherline Pimenta R. , 2010 Aug)
- **Interactive Visual Narrative (IVN)** (Sherline Pimenta R. , 2010 Aug)

Julia Murray refers to *visual narrative* (or what she calls "narrative illustration") as a visual representation or allusion to one or more events occurring over time, leading to a change in at least one character's situation. In this context, we adopt "narrative illustration" as another name for Static Visual Narratives (SVN), aligning with Murray's definition as a key trait researchers have long studied. (Sherline Pimenta R. P., On defining Visual Narratives , 2010)

Although the term "Visual Narrative" may not be widely recognized as a distinct academic discipline, most people are familiar with related terms such as *Narrative Art*, *Visual Storytelling*, *Illustrated Stories*, *Comics*, *Sequential Art*, *History Painting*, *Animation*, and *Films* (Sherline Pimenta R. , 2010 Aug). As Jain (2017) notes, these all involve visuals that tell stories.

Hawthorn (1985) differentiates between "tale" and "narrative." He states that a narrative draws attention to a story via a "telling"—an act of presenting the story that we both perceive and experience. Scholes, Phelan, and Kellogg (1988) also argue that for something to qualify as a narrative, it must include both a story and a storyteller.

According to Abbott (2000), and Chatman (1980), the main differences between a story and its narrative form lie in **time** and **sequence**. The narrative involves the chronological structure and the manner of presentation, whereas the story itself is a basic list of events. Richardson furthers this by distinguishing between the actual order of events and the sequence in which they are narrated.

Thus, while a "story" is a chain of events, a "narrative" is the structured, often visual, way in which those events are portrayed (Pimenta, 2010).

**The Purpose and Evolution of Visual Narratives**

Visual storytelling has always been a powerful way to communicate ideas, culture, values, and history. Over time, the goals and techniques of visual narratives have evolved. As audiences mature, these narratives have become more complex in terms of concept, structure, and delivery.

### 1.3.1 Static Visual Narrative (SVN)

Despite the term "static," Static Visual Narratives are far from lifeless. Their "movement" is not literal but imaginative—viewers bring their own sense of motion and sequence to the work. Scholars such as Etienne, Gottlieb, Gombrich, and Le Poidevin emphasize that the perception of time or movement in SVNs is generated by the viewer's engagement.

SVNs rely on *mental imagery*—the human ability to visualize and imagine events. This visualization is shaped by will and prior knowledge, allowing viewers to mentally animate the sequence of events.

**Common Forms:**

- **Paintings** often use stylistic elements (like brushwork) to depict scenes.
- **Illustrations** usually highlight figurative or graphic representations.
- **Pictorial Art / Graphic Storytelling** emphasizes the visual style alongside narrative content.

**Key Characteristics:**

1. **Space over Time:** SVNs are presented across a surface—pages, panels, murals—inviting the viewer to move through the story spatially.
2. **Unchanging Image:** The visual remains fixed. As Le Poidevin (1997) notes, a static image is one whose properties remain constant.
3. **Viewer's Prior Knowledge Matters:** Understanding the full meaning often requires familiarity with the story.
4. **Mobile Viewer, Fixed Image:** The viewer's eye (or body) moves, connecting parts of the visual in a sequence.
5. **Viewer Controls Viewing Speed:** The story can be observed at one's own pace—paused, revisited, or skimmed.
6. **Flexible Order of Viewing:** The viewer can choose any entry point—beginning, middle, or end.
7. **Contemplative Viewing:** Viewers can linger over details, as described by Goswamy (1998), allowing deeper engagement.

### 1.3.2. Dynamic Visual Narrative (DVN)

The motion-picture technology invented in the late 19th century (e.g., the Kinetograph by W.K.L. Dickson) marked the birth of Dynamic Visual Narratives. Unlike SVNs, DVNs consist of sequences of static imagery shown at a high speed, creating an illusion of motion, the animation film.

**Key Characteristics:**

1. **Time-Based Unfolding:** Images change over time on a fixed display—like in films or animations.
2. **Constant Motion:** The visual progresses automatically once activated.
3. **No Prior Knowledge Needed:** The story introduces characters and events as it unfolds.
4. **Fixed Viewer, Moving Image:** Typically viewed from one position, e.g., in front of a screen.
5. **Creator-Controlled Pace:** The timing of scenes is predetermined. Viewers can only pause, rewind, or fast-forward.
6. **Fixed Narrative Order:** The sequence of events is locked and cannot be rearranged.
7. **Limited Reflection Time:** While there may be time for contemplation, it is short and dependent on the flow of visuals.
8. **Includes Sound:** DVNs often integrate audio to enhance storytelling.

### 1.3.3. Interactive Visual Narrative (IVN)

With digital technologies, a new type of narrative emerged—Interactive Visual Narratives (IVNs). These blend visual storytelling with user interaction, meeting three key criteria:

1. It is primarily visual.
2. It tells a story.
3. It invites interaction from the viewer.

Unlike interactive stories that are only textual or oral, IVNs merge interactivity with visual elements. They range from simple clickable animations to complex AR (augmented reality) VR (Virtual Reality) experiences, in which the viewer becomes a part of the story and experience and participate in it.

**Key Characteristics:**

1. **Spatio-Temporal Flexibility:** IVNs can unfold in both time (like DVNs) and space (like SVNs).
2. **Dual Behavior:** Visuals can act as static or dynamic depending on the design.
3. **Optional Prior Knowledge:** Some IVNs require familiarity with the story; others don't.
4. **Multiple Modes of Engagement:**
   Viewer can move through a static image.
   Viewer watches moving visuals from a fixed position.
   Viewer becomes a character within the story.
5. **Viewer-Controlled Pace:** The progression is driven by user interaction.
6. **Flexible Narrative Order:** Depending on the design:
   Viewer may choose sequence (like SVN).
   Sequence may be fixed (like DVN).
   Viewer may choose branching storylines.
7. **Interactive Experience Spectrum:** Some IVNs offer minimal interaction (e.g., next button), while others allow the viewer to deeply immerse themselves, navigating the story as an active participant.




Fig. 5. Online Image: A screen shot from a game app:
An avatar that can be chosen by the viewer.

In Interactive Visual Narratives (IVNs), the time a viewer spends thinking about or interacting with a visual can vary. Sometimes the viewer can take as much time as they want to explore an image or scene. At other times, they may need to act quickly, depending on how the interaction

is designed. The sense of movement in an IVN can come from two different sources: either from the viewer's own interaction—such as touching, dragging, or choosing a path (as in a Static Visual Narrative)—or from the changing visuals that move on their own over time (like in a Dynamic Visual Narrative). In some advanced IVNs, where the viewer actually becomes part of the story, this movement can feel real and immersive.

A good example of how IVNs are evolving is the launch of *Alice in Wonderland for the iPad* by Atomic Antelope. This interactive book brought the story to life using playful animations inspired by Monty Python-style humor. These animations responded to touch and tilt, using the iPad's motion sensors. The unique feature here was how the application used real-world physics and gravity to affect the characters, making the experience more engaging and imaginative. Even more interesting, the story could feel different each time someone interacted with it, offering a fresh experience with every use. This shows how technology is pushing the boundaries of visual narratives, making them more dynamic and personal.

In closing, while terms like *animation*, *film*, *illustration*, and *comics* are all valid ways to describe visuals that tell stories, each term only describes one part of what a visual narrative can be. The problem with using such narrow labels is that they limit our understanding of how visual narratives truly work. For example, a single visual narrative might tell a religious story (the subject), be painted by hand (the technique), appear on a wooden panel (the medium), use a comic-strip format (the style), and still be presented as an animated film. This mix of different elements shows that visual narratives are complex and often don't fit neatly into one category.

Table 1. (Sherline Pimenta R. P., On Defining Visual Narratives, 2010).

**Distinction between DVN, SVN & IVN**

As we have seen VNs can be categorised into three major types –SVN, DVN and IVN. In the table below we will mark the distinguishing characteristics of each as an aid to identifying each type.

| | Visual Narrative | | |
|---|---|---|---|
| **Distinguishing Characteristics** | **Static Visual Narrative (SVN)** | **Dynamic Visual Narrative (DVN)** | **Interactive Visual Narrative (IVN)** |
| Manner of unfolding of the story | Unfolds in Space | Extends in Time | Extends in time with latent possibilities of unfolding in space |
| Visual appearance | Visual is fixed on the surface of the medium | Visuals are replaced in rapid succession at the same space | Visual appears to be fixed but can be replaced by visuals changing in rapid succession on trigger |
| Knowledge of the story | SVN's bank on the prior knowledge of the story | The viewer does not need to know the story prior to viewing | Viewers may sometimes need prior knowledge of the story; at other times it may not be necessary and in some cases the viewer decides how the story moves forward |
| Visual and Viewer Interaction | The visual is fixed but the viewer (imagination) is mobile | The visuals move but the viewer is at a fixed location | Visual can be fixed or mobile, likewise the viewer can be fixed or moving or even take on the role of a character in the story |
| Speed of Viewing | The spectator can decide the speed of viewing | Speed of viewing predetermined by creator of the DVN | Sometimes viewer can determine the speed of viewing, at other times the speed is predetermined |
| Sequence of Viewing | The spectator can manipulate the sequence and the pace of viewing | The spectator has no control over the sequence or pace of viewing | The spectator can manipulate the sequence and the pace of viewing sometimes |
| Contemplation time | Viewer has ample contemplation time | Contemplation time restricted | Contemplation time can be at times ample and at times restricted |
| Perception of Movement in the VN | Movement results from active participation of the viewer | Movement is due to the rapid change of visuals | Movement can be caused by the active participation of the viewer as well as the rapid change of visuals |
| | Examples of SVNs: Cave paintings, Comics, Graphic Novels, Picture Books, Narrative Scrolls, Narrative on Objects, Miniature paintings, Murals, Info Graphics, etc. | Examples of DVNs: Animation, Drama, Bioscope Puppet Shows, Live Action Films. | Examples of IVNs: Interactive story books, Interactive Games, iPad – Alice in Wonderland |

People have been creating drawn visual stories in sequence for a long time (Kunzle 1973, McCloud 1993). However, before film was invented, these stories didn't show movement very well. Even though drawn narratives have been around for centuries, theories about how films

are structured have been more common and developed over a longer time than theories about understanding still image stories.
Early theories about both film and visual stories focused on simple ways we connect images, like the idea of "montage" in film (Eisenstein 1942) or "closure" in comics (McCloud 1993), where viewers fill in the gaps between images.
Newer psychological theories suggest that how we understand films—and the way filmmakers edit them—relates closely to how our minds work, especially in areas like attention, perception, and how we break down events (Berliner and Cohen 2011, Levin and Simons 2000, Smith 2012, Zacks 2014). (Cohn, From Visual Narrative Grammar to Filmic Narrative Grammar: The Narrative structure of static and moving images, 2016). These ideas connect well with psychological views on how we follow stories. They focus on how we track meaning and relationships from one part of the story to the next (Magliano and Zacks 2011, Zacks 2014, Zwaan and Radvansky 1998) (Cohn, From Visual Narrative Grammar to Filmic Narrative Grammar: The Narrative structure of static and moving images, 2016), continuing the idea that we use reasoning to link images or film shots together (Eisenstein 1942, McCloud 1993).
This also fits with newer theories that suggest we constantly update a mental picture of the story as we take in new meaning from what we see (Bateman and Wildfeuer 2014, Wildfeuer 2013).

## 1.4. Defining Storytelling

Storytelling has been central to children's learning across generations. In ancient times, knowledge was shared orally through stories or verbal narratives. These spoken or written narratives were enhanced with visuals, making the learning process more effective and meaningful. Even before writing systems were developed, cave paintings were used to convey messages and tell stories. These visual forms of storytelling involved a sequential unfolding of events, conveying meaning through characters, actions, settings, and events, all without words. This is an early form of visual storytelling.

The earliest recorded stories can be traced back to the Mesopotamian civilization, where the Epic of Gilgamesh was inscribed on stone surfaces in hieroglyphics. With the advent of writing, storytelling evolved to include written language, adding another medium to the process. Storytelling could now be purely visual, verbal, written, or a combination of all. The act of storytelling involves decisions about how the story is told, the media used, and the sequence of events. When visuals are used to convey a story, it becomes known as a visual narrative. Visual narratives provide a powerful platform for communication, offering readers or learners a dynamic way to engage with content.

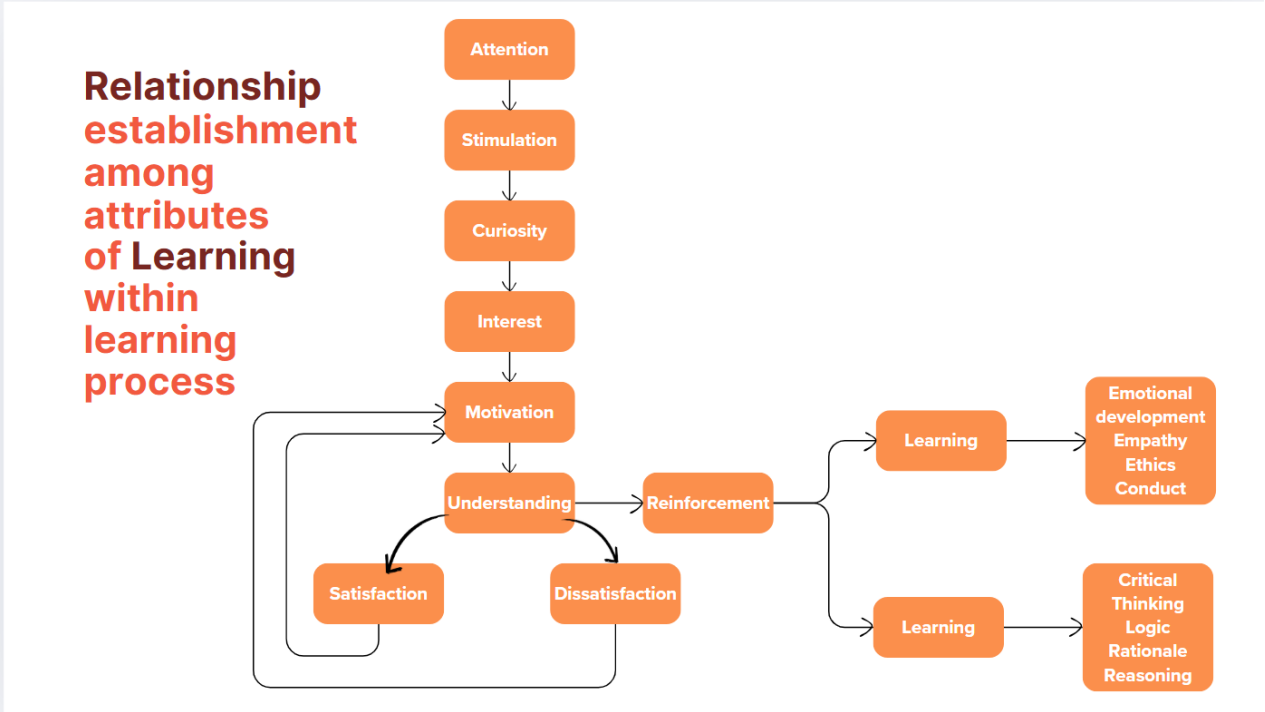



Fig. 6. Diagram to Explain relationships between various aspects of Learning within the Learning process

### 1.5. Relationship with Visuals

Despite people usually encounter and create visual content in their daily lives(Kress & van Leeuwen, 2006), they may not always consciously analyse these visuals (Avgerinou, 2009). To effectively send and receive visual messages, individuals need to pause, observe, and engage deeply with visuals (Berger, 1973). According to Berger (1973), "Our perception is influenced by our knowledge and beliefs." While literary scholars use various theoretical perspectives to analyze written texts, such as feminism, Marxism, and cultural studies, visual texts are less systematically engaged with within literary theory. Therefore, image analysis requires specialized terminology and frameworks to examine visual elements and their relationships (Emanuel & Challons-Lipton, 2013) (Williams, 2019).

### 1.6. Relationship Establishment Within the Learning Process:

Understanding the learning process involves more than the acquisition of knowledge; it necessitates examining the web of relationships among learners' emotional states, motivational drivers, and cognitive engagements. Establishing these relationships is central to fostering meaningful learning experiences and lifelong learning dispositions.

Learning is inherently relational. A child's engagement begins with attention, evolves into interest, and matures into understanding. This understanding brings satisfaction, which further nurtures curiosity. Curiosity then leads to deeper inquiry and the development of critical thinking skills (Panayiota Mike, 2021). The process is cyclical—evaluation outcomes such as grades or constructive feedback can either motivate learners or discourage them, depending on the context and student characteristics.

These interdependent elements highlight the significance of **relationship establishment among learning states** (e.g., attention, interest, understanding, curiosity, satisfaction, motivation) and between learners and their socio-educational environment. Factors such as

age, personality, professional orientation, and educational context influence how students relate to their learning process.

Biggs et al. (2001) note that superficial learning approaches among older students may stem from ineffective teaching and evaluation strategies. In contrast, students engaged in **Lifelong Learning (LLL)** activities demonstrate the following characteristics:

i. **Establishment of Learning Goals**
    a. Love of learning and intrinsic motivation
    b. Emotional connection to the subject matter
    c. Self-direction and self-evaluation
ii. **Application of Knowledge and skills**
iii. **Strategic Learning and Adaptability**
iv. **Information Literacy and Transfer**

A key task for educators, therefore, is to **facilitate a learning context that promotes deep learning** by aligning teaching strategies, evaluation methods, and content relevance with students' developmental and motivational needs.

### 1.6.1. Motivation in Learning

Motivation is defined as "students' energy and drive to engage, learn, work effectively, and achieve to their potential at school and the behaviours that follow from this energy and drive" (Martin, 2008, p. 239). Motivation is a well-documented predictor of both academic performance and creativity (Amabile, 1985; Linnenbrink & Pintrich, 2002; Steinmayr & Spinath, 2009).

Biggs (1987a, b, c) categorizes motivation into:

i. **Surface Motivation (SM):** Minimal effort, performance to avoid failure; often maladaptive.

ii. **Deep Motivation (DM):** Intrinsic interest in learning, seeking understanding; adaptive.

iii. **Achieving Motivation (AM):** Driven by competition and self-esteem, regardless of interest; adaptive if positively channeled.

**Factors Affecting Motivation**

i. **Internal:** Age, gender, personality, learning styles, self-efficacy (e.g., Busato et al., 1998; Komarraju et al., 2009)

ii. **External:** Classroom environment, teaching style, peer relationships, cultural context (Urdan & Schoenfelder, 2006)

**Motivational Interventions**

i. Several interventions aim to boost learning motivation:

ii. Attribution training (Robertson, 2000)

iii. Curriculum-integrated motivational frameworks (Garcia-Sanchez & Caso-Fuertes, 2005)

iv. Structuring collaborative tasks (Saleh et al., 2007)

v. Emphasizing student interests and autonomy (Pang & Plucker, 2013)

Motivated behavior is often guided by the **Expectancy-Value Theory** (Fishbein, 1967), which posits that motivation results from the perceived value of a goal and the expectation of success. Behavior (B) is a function of expectancy (E) and value (V):
**B = f(E × V)**

### 1.6.2. Curiosity, Creativity, and Motivation in Learning

These three constructs—curiosity, creativity, and motivation—are often interconnected and are crucial in enhancing student performance and engagement.

i. **Curiosity** drives students to explore inconsistencies and seek knowledge beyond the curriculum (Frick, 1992; Kang et al., 2004).

ii. **Creativity** supports problem-solving and flexibility in thought, essential for academic innovation (Plucker et al., 2006).

iii. **Motivation** sustains the learner's effort and willingness to persist in complex tasks.

Foley (2017) and Meloney (2013) stress the need for nurturing affective responses in STEM subjects, where students often exhibit low enthusiasm. When curiosity is triggered by unexpected outcomes or cognitive conflict, learning becomes more active and engaging.

### Social and Cognitive Relationships in Learning

Effective learning relationships—particularly those between teacher and student—play a vital role in establishing emotional safety and academic motivation (Rustaman, 2007). Emotional goals, when met, enhance learning effectiveness. As Nehamas (1986) and Hardy (1968) suggest, our lives and learning are inherently narrative-based, where emotional connections shape cognitive structures.

### Narrative as a Tool for Relationship Building

Narratives are used to convey meaning, foster empathy, and contextualize learning. Students relate better to content when it's embedded in meaningful, emotionally engaging stories. This enhances both **teacher–student bonding** and **peer engagement**, critical for sustained motivation and relational learning.

### 1.6.3. Thinking

Based on Hu et al.'s (2011) model of thinking ability, along with Piaget's theory of cognitive development (Evans, 1973) and Vygotsky's theory of social constructivism (Vygotsky, 1978), a Learning Thinking and Teaching (LTT) curriculum was created. This curriculum includes various learning situations designed to enhance students' thinking skills and motivation to learn.

Hu's model includes three main components:

i. **Thinking content**: Subjects like Literature, mathematics, language, social science, science, art, and everyday life experiences.

ii. **Thinking methods**: These include skills such as spatial awareness, comparing, classifying, inductive and deductive reasoning, reorganizing ideas, brainstorming, transferring knowledge, and asking questions.

iii. **Thinking quality**: Attributes such as depth of thought, flexibility, critical thinking, quick thinking, and originality.

This framework emphasizes that improving thinking ability requires teaching students how to think (methods), encouraging high-quality thinking, and applying these within meaningful knowledge contexts.

### 1.6.4. Critical Thinking

In early childhood cognitive, emotional and social development is at its prime. At this age, fostering curiosity and critical thinking is especially important, as these abilities form the basis for lifelong problem-solving and learning. Critical thinkings makes children observe, analyse, evaluate information, whereas curiosity motivates them to explore more and be inquisitive.

Research has proven children who develop strong critical thinking skills early, tend to perform better academically and are creative (Facione, 2011). Curiosity also plays a major role in learning, since it increases engagement with challenging tasks and persistence. (Kidd & Hayden, 2015).

However, many educational approaches still rely on passive instruction and memorization, which can inhibit children's ability to think critically and independently (Ryan & Deci, 2017; Zurek et al., 2014; Liu et al., 2018). Inquiry-based learning (IBL), which encourages children to ask questions, test ideas, and reflect on their findings, is more effective in developing both curiosity and critical thinking (Murphy et al., 2015; Hudha et al., 2017; Dewi et al., 2021). Studies have shown that children involved in IBL improve significantly in both critical and creative thinking (Lakin & Wallace, 2015).

### 1.6.5. Curiosity

Curiosity is widely recognized by child development experts as essential for healthy development (Baxter & Switzky, 2017). It drives exploration, supports learning, and contributes to intellectual growth. According to McGillivray et al. (2017), curiosity helps people discover knowledge and develop professionally. Students with higher levels of curiosity often work harder, stay organized, and achieve better academically (von Stumm et al., 2011).

Curiosity is more than just a feeling—it reflects a desire for growth and exploration (Gallagher & Lopez, 2007; Kashdan et al., 2009). To trigger curiosity, students often need prior knowledge and must encounter information gaps that align with their personal values (Hong-Keung et al., 2017).

Epistemic curiosity (the desire to acquire new knowledge) is linked to better academic performance (Eren, 2019). Studies show that curiosity improves deep learning and student engagement (Hong-Keung et al., 2017; Eren & Coskun, 2020). However, one study in Nigeria reported a weak negative correlation between curiosity and academic performance (Abakpa et al., 2023).

Berlyne's Curiosity-Drive Theory (CDT) views curiosity as an internal drive, like hunger or thirst (Berlyne, 1960). According to this theory, people seek to reduce uncertainty caused by unfamiliar or ambiguous situations. Satisfying this curiosity creates a rewarding feeling. Therefore, when students are curious, they are more likely to explore and learn to fulfill this inner need (Pluck & Johnson, 2011).

Inquiry-based approaches, such as problem-based learning, align well with CDT and help stimulate students' natural curiosity (Stipek et al., 1995).

### 1.6.6. Creativity

Creativity involves using imagination and critical thinking to develop original and meaningful ideas by taking risks, being independent, and adapting to new situations (Gibson, 2010). It is essential for academic and personal success.

Studies show mixed results about the link between academic performance and creativity. Some researchers found a strong relationship between success in subjects like math and creativity (Rahmawati et al., 2017; Dollinger, 2007), while others reported a weak or negative correlation (Blake et al., 2006; Olatoye et al., 2010).

Karwowski et al. (2017) found that both male and female students demonstrated similar creative abilities, and that creativity was mildly related to academic achievement. However, other research suggests that highly creative individuals may not always perform well in traditional academic settings (Olatoye et al., 2010).

Gabora's Honing Theory (HT) of creativity explains creativity as a process working at both mental and whole-person levels. It is shaped by challenging experiences and aims to adapt and organize thoughts in response to complex situations (Gabora, 2017). This theory highlights creativity's role in learning and how it contributes to cultural and cognitive development.

### 1.6.7.Interest

There is a growing interest in creativity and critical thinking in education because today's world needs individuals who can solve complex problems in areas like business, science, and politics.

### 1.6.8. Storytelling and Relationship Building

Neuroscience shows that the human brain naturally understands experiences through stories (Eck, 2006). Learning through storytelling engages the brain, helping children connect actions with consequences and develop values and empathy (Killick & Boffey, 2017).

Storytelling also builds emotional vocabulary and helps children understand others' feelings (England, 2007). Emotionally engaging stories are more memorable than factual content (Zak, 2013). The process of telling, listening, and discussing stories improves communication, empathy, and the ability to organize ideas in sequence (Buchoff, 1995; CERI, 2007).

Textbooks are still essential in guiding learning by providing structured content (Fan, 2013), but they can be enhanced through storytelling to create deeper understanding and connection.

### 1.6.9. Understanding

Understanding is a process that involves learning, interpreting, generalizing, and applying information (Blaha et al., 2022). It develops over time and can vary in depth.

Inquiry-based learning helps children form a deeper understanding of the world and paves the way for scientific thinking (Sangkala & Doorman, 2019). Unlike simply receiving facts,

understanding involves recognizing relationships between ideas and using that knowledge to solve problems.

Cognitive scientists define understanding as the ability to use knowledge for a specific purpose, with an awareness of why it is being used (Hough & Gluck, 2019). Simon (1977) similarly defined understanding as the relationship between a system, the knowledge it holds, and the tasks it performs. Understanding should be assessed through various tests to see how well a person has learned, generalized, and applied the information (Hannon, 2021).

### 1.7. Visual Storytelling and Early Childhood Development

Visual storytelling is essential in early childhood development, providing children with a structured method to interpret and engage with content. The integration of visuals with narratives—through characters, plot, and setting—helps children understand complex concepts and emotions. Studies show that carefully designed visual narratives align with children's developmental stages, making them an effective tool for both educational and recreational purposes. Main aim of Visual Storytelling is **Children's Visual Vocabulary Development.** Children begin developing their visual vocabulary from birth. Initially, a child's primary form of communication is expression, often shaped by their caregiver—the mother, who provides love, affection, and nourishment. This interaction teaches children to identify objects and assign them words, giving identity to these objects, feelings, forms, and relationships. As their understanding grows, their language and the ways they express these concepts become increasingly complex. As content, narratives, and messages grow more intricate, visuals also increase in complexity, transitioning from picture books to novels, graphic novels, animations, and games. This expansion of learning becomes both exponential and multimodal.

**17.1. Importance of Visual Narratives among children and learning:** Young children naturally seek to build relationships with the people around them. One of the most powerful tools they use to explore these relationships and understand the world is visual art. Through drawing, painting, and other creative activities, children experiment, communicate, and collaborate while developing their own sense of identity and belonging (Brooks, 2017; Vecchi, 2010).

Children are often introduced to the visual arts very early in life, and these early experiences can have a lasting impact. When young children are given opportunities to express themselves through art, it shapes how they see themselves—as creators, artists, and thinkers. These experiences can influence how they engage with visual arts as they grow older, whether in school or at home (Veale, 2000).

The people in a child’s life i.e. the parents, teachers, and peers, play an important role in shaping creative experience. These interactions are not one-sided; children both influence and are influenced by the people around them. Through these relationships, they also get exposed to cultural tools and practices, including the visual arts. These tools reflect what their communities and learning environments value (Bodrova & Leong, 2007). For example, a classroom that values artistic expression might provide various materials like paints, collages, and picture books, encouraging children to explore and create freely.

Visual materials also support how children learn. They cater to different learning styles, especially for children with diverse needs, such as those with learning disabilities. Visuals can be connected to Howard Gardner’s theory of multiple intelligences, supporting not only visual learners but also those who benefit from hands-on, imaginative, or spatial learning approaches (Aisami, 2014).

Wordless picture books are especially valuable in this context. Without any written text, these books completely depend on the visuals to tell the story. This allows young children to interpret

the narrative in their own way, make personal connections, and even invent dialogue. Research has shown that wordless picture books are useful for developing storytelling skills, language development, and emotional understanding (Arizpe, 2013). They are particularly effective for children with special needs, such as those who are gifted, deaf, or autistic because they offer an inclusive, accessible way to engage with stories. Many studies on these books come from the fields of linguistics and educational psychology, highlighting their value in both typical and diverse learning settings.

These books are often used in homes and schools, where children are most likely to encounter them. Researchers have studied how children of various ages respond to different wordless picture books, revealing how visuals can spark imagination, language, and empathy across cultural and developmental backgrounds.

Interactive Visual Narratives (IVNs), which include digital and multimedia storytelling, also hold great promise. They can be explored further to understand how they help us think about important themes in today's world. Beyond storytelling, IVNs may serve as tools for learning and thinking—helping individuals and groups make sense of complex systems and modern challenges.

Over the years, many talented illustrators, artists, and designers have made significant contributions to children's visual storytelling. Notable figures include:

**Eric Carle**, known for *The Very Hungry Caterpillar*, who used bold colors and collage-style illustrations.

**Quentin Blake**, famous for his quirky and expressive drawings in Roald Dahl's books.

**Sydney Smith**, known for poetic and atmospheric illustrations like those in *Town Is by the Sea*.

**Pulak Biswas**, a pioneer in Indian children's book illustration with a strong sketchy, spontaneous art style.

**Mickey Patel**, recognized for his playful and culturally rich drawings that made complex ideas accessible to children.

These creators have helped shape the way children around the world experience stories visually—making learning more engaging, imaginative, and meaningful.

**The Need for Frameworks in Visual Literacy**

Kress and van Leeuwen (2006) stress the importance of establishing effective methods for discussing the visual in their work. Further research is necessary to translate these concepts into practical teaching. Developing learning tools for classrooms. The most undergraduate curricula lack strategies to enhance students' visual literacy, is argued by Emanuel and Challons-Lipton (2013).

## 1.8. What is a Narrative Arc

A narrative arc is the basic shape or structure of a story. It helps organize the events and shows how the characters grow or change. This structure creates a rhythm that takes the audience through moments of tension and then resolution. By breaking the story into clear stages, the arc helps the plot flow smoothly and end in a satisfying way, making it easier for the young readers to relate with the characters and their journey.

### 1.8.1. Conventional Narrative Arc Framework:

A narrative arc is the structure that shapes a story, guiding how it unfolds and how the audience feels while experiencing it. It usually starts with the exposition, where we are introduced to the main characters, the setting, and the basic problem or conflict. This gives us the background we need to understand the story. Then comes the rising action, where events build up and the tension increases. The characters face challenges and we learn more about their goals and struggles.

The turning point in a story arc is the climax, it is the most intense and exciting part, where the main conflict reaches its peak. After that, in the falling action, things begin to settle down. Problems start to get solved, and we see how the characters deal with the outcome of the climax. Finally, the resolution wraps everything up, providing closure. The ending may be happy, sad, or left open-ended, but it gives a sense of completion.

There are different types of narrative arcs, each offering a unique storytelling experience. The "Hero's Journey" is a popular arc found in myths and adventure stories. It features a main character who leaves their normal life, goes on a challenging quest, faces many obstacles, and returns transformed. Stories like *The Odyssey*, *The Lord of the Rings*, and *Star Wars* follow this pattern.

In a "Tragedy" arc, the main character starts off doing well but is brought down by a personal flaw or outside forces, ending in disaster. These stories often leave the audience feeling sorrow or deep reflection. Famous examples include *Macbeth*, *Romeo and Juliet*, and *Death of a Salesman*.

The "Comedy" arc starts with confusion or conflict, often leading to funny or awkward situations. Despite the chaos, everything is resolved in a happy and light-hearted way. This type of arc is common in romantic comedies like *Pride and Prejudice* or *The Importance of Being Earnest*.

In a "Rags to Riches" arc, the character begins in a low position—poor, unknown, or unimportant—but gradually rises to success, wealth, or happiness. These stories highlight determination and personal growth, like in *Cinderella*, *Harry Potter*, or *Slumdog Millionaire*.

The "Fall" or "Man in a Hole" arc involves a character who is doing fine but suddenly faces a big problem or crisis. The story focuses on their struggle to bounce back and rebuild. It's about survival and resilience, seen in stories like *The Martian*, *Life of Pi*, or *Cast Away*.

The "Overcoming the Monster" arc centers on a hero who must defeat a powerful enemy or challenge. This could be a literal monster or a symbolic one, like fear or oppression. The hero's victory brings relief and satisfaction. Examples include *Beowulf*, *Jaws*, and *The Hunger Games*.

In the "Voyage and Return" arc, the character travels to a strange and often magical world. They face unfamiliar challenges, learn important lessons, and return home changed. Stories like *Alice in Wonderland*, *The Wizard of Oz*, and *The Chronicles of Narnia* follow this arc.

Lastly, the "Rebirth" arc shows a character who goes through a deep transformation, usually after a major crisis or close call. They come out with a new outlook on life or a changed identity. This can be emotional or spiritual, as seen in *A Christmas Carol*, *Beauty and the Beast*, or *The Shawshank Redemption*.

Narrative arcs are important because they help structure a story's emotional journey. They give stories a clear direction and help audiences connect with the characters and events. Whether the outcome is joyful, tragic, or inspiring, these arcs help express ideas and emotions in ways that are meaningful and relatable.

### 1.8.2. Impact of a Story Arc:

Narrative arcs are important because they help show how characters grow and change over time. They give structure to a character's journey, helping them face challenges and transform. For example, in the Hero's Journey, we see a regular person become a hero by going through many trials and learning important lessons along the way.

Different story arcs also create different emotional experiences for the audience. A Tragedy arc might make people feel sad or thoughtful, while a Comedy arc usually brings joy and laughter. Writers choose arcs based on the feelings they want the audience to experience as the story unfolds.

Story arcs also help build the structure of a narrative. They guide how events are arranged, making sure the story flows in a clear and engaging way. For instance, the Quest arc provides a clear path—from the beginning of a journey to the moment the goal is reached.

Each arc can also highlight certain themes or messages. A Rebirth arc often focuses on personal growth or redemption, while a Rags to Riches arc emphasizes hard work, hope, and rising above challenges.

The type of arc used also affects how fast or slow a story feels. An Overcoming the Monster arc might have fast-paced action scenes, while a Rebirth arc might take more time to explore the character's inner thoughts and emotions.

Writers often combine different arcs to make richer, more layered stories. A character might go on a journey (like in a Quest arc) and also experience a deep personal transformation (like in a Rebirth arc).

For example, in *The Matrix*, Neo's story mixes the Hero's Journey with parts of the Rebirth and Overcoming the Monster arcs. He starts as an ordinary person, faces great challenges, grows stronger, and finally becomes a powerful leader who changes everything.

## 1.9. Evolution of Visual Narratives (VN)

### Types of Visual Narratives for Children (Simplified)

Visual narratives created for children vary in purpose, structure, and how much they involve the reader. These formats use pictures, colors, and words to spark imagination and help children understand the story better. Below are some common types of visual storytelling found in children's books and media:

1. **Picture Books**
   These are stories mainly told through pictures, with just a small amount of text. Aimed at younger children, they use big, colorful illustrations that fill the pages. The pictures and words work together to show emotions, events, and the story's message. Examples include *Where the Wild Things Are* and *The Very Hungry Caterpillar*.

2. **Wordless Picture Books**
   These books tell the entire story through images alone—there are no words. Children are encouraged to look closely at the pictures, understand what's happening, and

imagine the dialogue or storyline themselves. This helps boost creativity and visual thinking. Examples: *Flotsam* and *Journey*.

3. **Children's Comic Books and Graphic Novels**
   These stories use a series of pictures arranged in panels, often with speech bubbles and sound effects. They mix dialogue and narration, making them exciting for slightly older kids. Examples include *Amulet* and *Hilda*.

4. **Interactive or Pop-Up Books**
   These books have moving parts like flaps, wheels, or 3D images. Children can touch, move, or lift parts of the page, making reading more fun and hands-on. This kind of book keeps kids curious and active while reading. Examples: *The Very Busy Spider* and *The Pop-Up Guide to the Solar System*.

5. **Illustrated Early Reader Books**
   These are designed for kids who are just beginning to read on their own. The stories have simple words and short chapters, with helpful pictures on every page to support understanding. Examples: *Frog and Toad* and *Elephant & Piggie*.

6. **Educational Visual Narratives**
   These books explain subjects like science, history, or math using storytelling and visuals. Characters or storylines help children understand difficult ideas by showing them in a fun, easy way. Examples: *The Magic School Bus* and *Basher Science* series.

7. **Interactive Digital Stories and Apps**
   These are digital versions of stories where kids can tap, swipe, or click to move the story forward. They may include animations, music, or sound effects, making the experience more immersive. Example: *The Fantastic Flying Books of Mr. Morris Lessmore* app.

8. **Visual Poetry and Concept Books**
   These books focus on big ideas, like emotions, colors, or shapes, instead of telling a traditional story. The images are often abstract, inviting children to think deeply or creatively. Examples: *The Dot* and *Press Here*.

9. **Hybrid Books (Text and Visual Mix)**
   These combine traditional storytelling with detailed visuals. The illustrations aren't just extra—they're a key part of understanding the plot. These books are great for older kids who enjoy both reading and visual storytelling. Examples: *The Invention of Hugo Cabret* and *Diary of a Wimpy Kid*.

10. **Educational Animated Series**
    These are short cartoons that teach kids using stories and visuals. Though not books, they are visual narratives that blend learning and fun. They often use animated characters and simple plots to explain ideas. Examples: *Dora the Explorer* and *Blue's Clues*.

11. **Illustrated Folk and Fairy Tales**
    These are traditional tales made more vivid with rich, colorful pictures. They often carry moral lessons and expose kids to cultural stories from around the world. Examples include *The Snow Queen* and *Hans Christian Andersen's Fairy Tales*.

12. **Illustrated Encyclopedias for Children**
    These are non-fiction books filled with visuals like photos, maps, and diagrams. They explain topics such as animals, space, or history in a clear and appealing way. They're

usually organized by themes for easy learning. Examples: *DK Children's Encyclopedia* and *National Geographic Kids*.

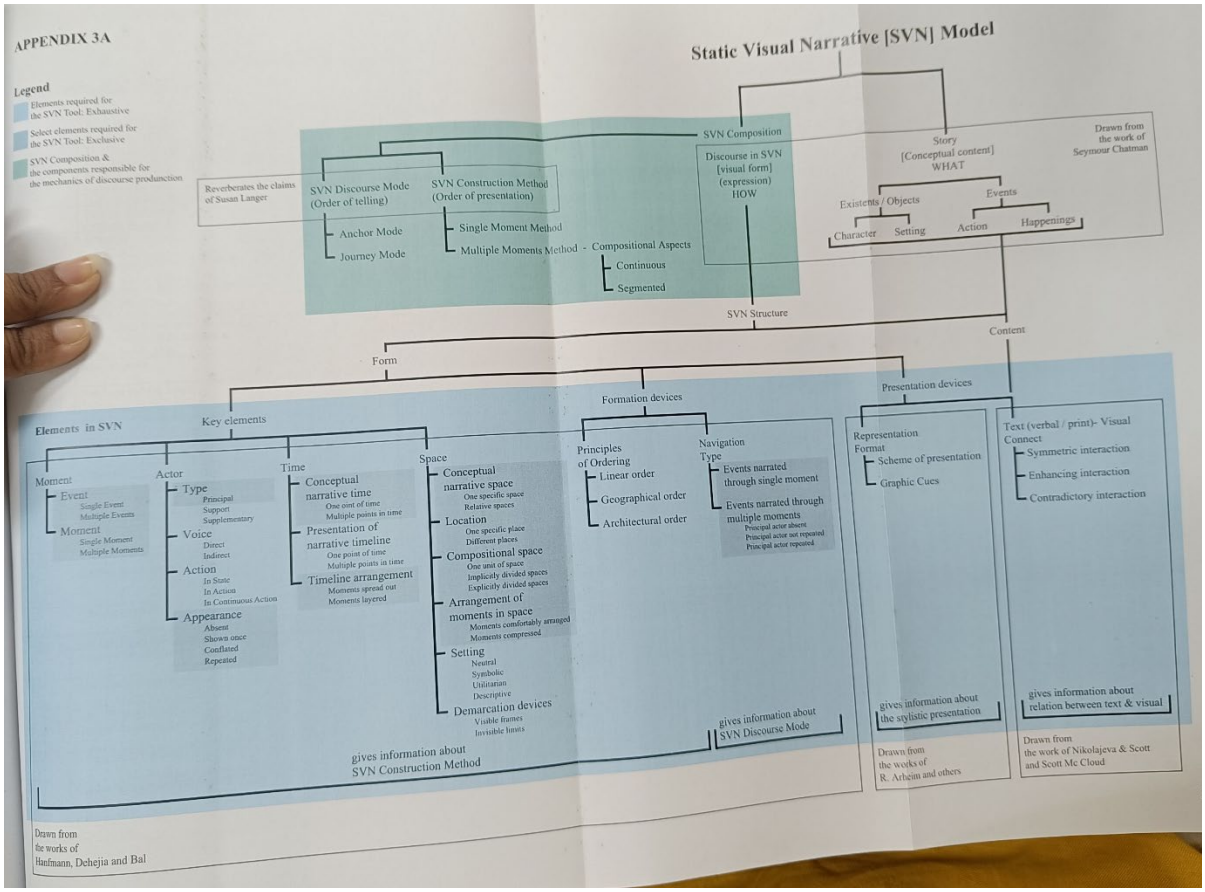



Fig. 7. Flow Chart Sherline Pimenta (Static Visual Narrative)

### 1.10. Current Challenges in Education Related to Visual Narratives:

**a) Emergent Literacy:**
How young children begin to read and understand language is a major focus area. Visual narratives can support early literacy by helping children connect images with words (Jalongo et al., 2002).

**b) Second Language Learning:**
Children learning a second language can benefit from visual narratives that combine simple visuals and text (Chen & Pan, 2009).

**c) Supporting Diverse Learners:**
Children from different language or cultural backgrounds—such as Spanish, Chinese, or African American learners—have unique needs. Visual storytelling can help bridge language gaps (Gorman et al., 2011).

**d) Family Literacy:**
Research shows the importance of families reading and learning together. Visual narratives can be shared easily between children and caregivers (Caspe, 2009).

**e) Creative Writing and Imagination:**
Stories with strong visuals encourage children to create their own stories and improve their imagination and creative writing skills (Henry, 2003).

**f) Building Identity and Self-Esteem:**
Visual stories that children relate to can help them develop confidence, a sense of identity, and social imagination (Lysaker, 2006; Lysaker & Miller, 2012).

**g) Assessing Narrative Understanding in Special Needs Children:**
Children with language or attention difficulties—like ADHD, dyslexia, or aphasia—can benefit from visual narratives that support comprehension in alternative ways (Leonard et al., 2009).

**h) Lack of Chronological Flow:**
Some visual narratives present information out of order or with unclear timelines, making it hard for children to follow the story or understand concepts clearly.

**i) Fragmented and Shallow Content:**
Often, the content is not deep enough or is scattered in a way that breaks the flow. Narratives should be detailed and well-connected, while still holding children's interest by sparking curiosity.

**j) Relevance to Modern Learners:**
The content and storyline should be relatable to today's children. Stories should reflect current ideas and experiences that young learners can understand and care about.

**k) Suitable Visuals and Language:**
Both the images and the language used in visual narratives should match the developmental level of the children. They should be clear, engaging, and meaningful.

The process of creating illustrations is so intuitive, this is an effort to put words and structure to the intuitive. Visual Narrative is a framework itself to communicate the vivid world of words. Giving a form to the words.

In this Thesis, a detailed study of VN has been done for the children of age group 10-12 years. The focus is to develop a framework for better learning, building curiosity among children, using the three components of Elements of Design Form, Colour and Space. How the change in these elements affects the response towards the visual narrative.

# CHAPTER 2: Literature Review Study

## 2.1. Narrative, Structure, Evolution:

Narratives are stories that describe events happening in a specific place and time, involving characters. These events unfold in a sequence, with a tone that sets the theme or genre of the story. The view point in the story is typically defined by the writer, but readers may interpret the story in their own ways. This means different readers might see the story from different perspectives. Narratives give meaning to human life, as they help us understand our experiences as stories we live and retell. Connelly and Clandinin (1988) explain that narrative inquiry is the study of how people find meaning in their experiences by retelling and reinterpreting their stories. This process reshapes the past and provides purpose for the future. Narrative researchers create spaces for both participants and researchers to express their stories, which helps individuals reflect on their identities and make sense of their experiences. Sometimes, unspoken or hidden narratives are revealed, helping people explore deeper meanings in their lives (Bach, 1998; Clandinin & Connelly, 1995).

Research highlights the importance of voice and narrative in exploring and presenting lived experiences, especially in fields like education. Narratives allow early childhood educators to better understand and reflect on young children's experiences (Åkerman, 2012; Prior & Niesz, 2013). Visual methods, such as photographs, have gained importance in social science research (Moss, 2008, 2013). These methods are being adopted by educators in places like Australia and the UK. For centuries, photographs and visual narratives have been used to develop social stories, including family histories and memories captured in museums and archives. Photographs help tell stories by capturing moments in time and creating memories. These images provide opportunities for reflection, helping people interpret their past experiences and construct new stories (Bach, 2001a; Clandinin & Connelly, 2000).

The study of visual storytelling uses photos to evoke memories. Memory is key to shaping and reconstructing stories, but visual narratives also need words to support and explain the images. Photographs can act as metaphors, representing experiences and relationships (Bach, 1998, 2001b). When combined with storytelling, visuals help to reveal different aspects of a story and explore multiple viewpoints. However, photographs alone don't carry inherent meaning—they only present appearances that need to be explained by a narrator, giving room for personal reflection and growth. In education, visual narratives allow students to photograph their world inside and outside of school, promoting engagement with their surroundings (Bach, 2001b). This approach also highlights the "evaded" curriculum—experiences that are often overlooked in the lives of students and teachers (Bach, 1998). Visual narratives make it easier to connect learning with meaningful images, offering a platform for the unheard or unspoken stories (Leitch, 2008; Bager-Charleson, 2004).

Storytelling is one of humanity's oldest forms of literature, with its structure rooted in narrative elements. A story typically includes goal-directed actions, a resolution of conflicts, and conveys values and information. Storytelling teaches children about emotions, survival, and society's values, often serving as a form of entertainment. There are different ways to analyze stories through grammatical approaches. For example, story grammars define the key elements of a story within its structure. Violations of these rules make a story harder to understand and less likely to be recognized as a story (Stein, 1982).

**2.1.1.** "**What constitutes a narrative**?" It investigates the premise that a specific framework, referred to as a **tale**, is universally present in the human psyche. It presents two possibilities that reinforce the assumption.

### 2.1.1.1. Constituents of a Narrative:

- Characters
- Time
- Plot
- Progression
- Space
- Setting
- Perspective
- (Reception, Reader, Narrative Value, Aesthetic Value) (David Herman)

A listener can recognize something as a story only when it follows a certain structure. This structure has to meet both minimum and maximum levels of complexity, and interestingly, these structural patterns are consistent across different cultures around the world.

To test this idea, researchers plan to: (a) Study reports from ethnographers and folklorists about oral storytelling. These reports often include insights from storytellers and audiences, showing that they have clear—though sometimes unspoken—standards for what makes a story.
(b) Present various oral pieces to a group of adults and ask them to decide whether or not each one qualifies as a complete story. Participants would also be asked to explain their reasoning.

The idea that people naturally understand what a “story” looks like in their minds becomes more believable when we consider the work of modern linguists. For example, Lenneberg’s studies on how children learn language and Chomsky’s theory of a universal grammar suggest that the human brain has an inbuilt understanding of language structures. Similarly, linguist and folklorist Madeleine Mathiot has explored stories using methods similar to Zellig Harris’s, showing how the different parts of a story—such as actions, thoughts, and conversations—are marked by specific verbal cues, known as markers.

When we look at raw data—actual narratives recorded from people—we often find stories that don’t neatly fit into the storytelling structures proposed by researchers like Propp or Dundes. These "irregular" stories still function as narratives, which shows how flexible storytelling can be.

There are two important connections between language and storytelling. First, stories are made of language. In traditional linguistics, the sentence is seen as the main unit of meaning. Bloomfield and others described a sentence as an independent linguistic unit. However, this idea can be misleading, because many sentences depend on others for full meaning. For example, a sentence like “She told him later about what she did” only makes sense if we already know who "she" and "him" are, and what "it" refers to.

Modern linguists like Zellig Harris and Kenneth Pike have studied language patterns that go beyond single sentences. Madeleine Mathiot, in her work on narrative structure, starts with the phrase instead of the sentence. This shift suggests that analyzing stories involves looking at larger structures than just grammar or sentence formation. In this way, studying how stories are built becomes an extension of linguistic analysis, just applied to bigger units—like full narratives rather than just sentences. (Rayfield, Oct., 1972)

**2.1.1.2. Stories and Goals:** Stories are built around goals that characters try to achieve. According to Stein and Glenn (1979) and Mandler and Johnson (1977), a story must include certain key elements, either directly or indirectly. These include:

1. A main character (protagonist) who is capable of acting with intention.
2. The goals or motivations that drive the protagonist's actions.
3. A series of actions taken by the protagonist to achieve those goals.
4. Information about whether or not the goal is achieved by the end of the story.

These features are essential to the structure and purpose of a goal-driven story. Stein (1982) also suggests that there are different ways to look at what makes a story, but goal-based stories are particularly useful for understanding the reasons behind storytelling.

Narrative is a universal part of human culture, serving many purposes in our social interactions. Storytelling is one of the core mental abilities of human beings. As Toolan (1998) notes, stories help us organize our experiences and present them in a way that makes sense over time, allowing us to share these experiences with others in a meaningful way.

Narratives shape how we understand our past, present and imagine our future. While storytelling is often linked to spoken tales or classic literature, the concept of "narrativity" goes beyond that. It is now recognized across many academic disciplines—even fields like Egyptology have seen what's called a "narrative turn," where stories are used to explore and explain research findings.

However, while narrative appears everywhere in culture, its importance can vary depending on the context. As Bal (1999) points out, everything in culture can potentially be seen as having a narrative form, but not all narratives carry the same level of meaning or value.

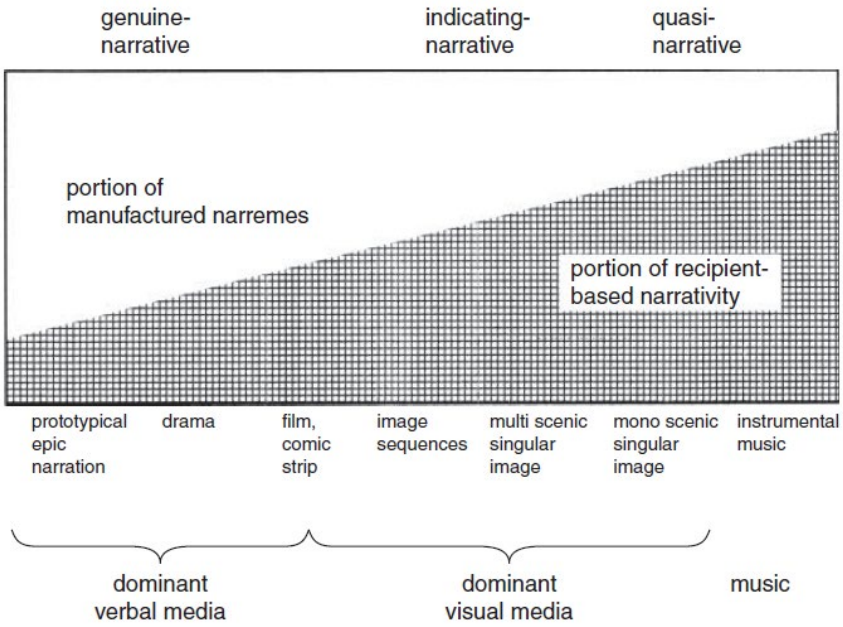



Fig. 8. Scheme of Narrative potential of different media (after Wolf(2002), 94).

Defining the term "narrative" is difficult because it carries different meanings in different contexts, and there is no single, agreed-upon definition especially in the context of visual narratives. As a result of it, this makes sense to first focus on oral narratives, as they represent

the most basic and familiar form of storytelling. These begin with everyday conversations where people share events from their lives.

The next level of narrative includes more structured and traditional forms such as myths, legends, and epic literary stories. In these, the main plot is the most important part, while detailed descriptions of settings or objects are considered secondary

### 2.1.1.3. Core Concepts of Narrative Theory:

This thesis looks at what a narrative is, where its limits lie, and the different forms it can take. It asks important questions like what makes something a story and how stories work in different types of media. It also explains how stories are structured—how events are ordered, how time flows in a story, and how the plot comes together.

It explores how characters are created and how they grow within a story. It looks at what roles they play and how much control or influence they have over what happens. It also examines who tells the story and from whose point of view we see the events—whether it's the narrator or through the eyes of a character (called focalization).

Another key area is how readers connect with stories—how they understand and react to them, and how stories can shape their thoughts and feelings. Finally, the book discusses the deeper themes in narratives, including the values and moral questions they raise, and how these reflect the culture and society in which the story is told.

**Critical Debates:** This section looks at different ways to understand and study narratives. One key debate is whether stories should be analyzed just based on their internal structure (formalism) or if we should also consider the cultural, historical, and social background in which they were created (contextualism).

It also explores the role of the author—how much influence the author has over the story and whether their personal intentions matter when interpreting a narrative.

Another area of focus is how stories change depending on the medium—whether they're told through books, films, or digital platforms. Each form presents the narrative in unique ways.

The text also looks at how stories reflect and shape social and political issues, like power, identity, and how people see themselves and the world around them. Finally, it discusses modern and experimental storytelling styles that break away from traditional storytelling rules and introduce fresh, creative approaches.

### 2.1.1.4. Narrative Discourse/ Storytelling:

Storytelling is the art of sharing narratives through spoken or written words. It involves presenting events in a logical sequence that makes sense to the audience. Stories serve multiple purposes—they reflect the diverse motivations behind human social behavior and help us understand our experiences.
The structure of a story is crucial in distinguishing it from non-stories. This structure includes the context, the meaning of events, and certain key elements that define a narrative. One important aspect is understanding the "why" behind a story—the purpose it serves.
Researchers have categorized stories in various ways:

1. **Basic Structure**: Some definitions focus on the simplest form of a story, describing changes from one state to another without necessarily involving goal-directed behavior.
2. **Goal-Oriented Narratives**: Others view stories as sequences that reflect purposeful actions aimed at resolving personal or social issues.

3. **Critiques of Goal-Based Models**: Some scholars critique existing goal-based definitions, suggesting they may not encompass all types of narratives.
4. **Context-Dependent Definitions**: Another perspective argues that there isn't a single set of features that define a story. Instead, events and context within a narrative are imperative in determining the constituents of a story.
   In essence, storytelling is a complex and multifaceted practice that varies depending on its structure, purpose, and the context in which it's told.

**2.1.1.5. Agency:**

Mary Jo Maynes challenges traditional views of historical agency by encouraging a broader understanding of children's roles, much like how scholars have re-evaluated women's agency in everyday life. She believes that by looking at women's experiences and childhood memories, we can discover new aspects of agency and rethink how we interpret history.

An example of this idea can be seen in the autobiography of Adelheid Popp. In 1880s Vienna, when she was just ten years old, Popp took on adult responsibilities because her mother, who could not read or write, was unable to manage the household. Popp became the person who held her family together. Her life story shows two perspectives: as a child, she accepted her circumstances; later, as a political activist, she criticized the hardships she endured. This shift in perspective reveals how agency can change over time and how people may see their own actions differently as they grow.

Popp's story shows how complex it is to understand children's agency—especially for girls. Her personal history challenges standard ideas about power in history and adds depth to broader discussions of social justice.

**2.1.1.6. Sense making in a Narrative**

A crucial role in understanding is played by Inference both language-based and visual narratives. It helps readers or viewers make sense of what is happening in a story by filling in gaps and drawing connections between events or ideas. While narratives and stories are powerful tools for understanding and communicating meaning, they are not the only ways we make sense of things in society or organizations. Other forms like reports, theories, data, images, and even everyday expressions also contribute to communication and sense-making (Grant et al., 2004).

In organizations especially, narratives can face challenges due to the emphasis on logic, efficiency, and control—factors that often hinder storytelling. Still, stories play important roles by offering emotional comfort, highlighting cautionary tales, or creating informal spaces where rules do not dominate (Grant et al., 2004). Narratives can be used for both positive and negative purposes—for example, they can promote freedom and learning, but also control or misinformation.

Importantly, stories do not oppose facts. Instead, they are creative interpretations that help us understand deeper meanings behind facts. Both storytellers and their audiences often accept that stories include exaggeration or poetic license, though this can sometimes lead to misleading or false narratives. This trust between storyteller and audience is part of what's known as the "narrative contract" (Grant et al., 2004).

Not all stories are meaningful or skillfully told. In today's society, storytelling has lost some of its richness due to technological and cultural changes, making it more fragmented and less imaginative. Good storytelling takes time, sensitivity, and skill, and poor stories are often shortened or ignored for good reason. Stories generally include characters, emotions, and either real or imagined events. They evolve over time, take different directions, and may become more fixed or widely accepted.

While the main characters and themes in stories tend to stay the same, the emotions and symbols attached to them can change. Researchers also use narratives in their work, presenting

findings through different formats like stories, reports, or statistics. Their versions of narratives aim to uncover deeper meanings and patterns, while storytellers typically focus on expressing personal or poetic meaning (Grant et al., 2004).

### 2.1.2. Narrative Comprehension:

A well-known theory of text comprehension suggests that readers need to create multiple levels of understanding in order to form a complete mental image of a story (van Dijk & Kintsch, 1983). The levels include, remembering exact words, linking ideas together in a coherent network, creating an image of the events being described (which includes details like time, space, cause-and-effect relationships, and characters), and connecting the reader's already learnt and to be learnt information in the text through inference (Zwaan & Radvansky, 1998). Research shows that a child's ability to create a coherent mental picture of a text improves significantly as they grow from childhood into adolescence (e.g., Hacker, 1997; Helder et al., 2016; Lynch & van den Broek, 2007). Many studies, using error-detection tasks, have found that older the children are the better they are at spotting problems with the overall coherence of a narrative (Garner, 1981; Hacker, 1997; Helder et al., 2016; Vosniadou et al., 1988).

A study by Jolliffe and Baron-Cohen (2000) showed that Central Coherence (CC) is an important skill in building a coherent mental image of a story. CC is the cognitive ability that helps us combine individual details of an event into a larger, more meaningful whole, both at the conceptual (semantic) and visual (perceptual) levels (Frith, 1989; Happé et al., 2001; López et al., 2008; Plaisted, 2001).

Understanding characters' actions, goals, and emotions is key to following a narrative (e.g., Bower & Rinck, 1999; Chiera et al., 2022; Lynch & van den Broek, 2007). To fully understand a story, readers need to grasp the psychological and motivational factors behind the characters' behavior (Wannagat et al., 2021). This process relies heavily on Theory of Mind (ToM), which refers to the ability to understand and interpret others' actions based on their ideas, feelings, desires and beliefs (e.g., Baron-Cohen, 1995; Frith & Frith, 2005; Wellman et al., 2001). Research shows that humans use this same ability, developed for understanding real people, to interpret the actions of fictional characters (Gerrig, 2010; Ferretti & Adornetti, 2020; Oatley, 1999).

Narratives are structured using both the basic meanings of the story and the larger context within which the events unfold. The context of the narrative is shaped by patterns in the distribution of events (Cohn, 2014b), which usually match the meaning of the events themselves. For example, introductory actions often prepare the audience for the main events of a story. This is similar to how language categories (like nouns and verbs) are shaped by patterns, with words representing things and actions (Jackendoff, 1990). However, a word like "hit" can function as a verb, noun, or adjective depending on its place of usage: "He struck the wall" (verb), "The song was a success" (noun), and "It was a successful song" (adjective). Similarly, the meaning of images in a story can shift based on the context, with a few elements that are flexible than others. (Cohn, 2014b; Cohn, 2017).

### 2.1.3. What makes a Good Narrative?

When people judge how good a story is, they don't just pay attention to the content—they also notice its structure. Research shows that individuals are sensitive to the way a story is organized, which supports the different ways experts define what makes a story well-structured. There is some overlap in the methods eg. Episodic and high point analysis, each approach has a unique focus and is useful for different reasons, just as contextualist psychologists like Jenkins predicted.

**Episodic analysis** looks at how well a story shows goal-oriented behavior—how characters plan, act, and either succeed or fail in reaching their goals. **High point analysis** focuses on the emotional arc of the story and how it is shaped around key events, highlighting the emotional power of storytelling, which is a big part of language. **Dependency analysis** goes deeper by examining how well the story holds together overall, including grammar, sentence complexity, and how ideas relate to one another.

Strong stories often show strength in at least two of these areas, while weaker stories typically fall short in all three. People are generally drawn to stories that combine emotional depth with complex problem-solving and vivid descriptions. However, no single method by itself can fully explain what makes a story compelling. For example, while episodic analysis has received a lot of recent attention, it still has limitations—just like the other two approaches.

Unfortunately, it's not possible to combine all three types of analysis into one, because they each use different units and grading systems. You can't, for instance, study a character's goals and emotional journey at the same time as examining how two adjectives describe their shirt. Therefore, researchers must choose the method that best fits their goals, since no one method can cover every aspect of a story. (McCabe)

### 2.1.4. Transition from Narrative to Visual Narrative:

Much of what we learn each day comes through visual information. Visual plays a key role in the way we find meaning in the world around us. They often convey more details than words or speech. When a story is shown visually, it can be more engaging and convincing. The idea of **narrative global coherence** refers to how a story is organized around a central idea, purpose, or theme (Glosser & Deser, 1991). In simple terms, this implies, the parts of the story fit together well, to constitute meaningfully. This includes links between events, actions, objects, and situations are done through cause-and-effect and time-based relationships (De Beaugrande, 1980; Trabasso et al., 1995).

Being able to mentally organize a story in a clear and connected way is important for understanding both written texts and visual stories (Bateman & Wildfeuer, 2014; Graesser et al., 1994; Kintsch, 1998; McNamara & Magliano, 2009). This research explores the mental processes involved in understanding global coherence in both visual and verbal storytelling. It also looks at whether changing the form of the story from words to images or vice versa affects how people understand it.

## 2.2. Visual Narrative definition, evolution, structure and grammar

The term **"Visual Narrative"** is used as a broad label within the larger field of Visual Studies. As research in both visual and narrative disciplines has advanced, it has become important to define **Visual Narrative (VN)** as its own area of study. This helps scholars critically analyze the various subtypes of visual storytelling. Visual Narratives are generally categorized into three types: **Static Visual Narrative (SVN)**, **Dynamic Visual Narrative (DVN)**, and **Interactive Visual Narrative (IVN)**. (Sherline Pimenta R. , 2010 Aug)

The history of Visual Narratives stretches back to ancient times, including examples such as cave paintings, murals, architecture, sculpture, frescoes, illuminated manuscripts, picture books, animated films, and movies. These forms include and relate to concepts like **narrative art**, **visual storytelling**, **pictorial and illustrated stories**, **comics**, **sequential art**, **history paintings**, and **animation**. (Sherline Pimenta R. P., On defining Visual Narratives , 2010) All of these showcase how stories can be told using visuals, often more effectively when arranged in a clear, sequential order. Visual metaphors and sequences play an important role in conveying deeper meaning within these stories (Pimenta).

When it comes to **Static Visual Narratives (SVNs)**, they are made up of specific elements that help construct the story. These elements include:

1. **Moment** – a single visual scene from the story.
2. **Actor** – the character or figure depicted in a scene.
3. **Time (Narrative Time)** – the sense of time represented in the visual.
4. **Space (Compositional Space)** – the visual area used in the artwork.
5. **Location or Place** – where the event is happening in the narrative.
6. **Setting** – the physical or environmental backdrop of the event.
7. **Limits and Boundaries** – how the narrative space is contained or framed.
8. **Principles of Ordering** – the logic used to arrange the visual story.
9. **Relationship to Text** – how the visuals connect to accompanying written or spoken words (Poovaiya).

These components work together to create meaning in visual storytelling, with a special focus on how visuals unfold the story without movement, relying on thoughtful composition and structure.

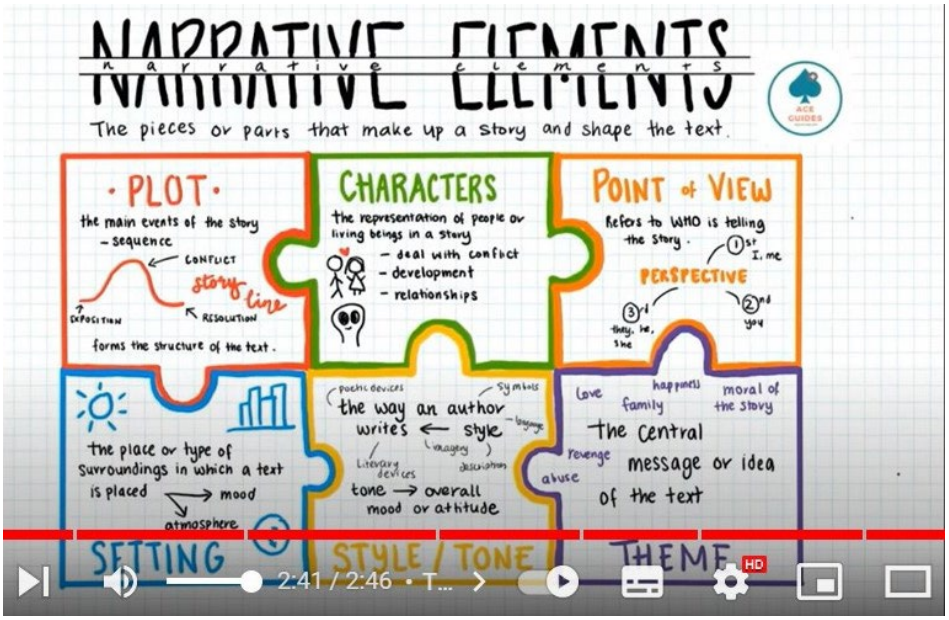



Fig. 9. Narrative elements (youtube)

**Hierarchical distribution of Narrative elements:**
**Plot (Foundation of the Story)** The plot is the backbone — it structures events and actions, determining how the story unfolds. Without a plot, other elements lose coherence. It answers *what happens* and *why*.
**Characters (Drivers of the Plot)**
Reason: Characters bring the plot to life through their actions, emotions, and decisions. They make the events meaningful and relatable, driving both conflict and resolution**.**

**Setting (**Context and Environment)
Reason: The setting provides the backdrop — time, place, and atmosphere — that shapes characters' behaviors and influences the story's tone and events. It helps situate readers in the narrative world.

**Point of View** (Perspective)
Reason: The point of view determines how the story is told and how much readers know or feel about characters and events. It controls narrative distance and emotional connection.

**Style and Tone** (Narrative Expression)
Reason: Style and tone reflect *how* the story is told — through language, rhythm, and emotional color. They influence mood, pace, and reader engagement.

**Theme** (Underlying Meaning)
Reason: The theme is the highest conceptual layer — the insight or message the story communicates about life or human nature. It emerges through the interplay of all other elements.

**Hierarchical Summary:**
**Plot → Characters → Setting → Point of View → Style & Tone → Theme**
**This order moves from structural (plot) to interpretive (theme) — showing how basic narrative construction supports deeper meaning.**

**Detailed description of the constituents of Visual Narratives for children:**
**Plot**: The plot refers to the main sequence of events in a story. It includes the **beginning (exposition)**, the introduction of a **conflict**, the **rising and developing actions**, and finally the **resolution**. It shows how the story unfolds and progresses from start to finish.
**Characters**: Characters are the people or beings (real or imaginary) featured in a story. The story explores their relationships with one another, how they respond to conflict, and what roles they play. Some key character types include:

- **Protagonist** – the main character.
- **Antagonist** – the character who opposes the protagonist.
- **Dynamic characters** – those who change or grow throughout the story.
- **Static characters** – those who stay the same.
- **Minor and major characters** – based on how important their role is.
- **Foil characters** – those who contrast with other characters to highlight traits.
- **Symbolic characters** – those that represent an idea or concept.

Each character has a purpose and place in the story, both on their own and in connection with others. (*Figure 7: YouTube video link*)




Fig. 10. Character styles
Showing the parts and types of characters in a Visual Narrative,
https://www.youtube.com/watch?v=NRhteCMgYoU

**a. Point of View**

Point of view refers to **who is telling the story** — whether it's **"I/me" (first-person)**, **"you" (second-person)**, or **"they/he/she" (third-person)**. It shapes how the audience understands and connects with the story.

**b. Setting**

The setting constitutes the **place, environment, weather, and time** where the story happens. It includes the **look and feel** of the scene — like the time of day, season, or mood. Artists and writers use **colors, lines, gestures, clothing, and the medium itself** to create a sense of place. The setting brings the scene to life and helps the audience **feel the atmosphere**. There are many ways to show a setting, and how it's received depends on personal taste.

**c. Style / Tone**

**Style** is how the author or artist tells the story — their unique way of expression. **Tone** is the emotional feel or **overall mood**, such as happy, sad, serious, or playful. Writers often use **similes, metaphors, and descriptive language** to set the tone.

**d. Theme**

The theme is the core idea and meaning of the story. It can be about **love, family, revenge, abuse**, or any central idea the story revolves around. Themes often carry a moral or emotional insight.

**Key Elements of a Visual Narrative**

1. **Characters** – The people or beings in the story.
2. **Plot** – The sequence of events.
3. **Point of View** – Who is telling the story.
4. **Setting** – Where and when the story takes place.
5. **Style/Tone** – How the story is told and its mood.
6. **Theme/Genre** – The main message and story type.
7. **Structure** – How the story is organized.
8. **Problem and Solution** – The conflict and how it is resolved.

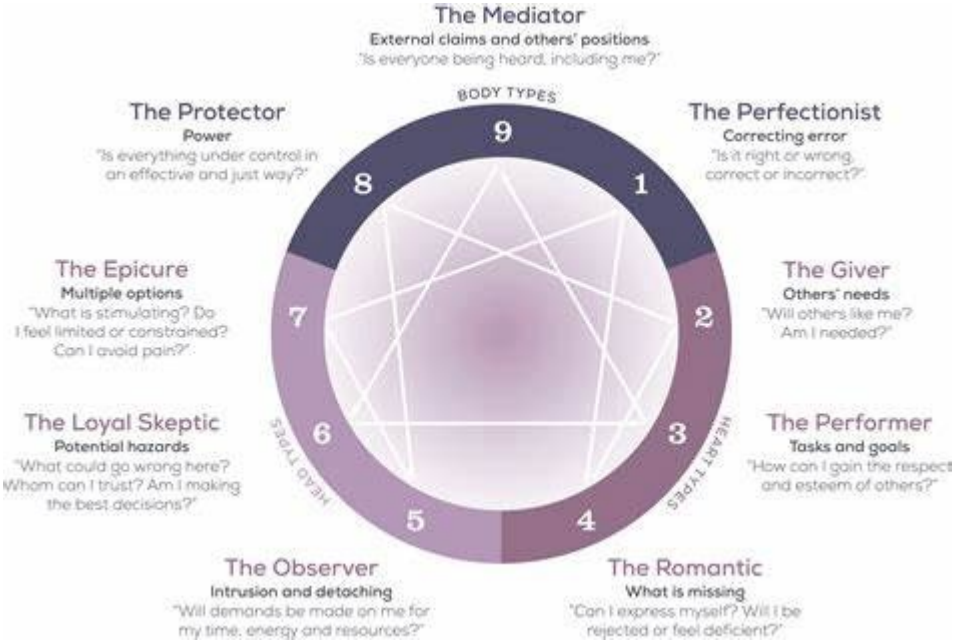



Fig. 11. Ennegram: Different personality types. These are defined by birth or prenatal. We all are classified among these 9 traits. constituents: (Edson)

**Character**

a. perfectionist
b. giver
c. performer
d. romantic
e. observer
f. loyal Skeptic
g. Epicure
h. Protector
i. Mediator

1. पूर्णतावादी
2. दाता
3. अभिनेता
4. प्रेम प्रसंगयुक्त
5. देखने वाला
6. वफादार संदेहवादी
7. रसिया
8. रक्षा करनेवाला
9. मध्यस्थ

## Characters as Narrative Carriers

Characters function as vessels of meaning within stories. They embody emotions, expressions, dialogue, and action—serving as essential tools for conveying messages to the audience (McCloud, 1993). Historically, characters were often categorized by personality traits (e.g., brave, naïve) or their social roles (e.g., ruler, peasant) within a plot (Campbell, 1949; Booker, 2004).

Beyond their narrative function, characters often act as a reflection of inner thoughts or monologues. These internal voices become externalized through speech, behavior, and emotional expression, helping to animate the story's message (Chatman, 1978). In film, character construction is largely visual and pre-determined: appearance, gestures, setting, and behavior all contribute to how a character is perceived (Bordwell & Thompson, 2010). In contrast, novels rely on description and internal dialogue, offering readers the space to imagine and track a character's development over time (Forster, 1927).

Characters not only drive the narrative forward but also evoke empathy through their choices and experiences. Their behaviors, rather than words alone, inform audience perception and engagement (Egri, 1946; Seger, 1990).

## Common Character Types in Film Narratives

According to Seger (1990) and Vogler (2007), film narratives often use recurring character archetypes, each contributing a unique function to the storyline:

- **Hero**: Central to the narrative, the hero undergoes transformation through challenges. Their journey evokes emotional investment (Vogler, 2007).
- **Love Interest**: Adds emotional depth and often supports the hero's growth (McKee, 1997).
- **Sidekick**: Provides support, comic relief, or moral balance; not necessarily as skilled or central as the hero (Propp, 1968).
- **Mentor**: Offers guidance, wisdom, or training. Often faces personal risk (Campbell, 1949).
- **Endangered Innocent**: A vulnerable figure whose safety introduces urgency and empathy.
- **Gate Guardian**: Symbolizes thresholds or trials that test the hero before further progress.
- **Adversary/Agent**: Opposes the hero and introduces conflict; can be symbolic (e.g., a force or system) or literal (a person) (Booker, 2004).
- **Independent Troublemaker**: Disrupts the story world without being entirely villainous.
- **Comparison Ally**: Reflects alternative paths for the hero, embodying what the protagonist could become.
- **Comic Ally**: Infuses humor while still supporting the protagonist.
- **Helper/Follower**: Offers passive or active assistance along the journey.
- **Hopeful Survivor**: Symbolizes endurance and optimism.

- **Cheerleader**: Believes in the hero's potential and motivates them.
- **Underfives**: Minor background roles with limited impact on plot.

### Understanding Plot

A plot refers to the structured sequence of events that drive a story forward. It outlines what happens and why (Freytag, 1863). Most narratives follow a basic three-part structure:

1. **Equilibrium** – The world is in balance.
2. **Disequilibrium** – A conflict or problem emerges.
3. **Resolution** – The conflict is resolved, and a new order is established (Todorov, 1977).

Christopher Booker (2004) identifies seven different plot types:

- **Overcoming the Monster**
- **Rags to Riches**
- **The Quest**
- **Voyage and Return**
- **Comedy**
- **Tragedy**
- **Rebirth**

Subplots add complexity and help develop secondary characters or themes (McKee, 1997).

### Point of View (POV)

POV determines the narrative perspective and influences emotional engagement. It can be:

- **First person** ("I") – Offers intimate access to a character's thoughts.
- **Second person** ("You") – Rare, creates immediacy.
- **Third person** ("They") – Most common, provides broader narrative control (Genette, 1980).

In visual storytelling, POV also involves visual framing—camera angles, focal length, and composition—which shape audience perception and emotional connection (Bordwell & Thompson, 2010). Ethical storytelling should consider diversity, avoid harmful stereotypes, and ensure responsible representation (hooks, 1992).

### Setting

The setting provides the physical and emotional context of a story. It includes time, place, atmosphere, and cultural environment, influencing mood and plot (Chatman, 1978). For instance, a misty forest may evoke suspense, while a sunny park may suggest joy. Effective settings enhance believability and immersion.

### Style and Tone

Style is the technique or voice used to tell the story, while tone refers to its emotional quality—romantic, humorous, tragic, etc. (Forster, 1927). Visual media use elements like color, lighting, sound, and music to establish tone. For example, warm colors and soft lighting may suggest comfort, while high contrast and dissonant music may signal tension or fear (Bordwell & Thompson, 2010).

### Theme and Genre

The theme is the core idea or moral message, such as justice, love, or revenge. The genre classifies the story's style and form—shaping audience expectations (Booker, 2004). Genres vary across cultures but generally include:

- **Non-fiction**: Memoirs, biographies, journalism, poetry.
- **Fiction**:
    - *Adventurous*: Science fiction, superhero stories, mysteries, horror.
    - *Realistic*: Grounded in everyday or historical settings.
    - *Fantasy*: Draws from mythology, folklore, or imaginary worlds.

### Structure

Structure gives shape to the story while allowing creative flexibility. Common elements include:

1. **Beginning** – Introduces idea and characters.
2. **Journey** – The rising action filled with conflict and change.
3. **End** – The resolution that restores order or offers transformation.

Effective stories often include emotional arcs and character growth to sustain interest and audience empathy (Freytag, 1863; Seger, 1990). A satisfying conclusion helps avoid ambiguity or frustration.

### Problem and Solution

Every story centres on a problem or conflict that needs resolution. Characters—whether proactive or reactive—drive this process. In children's narratives, problems often carry educational or moral significance, offering moments of learning or growth (Nikolajeva, 2005). Crafting a compelling story involves choosing the right medium, perspective, and visual storytelling techniques such as framing, close-ups, or shot transitions (Eisner, 1985).

A strong narrative blends structure, character, theme, and plot into a cohesive whole. Stories that resonate—like *The Hunger Games* or *The Avengers*—often use mythic structures and team-based dynamics to build emotional and thematic impact (Vogler, 2007). Misalignment between genre and idea can lead to narrative dissonance. A deep understanding of story elements supports meaningful and memorable storytelling.

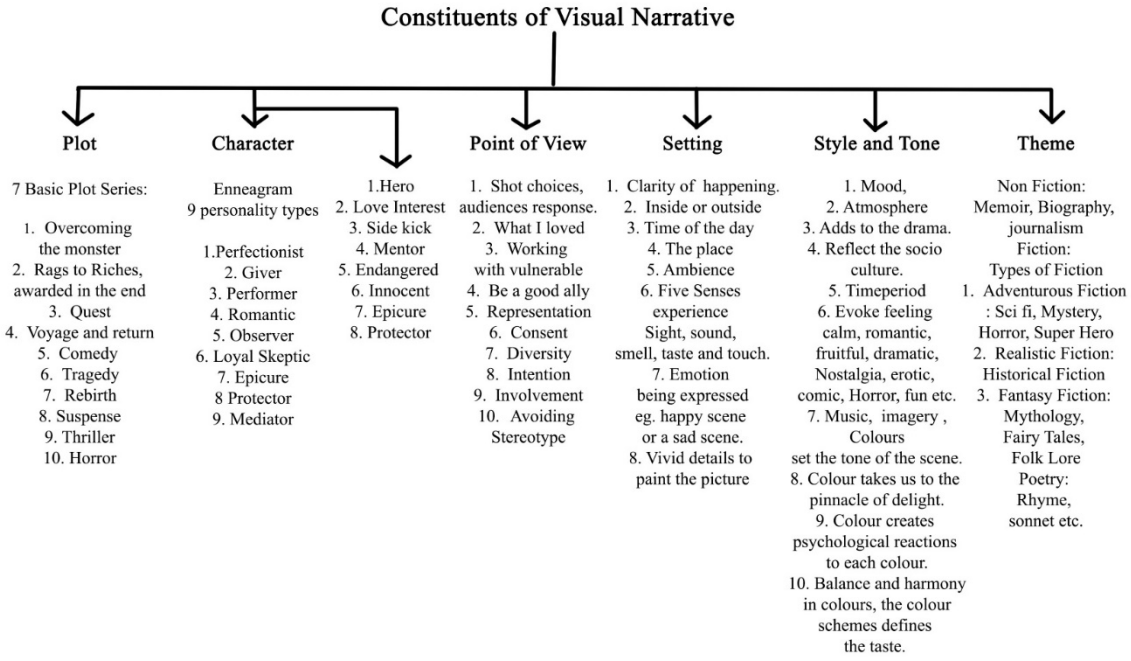



Fig. 12. Constituents of Visual Narrative

### 2.2.1. Visual Narrative Grammer:

Unlike approaches that emphasize semantics alone, **Visual Narrative Grammar (VNG)** proposes that a complete meaning of Visual narratives understanding goes beyond the meaning of individual panels. Instead, VNG draws parallels between the structure of sequential images and the organization of phrases in language, where each panel performs a specific **grammatical function** within a larger narrative hierarchy (Cohn, 2013b).

Although this model shares similarities with earlier attempts to map out the grammar of oral stories (e.g., Mandler & Johnson, 1977; Rumelhart, 1975; Stein & Nezworski, 1978; Thorndyke, 1977) and cinematic structure (Carroll, 1980)—which often linked narrative components to character goals—VNG takes a different route. It uses simpler, linguistically informed structures, drawing from **construction grammar** theories (Culicover & Jackendoff, 2005; Jackendoff, 2002), and introduces **modifiers** that expand narrative potential beyond traditional story arcs (Cohn, 2013a, 2013b, 2015b).

A key feature of VNG is its **clear distinction between narrative structure and meaning**. Research shows that when this structure is disrupted, the brain produces different neural responses than when semantic meaning is disrupted—paralleling patterns observed in sentence-level language processing (Cohn et al., 2012; 2014; Cohn & Kutas, 2015; Friederici, 2002; Hagoort, 2003; Kuperberg, 2007; see also Cohn, 2017).

In VNG, narratives are guided by a **schema**—a standard arrangement of functional roles that form a coherent sequence. A typical sequence might begin with an **Establisher**, which introduces the setting or situation, often through passive or non-interactive imagery. From there, the narrative follows a structured progression built from five core categories, **the Arc** fig.13, 13.1, 13.2. (Cohn, 2016):

- **Establisher (E)** – Introduces the context or characters without initiating action.
- **Initial (I)** – Begins the narrative conflict or action.
- **Prolongation (L)** – Extends the action or moment, often depicting motion or process.
- **Peak (P)** – Represents the climax or most intense moment of the narrative.
- **Release (R)** – Resolves the tension, providing closure.

Each of these categories contributes to the hierarchical and functional grammar of visual narratives, illustrating how images can be "read" much like sentences in a language.

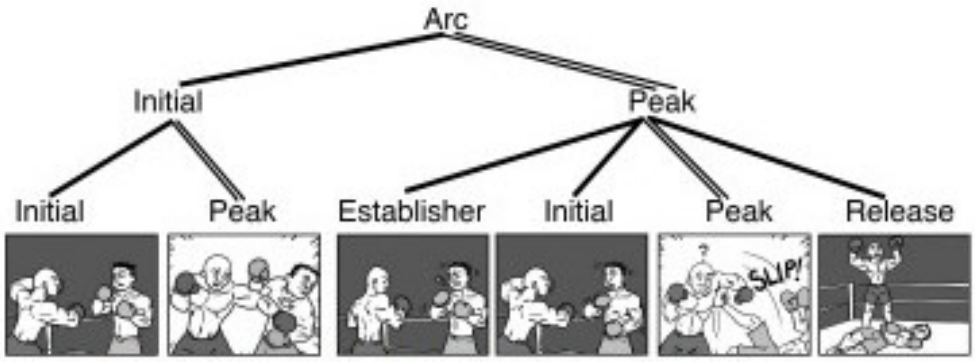



Fig. 13, 13.1, 13.2 The Arc

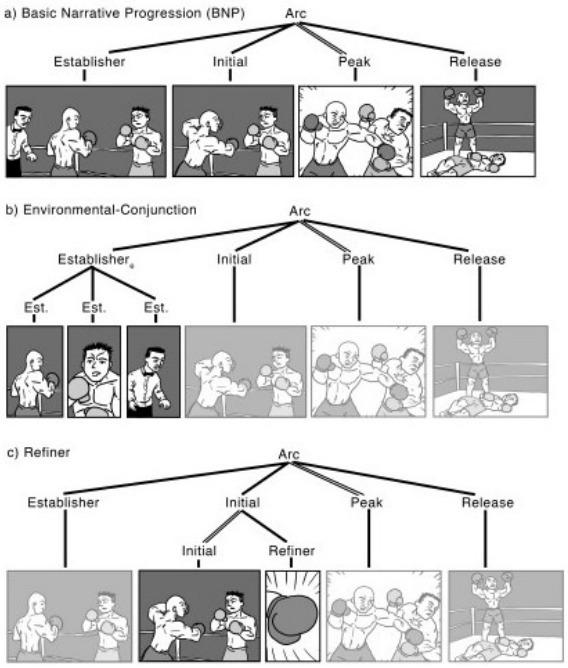



Fig. 13.1

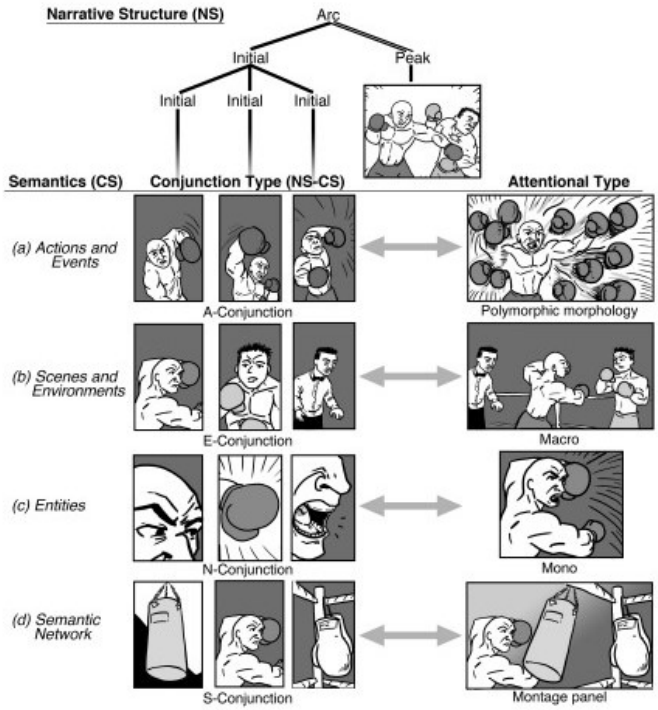



Fig 13.2

### 2.2.2. Static vs. Moving Narratives: Visual and Filmic Storytelling

Neil Cohn highlights the key disparities between **Static visual narratives**, like drawings or comics, and **Dynamic visual narratives**, such as films. (Cohn, From Visual Narrative Grammar to Filmic Narrative Grammar: The Narrative structure of static and moving images, 2016) Drawing is a biologically grounded human skill—people have been producing visual marks naturally for millennia. In contrast, film production is **technologically mediated** and not innately human.

Static visual narratives rely on a **patterned graphic vocabulary**, consisting of stored lines and shapes that represent both **iconic** (recognizable images) and **symbolic** (abstract or conventional symbols) elements. In film, however, meaning is primarily derived through **general perception** rather than a stored visual vocabulary—except in cases like animation, where visual schemata may apply.

Another core difference lies in **movement and time**. Static images, such as in comics, depict **still content** and often require readers to interpret the **passage of time** between panels. The temporality is **ambiguous** unless visually indicated. In film, **motion** is intrinsic, creating a **continuous temporal flow** between scenes. This results in a **clearer sense of time** and event progression.

In terms of layout and sequencing, static visual narratives present **spatially juxtaposed units** (like comic panels) on a page. Readers must navigate them using **non-content-based rules**—such as reading order and spatial positioning. By contrast, film unfolds through **temporal juxtaposition**, as one scene follows another seamlessly on the screen. When multiple frames appear simultaneously (e.g., split screen), they are perceived as part of a unified visual experience and do not require separate navigation rules.

### 2.2.3. From Visual to Filmic Narrative Grammar (FNG)

Building on earlier narrative theories, Neil Cohn introduced **Visual Narrative Grammar (VNG)** a structured framework for understanding how sequences of images function like grammatical sentences (Cohn, 2013b). VNG incorporates concepts like categories of narratives, hierarchy, pattern of construction and received growing **experimental support** for validating cognition and psychology.

Since the brain appears to use **domain-general mechanisms** for processing narrative, researchers have proposed that VNG could also be extended to moving image media like film. Initial studies have begun exploring this potential (e.g., Amini et al., 2015). However, since static and moving narratives offer **different cognitive and perceptual affordances**, the narrative grammar must be adapted accordingly.

This has led to the development of **Filmic Narrative Grammar (FNG)**, a related but distinct system that addresses the **hybrid nature** of film—where **moving images** replace the **static compositions** found in drawn narratives. The flexibility of Cohn's theory allows for **specific, testable predictions** about how both visual and filmic narratives are comprehended, opening avenues for empirical research into the **differences and similarities between VNG and FNG**.

## 2.3 Elements of visual storytelling

The **Initial** panels begin the narrative encounter, building up to a **Peak**, which marks the story's most intense moment, and is then followed by a **Release** that resolves the tension. Although narratives can be enriched or reshaped through alternative categories and sequencing (Cohn, 2015b), the **Establisher–Initial–Peak–Release** structure represents a **canonical narrative arc**—a mental schema that is stored in memory as a patterned construction (Cohn, 2014b; Mandler & Johnson, 1977). These narrative categories apply not only to **individual** but to the **group of panels** as well that collectively form narrative sequences. To better illustrate this framework, a concrete example is especially helpful (Cohn, 2017).

### 2.3.1. Inference in Visual Narrative

The ability to infer meaning and information long been a defining concern in narrative research. Within the context of **visual narratives** like comics, **inference-making** is recognized as a core process, where readers actively "fill in the gaps" and use their **imagination** to interpret sequences of images (Gavaler & Beavers, 2018; McCloud, 1993; Postema, 2013; Yus, 2008). However, much of the existing literature addresses inference either by proposing broad or ambiguous principles for linking content across panels (e.g., Groensteen, 2007; McCloud, 1993), or by focusing on the **cognitive effects** of inference generation (Loschky et al., 2018; Magliano et al., 2015). Few studies, however, clearly specify the **underlying structures** that justify these inferences in the first place.

To bridge this gap, recent approaches aim to identify **explicit visual constructs** that cue readers to make specific assumptions, thereby advancing the study of inference beyond generalizations. This specificity is crucial for understanding how the **mind and brain** process visual narratives (Cohn, 2019). It includes the analysis of **inference techniques** used both within individual images and across sequential panels, supported by an **analytical framework** that outlines how such cues operate.

Inference generation has also been a central theme in **discourse comprehension research**, where readers go beyond the surface form of text to construct a **situational model**—an internal

representation that includes characters, settings, and events (Zwaan, 2004; Zwaan & Radvansky, 1998). This mental model encompasses not only explicitly stated elements but also inferred information that fills in missing or implicit details (Clark, 1977; Graesser, Singer, & Trabasso, 1994; McNamara & Magliano, 2009).

Inferences play a foundational role in accessing the **semantic content** of discourse. For example, **referential inferences** link pronouns like "it" to previously mentioned entities (**anaphoric inference**), while **causal or situational inferences** allow readers to deduce unstated relationships—such as inferring that someone in a snowy environment is wearing a jacket, even if it's not mentioned (Metusalem et al., 2012). Readers also draw **spatial inferences** about scene continuity or changes (Zwaan & van Oostendorp, 1993), and rely on metaphorical or **conceptual blending** to extract meaning—for instance, interpreting the phrase "a surgeon is a butcher" as a critique of incompetence (Fauconnier & Turner, 1998; Lakoff & Johnson, 1980).

Furthermore, readers infer characters' **mental states**, such as goals or emotions, through their actions and reactions (Magliano, Taylor, & Kim, 2005; Trabasso, 2005). Often, the reasons for a character's behavior become clear only in hindsight, requiring retrospective inference. These inferences help reconstruct preceding events when only the outcomes are shown, enabling a fuller understanding of narrative causality and context.

**2.3.2. Backward-looking inferences**, often referred to as *bridging inferences* (Clark, 1977; Graesser et al., 1994; McNamara & Magliano, 2009), serve to connect unstated or implicit narrative elements by integrating previously encountered information with the current context. In contrast, *forward-looking* or *predictive inferences* involve anticipating what might occur next in the discourse (Magliano, Dijkstra, & Zwaan, 1996; McKoon & Ratcliff, 1986). As readers build a **situation model**—an evolving mental representation of the unfolding events—greater discontinuities in the narrative increase the need for updating this model (McNamara & Magliano, 2009; Zwaan & Radvansky, 1998). Because bridging inferences often address content not explicitly stated, they place higher demands on cognitive resources, requiring active updating of the mental model to integrate inferred meaning.

In visual narratives, readers interpolate meaning between **panels**, which act as core discourse units. This inferential process is central to McCloud's (1993) theory of **panel transitions**, where meaning is derived from the juxtaposition of images—a phenomenon he terms *closure*. These transitions have been likened to **coherence relations** found between sentences in verbal discourse (Saraceni, 2000, 2001; Stainbrook, 2003). Greater semantic discontinuity between panels (e.g., minimal repetition or looser thematic connection) tends to prompt more extensive inferencing (Saraceni, 2000, 2001).

Importantly, McCloud's model proposed that panel transitions occur in a linear and discrete manner, without intermediate or partial transitions. However, subsequent research has shown that **semantic shifts across panels are not necessarily absolute**—multiple narrative dimensions may shift simultaneously (Cohn, Pederson, & Taylor, 2017; Gavaler & Beavers, 2018). Such changes often lead to updates in the reader's mental model, although not all updates result in complete or resolved inferences (Loschky et al., 2018).

Mental model updating is thus understood as a **continuous cognitive process**, activated with each new image regardless of the degree of semantic congruity or the presence of significant bridging inferences (Cohn & Kutas, 2015). While **incremental updating** occurs broadly during narrative comprehension, **bridging inferences** tend to be more cognitively demanding than direct mappings, as they require constructing connections where information is implied rather than explicitly stated (Loschky et al., 2018; McNamara & Magliano, 2009).

Cohn further outlines specific **inference mechanisms in visual narratives**, which operate either through visual **morphology** or across **sequential structures**. These include:

1. **Ellipses of narrative categories** – omission of narrative functions, requiring the reader to infer missing parts.
2. **Peak drop** – skipping the narrative climax, with implications understood through context.
3. **Suppletive panels** – supplementary images that imply actions or emotions not directly shown.
4. **Mental space-evoking panels** – visuals that invoke imagined or non-physical spaces.
5. **Onlookers** – characters observing actions, prompting readers to infer context from their gaze or reactions.
6. **Selective framing** – deliberate omission of certain visual elements, requiring interpretive reconstruction by the viewer.

### 2.3.3. Fundamental Characteristics of Inference-Generating Methodologies

When considering inference-generating methodologies, it is important to highlight the fundamental similarities between these strategies. These shared attributes can be used to analytically distinguish the elements of inference-generating scenarios. However, whether these characteristics accurately reflect the psychological factors affecting the meaning and comprehension is still an open empirical question. Regardless, they are effective to identify and analyse the traits of these strategies.

There are at 7 variables define the inferential structures are below:

1. **Substitutive**: A panel serves as an alternative representation of an event that may not be directly shown.
2. **Framing**: A panel focuses on specific aspects of a scene while excluding others.
3. **Explicit**: Elements in the narrative provide clear and important information about the instances and events in a narrative. (e.g., "fight cloud" is explicit as it directly pertains to battles, whereas "action star" is more generic).
4. **Blend**: Representation requires cognitive integration across different domains (e.g., metaphorical or metonymic relations).
5. **Arousal**: Representations are characterized by events that arouse emotions the high points in a narrative.
6. **Affixation**: Elements involve the use of a morphological affix.
7. **Text**: Information is presented verbally rather than visually.

## 2.4. Comprehension of Visual Narratives

An insightful area of research focuses on the likeness and opposing attributes in a narrative processing across various modalities (e.g., visual, textual, contextual auditory; Coderre et al., 2018; Kress, 1997; Manfredi et al., 2020). Narrative theory has shown that stories extend beyond verbal expression and can also be conveyed through other systems of expression (Sibierska, 2017). A critical question in this field is how specific expressive systems impact narrative comprehension, especially in terms of whether changing the medium influences the processes of comprehension (e.g., Altun, 2021; Walsh, 2003; Wannagat et al., 2021). Wannagat and colleagues (2021) studied the comprehension of monomodal (auditory) versus multimodal

(auditory and visual) narratives in children aged 9 to 12. Their research shows that the children responded faster to questions in narratives presented in both modalities, compared to narratives presented only audibly. They concluded that "pictures seem to facilitate memory resonance with both near and distant antecedents," which enhances the ability to connect events throughout the narrative (Wannagat et al., 2021, p. 301). This supports the idea that images are a fundamental and universal aspect of human communication (Petersen, 2011), often processed more quickly than language inputs. Visual stimuli are seen to directly represent the spatial characteristics of the real world (Quill, 1995), making them more transparent and easier to map onto event knowledge. This assumption of transparency suggests that sequential images are universally comprehensible, requiring little decoding, particularly for young children (e.g., McCloud, 1993). However, this notion has been critiqued as the "myth of transparency" or the "visual ease assumption" (Cohn & Magliano, 2020; Coderre, 2020).

Understanding narratives is crucial to human experience (Bruner, 2010) and plays an essential role in cognitive development and social interaction. Visual narrative research shows that comprehension of visual stories is more complex than mere perception; it requires advanced cognitive skills (Cohn, 2020a; 2020b). Developmental research has further clarified the processes involved in understanding visual stories. Children begin to process visual narrative sequences differently around the age of 4, initially treating each image as a discrete event. The ability to synthesize these images into a coherent sequence and understand their interconnectedness develops by age 4 and matures fully between the ages of 5 and 6 (Bornens, 1990). At this stage, children also improve at organizing images into logical sequences (e.g., Friedman, 1990). By the age of 14, children's ability to infer unshown content in visual sequences reaches its peak (Nakazawa & Nakazawa, 1993), and this ability is strongly influenced by exposure to visual storytelling (Cohn, 2020b). This developmental progression mirrors the cognitive growth supporting both linguistic and visual narrative skills (West & Holcomb, 2002; Cohn et al., 2012; Magliano et al., 2016). Understanding sequential images relies on integrating information across them, creating a comprehensive mental representation of the scene, or a **scenario model** (Cohn, 2019). Like linguistic narratives, visual narrative comprehension is enhanced by a narrative grammar that organizes story elements such as the initiation of a problem, attempts to resolve it, and the final outcome (Cohn et al., 2014). Furthermore, understanding visual narratives involves recognizing the psychological and motivational factors driving characters' actions, requiring the use of **Theory of Mind** (Baron-Cohen et al., 1986). This aligns with research suggesting a cross-modal "narrative hub" that integrates various expressive modes (Yuan et al., 2018). Importantly, visual narratives also demand processes not found in linguistic narratives, such as **bridging inferences**, which link events through **attentional selection** and **visual search**—activities that are unique to the perception of images (Cohn & Magliano, 2020, p. 203).

A study on how children aged 8–10 comprehend the overall coherence of narratives in two formats—written and visual—examined differences in comprehension between these modalities and explored the cognitive mechanisms involved. Key findings include:

### 2.4.1. Comprehension Across Modalities

Children performed similarly on tasks requiring them to arrange sentences (written) or pictures (visual) to construct a coherent story. This challenges the notion that visual narratives are universally easier to comprehend due to their "transparency" and suggests that illustrations only enhance comprehension when paired with text.

### 2.4.2. Cognitive Skills and Modality

**Visual Narratives:** Comprehension scores correlated positively with *central coherence* (CC) and *theory of mind* (ToM). CC and age were significant predictors of

performance, highlighting the role of integrative processing in understanding visual narratives.

**Written Narratives:** No significant correlation was found between comprehension and CC or ToM. This suggests that written narratives rely on different cognitive strategies, possibly linked to reading development and verbal skills.

### 2.4.3. Processing Demands

Visual narratives were processed faster than written ones, despite similar comprehension levels. This indicates that visual narratives, while not easier to understand, are less cognitively demanding.

### 2.4.4. Role of ToM (Theory of Mind)

Visual narratives elicited stronger ToM engagement, likely due to the explicit depiction of characters' emotions and interactions. In contrast, written narratives lacked explicit emotional cues, reducing ToM activation.

### 2.4.5. Implications

The assumption that visual narratives are inherently easier for children may mislead educators and clinicians. While comprehension across modalities is comparable, the underlying cognitive processes differ.

This finding underscores the need to tailor narrative-based interventions and assessments to account for these differences.

### 2.4.6. Future Directions

Further research should explore additional cognitive factors (e.g., working memory, executive functions) and neural mechanisms underpinning narrative comprehension across modalities.

Investigations should also examine how narrative processing varies with task complexity and developmental stages to refine educational and clinical applications.

This study provides valuable insights into the nuanced interplay of narrative modality and cognitive processing, contributing to both theoretical and practical advancements in understanding narrative comprehension. (: T Ines Adornetti a)

## 2.5. Culture in Comprehension of Visual Narrative:

Illustrated sequences, such as cave paintings, wall carvings, and early ceramics, are among the earliest evidence of human intellect. They are found across various civilizations, from instructional manuals to cartoons. Visual narratives play an important role in cognitive science mainly in the study of emotional cognition, structure of events, social cognition, discourse and basic intelligence. Although they have a fundamental role in human expression and cognitive research, visual narratives have only recently begun to attract attention in the Cognitive Science field. Research suggests that understanding visual narratives requires cultural exposure during

development and involves domain-general cognitive processes, including various aspects attention, visual perception, event and language cognition. This review highlights the importance of this emerging research for the community of Cognitive science and encouragement to researchers to explore this widely-used but underexplored human expression aspects.

Visual narratives are complex and essential to human meaning-making, challenging the common assumption that they are simple and universal. This complexity deserves focused attention within the broader study of human cognition, as it raises important questions for Cognitive Science. Researchers from multiple disciplines, such as event cognition, scene perception, psycholinguistics, clinical psychology, literacy, narrative comprehension, communications, and cultural psychology, are already engaging with the topic. We are at a critical juncture where these efforts could either merge into a new subfield within Cognitive Science or continue as isolated studies across various domains.

The proposed framework suggests that visual narratives convey graphical modality meaning, with structure operating on both unit and sequence levels. This structure varies across cultures, is multimodal, develops over time, and engages multiple cognitive pathways. Within this framework, we raise questions about themes that warrant further exploration, though these should not be considered exhaustive.

A further approach involves creating connections between different domains of Cognitive Science. We argue that the framework we propose justifies this approach. Emerging theories on visual narrative processing come from fields such as psycholinguistics and cognitive neuroscience (Cohn, 2013b, 2019b), scene perception and event cognition (Loschky et al., 2019), attention (Smith, 2012), developmental psychology (Nakazawa, 2016), multimodal discourse (Bateman & Wildfeuer, 2014), and computer science (Augereau, Iwata, & Kise, 2018), among others.

**2.5.1 Sequential Comprehension:** Theoretical discussions suggest that changes in meaning along a linear progression reflect shifts in a broader structural framework (Asher & Lascarides, 2003; Mann & Thompson, 1987), and these ideas have been extended to the nonverbal realm in understanding visual narratives (Gernsbacher, 1990; Zacks, Speer, & Reynolds, 2009). Research on visual narratives indicates that sequences of images, like those in comics, are organized by a narrative "grammar" using constituent frameworks that go beyond simple linear coherence between images (Cohn, 2013b; Cohn, Jackendoff, Holcomb, & Kuperberg, 2014).

The theory distinguishes two types of sequential comprehension: • Linear connections • Hierarchical connections of meaning-making

This theory posits that although linear alterations in meaning may correspond with constituent boundaries, they do not exclusively rely on these boundaries to signify structure. The research investigates the relationship between "visual narrative grammar" and linear coherence concerning the segmentation of sequential images, positing that coherence relations will delineate the boundaries between constituents, albeit less effectively than the components of story grammar.

Most theories about how people understand visual narratives focus on the linear connections between panels, which are the separate image units that make up a visual narrative. These linear connections often highlight differences between images, like changes in character size, location, cause and effect, and relationships within a larger semantic network (Magliano & Zacks, 2011; McCloud, 1993; Saraceni, 2001). Similar semantic changes are integral to verbal discourse theories, such as the event-indexing model (Zwaan, Langston, & Graesser, 1995; Zwaan & Radvansky, 1998), which argues that these shifts in coherence demand updates to mental models to incorporate new information. Studies on cinema narratives show that viewers

notice changes in characters, settings, and temporal shifts between shots (Magliano, Miller, & Zwaan, 2001; Magliano & Zacks, 2011; Zacks et al., 2009).

The integration of narrative events is aided when stories are visually depicted (Wannagat et al., 2021; Pike et al., 2010), supporting the visual ease hypothesis. Visual narrative processing is complex, as developmental studies have shown that including individual images in a temporally and causally linked sequence increases cognitive demands. Research indicates that children's ability to organize sequential images is influenced by their experiences, such as those with comics (Nakazawa, 2016). The inconclusive evidence from developmental and neurocognitive studies calls for a deeper examination of modality-specific aspects of story formation, with a promising method being a direct comparison of different modalities to see how changes in narrative modality affect story processing.

The Theory of **Scene Perception and Event Comprehension** (SPECT) (Loschky, Hutson, Smith, Smith, & Magliano, 2018; Loschky et al., in review (Cohn, Visual narratives and the mind: Comprehension, cognition, and learning, 2019))this theory focuses on the combination of perceptual processing and mental model processing development in comprehension of Visual Narratives. The PINS Model for Parallel Interfacing Narrative-Semantics (Cohn, Visual narratives and the mind: Comprehension, cognition, and learning, 2019)emphasizes the neurocognitive aspects of visual storytelling, involving two tiers of representation. One is the semantic information which conveys meaning and the other tier narrative structure which organises sequential information. Front-end processes involve perceptual and attentional mechanisms that extract information from visual stimuli, typically within a single eye fixation. These mechanisms are largely driven by perception. The back-end processes focus on developing a situation model of the scene, integrating cognitive frameworks for understanding the elements and events in a visual narrative (Zwaan & Radvansky, 1998).

Front-end processes include attentional selection to extract relevant meaning, while back-end processes involve mapping this information into semantic memory. Research tracking over a million fixations on naturalistic comics shows that readers focus more quickly and for longer on characters and their roles than on backgrounds (Laubrock, Hohenstein, & Kümmerer, 2018). Fixation durations are faster in comic panels compared to those in scene perception experiments, likely due to the simpler nature of comic panels, which are created for communicative purposes, unlike typical scene perception images. Machine learning systems also struggle to assess comic panels' content compared to natural scenes (Khetarpal & Jain, 2016; Takayama, Johan, & Nishita, 2012). Thus, systems involved in scene perception may process visual stimuli differently from narrative comprehension.

In SPECT, the initial steps of visual search and attentional selection help extract relevant information, which then supports back-end activities that facilitate narrative comprehension. The PINS model underscores that these processes start by mapping information into semantic memory, with neurocognitive mechanisms like the "N400" brain response being involved in this semantic access (Kutas & Hillyard, 1980; Kutas & Federmeier, 2011). This response, first identified in language processing, has been observed in visual narrative processing (Cohn et al., 2012; West & Holcomb, 2002).

The coherence between images in a visual narrative is governed by continuity constraints, where consistent visual attributes across panels indicate the same entity, despite changes in posture, perspective, or framing. The lack of such continuity would lead readers to treat each frame as an independent scenario. Recognizing continuity within a visual sequence helps readers update the situation model, incorporating new information as it becomes available.

SPECT contrasts "Mapping" and "Shifting" processes. Mapping occurs when incoming information differs from the existing framework, leading to a revision of the situation model.

This contrasts with shifting, where a new scenario model is created when a transformation exceeds a threshold. This continuous update process aligns with theories of coherence in visual sequences, which suggest that reduced entity or semantic connections across panels require more inference to maintain coherence (Bateman & Wildfeuer, 2014; Saraceni, 2016).

This process of mapping and updating occurs throughout visual narratives, with narrative coherence requiring adjustments to the situational model as new information is integrated. In the context of visual storytelling, back-end processes rely on more domain-general knowledge, while front-end processes focus on visual perception with specialized limitations. This raises the question of how such a system might develop and evolve.

If sequential image comprehension were solely based on event and perceptual processing, it would likely be acquired through basic cognition, without the need for specialized knowledge or fluency. However, research on visual storytelling suggests that understanding requires domain-general mechanisms like event cognition, attention, perception, and Theory of Mind. The assumption that visual storytelling is transparent has driven its use in psychology, particularly in tasks evaluating Theory of Mind, temporal cognition, sequential reasoning, and other cognitive functions.

Developmental studies show that full sequential picture comprehension develops between ages 4 and 6, with younger children unable to perceive images as a sequence. However, they can recognize the referential information in individual images (Trabasso & Nickels, 1992; Trabasso & Stein, 1994). Children under age 4 struggle to understand continuity between images, explaining why they perform poorly in picture arrangement tasks (Friedman, 1990; Weist et al., 1997). By age 5, children begin to recognize the sequence and continuity of images, improving with age and experience, particularly with comics and illustrated stories. This development parallels the growth of verbal narrative comprehension (Berman & Slobin, 1994; Trabasso & Stein, 1997).

Visual narrative comprehension continues to evolve with age, with young children increasingly able to infer missing elements from a sequence. Research suggests that this ability improves with age, with proficiency growing into adolescence (Nakazawa, 2004). Thus, sequential image comprehension, like verbal narrative understanding, is shaped by experience and cognitive maturation.

### 2.6. Interpreting Visual elements, the illustrative style of Visual Narrative and its Impact:

The concept of line drawing is explored from a multidisciplinary perspective, bridgin g the theory of comics with empirical research and aesthetics.

**The Nature of Drawings**: Various artists, critics, and philosophers have proposed different definitions of drawing (Van Alphen, 2008). Clear line drawings of objects, concepts, thoughts, emotions, and abstract forms, as well as symbols. The graphic art and the technique focusses on form and shape as opposed to mass and colour. Line drawing is a unique mode of communication, distinct from painting or photography. According to Willats (1990), line drawings can represent the edges of objects, the objects themselves, their cracks, or textures (Cutting & Massironi, 1998). These drawings consist of:

- The medium used for representation, which is comics, on a 2D plane.
- The depiction of brush strokes and line arrangements.
- The representation of the depicted scene.
- The larger world depicted.
- The correspondence between the strokes, line arrangements, and the world depicted.

Figuratively, images have a dual nature: they are both analogical and expressive (e.g., Rawson, 1979; Ardheim, 1983; Aumont, 1990; Augustin et al., 2011; Ostromoukhov, 2013). All

drawings through their graphic style offers a specific reality perspective, a “Visual Ontology”. or the "definition of the real in visual terms" (Rawson, 1987:19). Art fascinates by convincing the viewer that the depiction is a true expression of a fictional scene. As Arnheim (1971:144) argues, the artistic solution is often seen as the only possible expression of the subject.

People tend to favour the first versions of objects they encounter and consider the initial visual interpretation as the ideal representation. For example, when *Chandamama* magazine was revamped, a new look was planned, and Prof. G.V. SriKumar removed the colored, computer-generated backgrounds, returning the illustrations to their original, more authentic form. The readers appreciated this return to the original style. This highlights that once artwork has an impact, adding unnecessary elements like coloring can diminish its power in a negative way (Typoday 2023, *Chandamama* revival).

**Lines and Visual Systems**: Lines trigger reactions in visual systems. Hubel and Wiesel (1962) demonstrated that the early stages of visual processing involve discontinuities in brightness, color, and depth. Melcher and Cavanagh (2011:362) elaborated on the relevance of these findings for understanding line drawings. These discontinuities provide essential information about objects and surfaces; they are inherently informative. When an artist draws a form, it represents something a meaning a motive for others to understand (either implicit or explicit) of the key contours extracted by the visual system, helping to recognize the 3-dimensional structure of the object. Thus, the process of drawing is essentially one of selection.

**Drawing as Selection and Emphasis**: Drawings accentuate certain features in a very deliberate way. Rudolf Arnheim (1971:149) following Gestalt’s principles argues that a good picture is one that carefully selects and conveys the most telling characteristics, which are captured by the eye. These characteristics are achieved through elements such as simplicity of shape, order, figure-ground distinction, use of light and shade, and perspective or distortion.

**From Strokes to Style**: Music scholar Meyer (1989:3) explains style as the repetition of patterns as a result of the choices made with specific constraints. This term encompasses various types of strokes and line techniques that convey an artist's unique style. Some line techniques offer limited formal options (Danto, 1981; Martin & Rude, 1997). For instance, a line made by a rigid tool, like a ballpoint pen, directs or traces. Barbieri (1991:21) refers to such a uniform line as "linea piatta" (flat line). In contrast, lines that are thick or thin, jagged, or modulated are known as "modulated lines" (Barbieri, 1991:29). These tonal variations, achieved through shading and shaping, contribute to the character and perceived reality of the scene.

**Mise en Scene and Layout**: The formal arrangement of verbal elements and framing, referred to as *mise en scene* (Lefevre, 2012, 2014), as well as the page layout, greatly influences the appearance of a work. Beyond the choice of lines, ways of representing people and objects such as whether their natural proportions are respected further impacts the visual experience.

### 2.7. Graphic Style as the Primary Entrance to a Story

Artists, critics, and philosophers have offered various definitions of drawing (Van Alphen, 2008), but let’s begin with the prototypical definition provided by *The New Encyclopædia Britannica* (1995: 460). Drawing, as a formal artistic practice, can be defined as a primarily linear representation of objects in the visible world, as well as concepts, thoughts, attitudes, emotions, and fantasies, translated into visual form. This also includes symbols and even abstract representations. This definition applies to all graphic arts and techniques characterized by an emphasis on form or shape, rather than mass and color, as in painting. In essence, drawing is the result of a successive effort applied directly to a surface, typically paper. Line drawing, in particular, is a distinct form of communication, separate from paintings or photographs.

Willats (1990) suggests that marks represent permanent features of a scene, such as true edges. In drawings, lines can indicate the edges of objects, the objects themselves, cracks within objects, or the textures on their surfaces (Cutting & Massironi, 1998). Drawings, like other

pictures, differ from natural scenes in several ways (Cutting & Massironi, 1998), and they consist of the following components:

1. The representing medium (comics, typically on a two-dimensional medium like paper or a screen),
2. The arrangement of lines and brush strokes used in depiction,
3. The scene being depicted,
4. The larger world to which the depicted scene belongs,
5. The mapping or correspondence between the arrangement of lines and the scene being represented.

Figurative pictures possess a dual nature: they serve as both analogous representations and expressions (e.g., Rawson, 1979; Peters, 1981; Arnheim, 1983; Aumont, 1990; Massironi, 2002; Jolley, 2008; Groensteen, 2009; Augustin et al., 2011; Ostromoukhov, 2013).

Each drawing, through its graphic style, offers a particular perspective on reality, suggesting a visual ontology, or "the definition of the real in visual terms" (Rawson, 1987:19). A fascinating aspect of this process is that viewers generally come to believe or accept that the way the scene is depicted in the drawing is a correct representation of the (fictional) scene. According to Arnheim (1971:144), a successful artistic solution appears so convincing that it seems like the only possible expression of the subject.

This blend of expression and representation is intricate and interwoven. There is likely a kind of "primacy effect" (Lefèvre, 2007), meaning that people tend to favor the first version of something they encounter, accepting the initial visual interpretation as the ideal. Readers familiar with recent editions of the *Tintin* comics might be surprised by earlier 1930s versions of the same stories, presented in black and white, with different graphic styles and page layouts. While they might initially critique the quality of the drawings, once they become immersed in the story (Busselle and Bilandzic, 2008; Van Laer et al., 2014), the style becomes "neutral" in their perception.

Although painterly styles have been used in some recent comics (e.g., Richard Corben, Alex Barbier, Jon Muth, Kent Williams), line drawing remains the dominant technique among comic artists. This preference for contour lines may seem surprising, considering that such lines are virtually absent in natural scenes (for instance, there are no black lines around people in real life).

Contour lines trigger responses in our visual system. Hubel and Wiesel (1962) showed that the earliest stages of visual processing involve detecting discontinuities in brightness, color, and depth. Melcher and Cavanagh (2011:362) explain the relevance of these findings for understanding the perception of line drawings:

Line drawings are a product of cultural choices and individual preferences. They can be created with various techniques and styles. While it's essential not to confuse drawing instruments with graphic styles, some techniques offer only limited formal options (Danto, 1981; Martin and Rude, 1997). For example, a line made by a rigid tool, like a ballpoint pen, has only two characteristics: direction and trace. Barbieri (1991:21) refers to such uniform lines as "linea piatta" (flat line).

The quality of lines, such as jagged, dry, thick, or thin, can suggest texture, and these irregular lines are known as "modulated lines" (Barbieri, 1991:29). Texture can also affect how quickly an image is visually processed (Barbieri, 1991:28). Additionally, the representation of changes in light intensity that inform the viewer about the shape of a surface is called "tonal modeling." Willats (1997:128) further explains that in pictures based on optical denotation systems, picture elements denote aspects of the light array reaching the eye or camera, rather than the physical features of the scene such as edges and contours.

"Style," as defined by music scholar Meyer (1989:3), refers to "the replication of patterning, whether in human behavior or the artifacts produced by human behavior, resulting from a series of choices made within specific constraints."

One intriguing experiment conducted by Berger et al. (2013) involved seven artists using a digital (Wacom) pen to draw portrait sketches based on a reference photograph. The researchers captured each stroke as a parameterized curve, along with pen parameters (tilt, pressure, location), and stored each stroke as a transparent bitmap for later use in generating new sketches. They focused on four aspects:

1. Spatial distribution – where do the artists place their strokes?
2. Temporal distribution – when do they make their strokes?
3. Stroke statistics (length, amount, overlap, etc.) – how do the artists draw?
4. Stroke classification (contour strokes, shading strokes) – what types of strokes are used?

They also measured the variations in artists' interpretations of the face by comparing the portrait sketches with the reference photograph, mapped using a mesh. By quantifying the strokes and shapes of the seven artists, they were able to define each artist's style algorithmically, enabling them to generate new sketches in the style of each individual artist. While such studies suggest it is possible to identify specific style features, some scholars (Douven, 1999; Wollheim, 1995; Walton, 1979) resist such "localistic views," arguing that style features do not inherently reside in works in a straightforward way (for a discussion, see Ross, 2003:241-242).

The formal appearance of verbal elements, mise en scène, and framing (Lefèvre, 2012, 2014), along with the page layout, significantly impacts the visual presentation of a work, including how people and objects are represented (e.g., whether natural proportions are maintained). It is often more crucial for the visual experience if an artist chooses to distort proportions or depict the world in a particular style (e.g., Disney, Tezuka, Franquin). Just as we accept the realism of black-and-white photos, readers can easily accept a visualization of a fictional world in black and white.

**Detail**: The amount of detail versus simplification (Baetens and Lefèvre, 1993:37), or the spectrum between specific and generic (representing a class of people or objects). For example, does the artist draw every leaf of a tree, including its veins, or simply suggest the foliage in one simple outline? Or does the artist, like Blanquet in *La Nouvelle aux Pis* (2001), use silhouettes to tell the entire story?

**Deformation**: The extent and degree of deformation versus adherence to normal proportions.

**Line**: The types of lines that dominate the image (e.g., rectangular or rounded; clear, crisp lines or hesitant, vague lines).

**Distribution**: The amount and type of strokes, and how they are distributed (Baetens and Lefèvre, 1993:40). Some drawings, like those of Calpurnio or Copi, use minimal lines, while others, like Pascal Doury's *Théo, tête de mort* (1983), are densely covered in strokes. By contrast, Chinese artist He Youzhi often leaves parts of his drawings blank (Gorridge, 2010:243).

**Depth**: Planimetric versus regressional (Wölfflin, 1950). In planimetric compositions, the background is perpendicular to the viewer, and the figures stand fully frontal, in profile, or with their backs to us.

**Light**: To what extent is tonal modeling used to suggest various lighting conditions? Real-life light creates both shadows and shading, providing clues about the form and texture of objects and the light source's direction. Artists can suggest these effects with simple techniques, such as grouping lines to create darker areas (e.g., Crumb's work).

**Color**: The degree of coherence in black-and-white versus color work. Do the colors suggest three-dimensional effects by varying brightness? Colors can be analyzed from several angles: technique, naturalistic coloring, flat versus shaded coloring, relationships to line drawing, and so on. Colors can be described using Munsell's three-dimensional system (1905), which classifies colors based on hue, saturation, and brightness—parameters tied to wavelength, purity, and intensity. We will test these concepts with a sample from experienced comic artist Elzie Segar's *Popeye* series (1932), as seen in Figure 14 below.




Fig 14: Comic strip Popeye and Olive

**Detail**: The renderings of both characters and objects are highly simplified. The most intricate details are found in the characters' facial expressions, though even these are conveyed with just a few dots and simplified lines.

**Line**: The lines are generally rounded, defining the curved anatomy of Popeye (particularly his head, underarms, and legs). Even the slim, flat-chested Olive Oyl is not depicted with entirely straight lines, but with subtle curves. Most lines are somewhat modulated, meaning they vary in thickness, which adds to the lively expression of the characters.

### 2.8. Complex Meaning-Making through Metaphors

**Complex Meaning-Making through Metaphors**

Metaphor is the understanding and experience of one concept through the framework of another (1980). Lakoff and Johnson's theory, often called the 'embodied' theory of metaphor, suggests that we conceptualize TIME through SPACE (e.g., "The Diwali festival is approaching rapidly," "In the coming weeks," "The next month"), and commonly use tangible domains like BUILDINGS to organize THEORIES (e.g., "The foundations of your plan are fragile," "His argument collapsed," "Strengthen a theory"). A blend can integrate elements from two distinct areas, but a metaphor consistently conveys a statement about a target concept via a source, not the other way around.

Blending Theory (BT) also accounts for non-metaphorical combinations, such as a simulated match playing against itself, and counterfactuals (e.g., "If I were you..." or the conceptualization of aliens in science fiction that blend human and non-human traits). Additionally, blended spaces can arise from multiple input areas, rather than just two, unlike metaphors.

An **image schema** is a dynamic pattern that functions like an abstract framework, linking various events that display consistent structural patterns (Forceville, 2016).

**Image schemas** are inherently meaningful and "embodied" preconceptual frameworks grounded in human bodily movements, perceptual interactions, and object manipulation. They are abstract structures that reflect organizational patterns of sensory-motor experiences, integrating information from multiple senses. These schemas operate continuously and analogically, beneath conscious awareness, existing prior to other conceptions. As gestalts, they consist of interconnected components and show significant flexibility, adapting to various contexts while remaining tied to perceptual principles (Hampe, 2005: 1-2, emphasis in original).

Image schemas are core cognitive structures for meaning-making, naturally incomplete and open-ended. They require additional, specific information to create contextually relevant

meaning. Thus, they are fundamental components in the understanding of cartoons, comics, and other significant forms of communication.

**Metaphor in Animated Cartoons and Political Cartoons**
The conceptual dimension of visual metaphors, particularly identifying the A - IS - B structure, should not overshadow the distinct formal artistic representation of both the target and source. Studies on Conceptual Metaphor Theory (CMT) often neglect this aspect, especially when examining verbal expressions of metaphors. Analysts exploring the visual forms of metaphors must also consider the unique characteristics of the visual medium, where visual stimuli tend to elicit emotional responses more quickly than linguistic expressions.

In **The Daily Telegraph**, a political cartoon shows an infant with the face of George Bush Jr., crawling away from a large fire toward a box of matches, with the caption "4 more years." This implies that the president's re-election will exacerbate the existing troubles he has already caused. The animation's meaning relies on metaphors: George Bush is portrayed as a toddler, and time is represented as space, as the infant "crawls toward the future." This visual metaphor conveys essential pragmatic information in the context of the cartoon.

The visual metaphor **FOOTBALL IS SUN** depicts the earth around a 'football' sun, though the mapping between SUN and FOOTBALL lacks inherent significance (Cohn, 2016).

**Financial crises** and related concepts often take on metaphors from natural disasters, illness, death, or begging. For example, in the context of **natural disasters**, cultural differences shape the source domains used in cartoons: a Thai cartoon might use **TSUNAMI**, while a Swiss cartoon may opt for an **AVALANCHE**, illustrating how cultural context influences metaphorical representation.




Fig 15: Uncle Sam metaphorical comic cartoon

**A NATION IS A PERSON** (specifically, the familiar representation of the USA as Uncle Sam)
In **Figure 15**, "A day of infamy" requires the recognition of at least four distinct "input spaces": the metaphor of the USA as **UNCLE SAM**; the smoking Twin Towers; the **ANGER IS SMOKE** metaphor, where smoke emanates from the head; and the 1941 attack on Pearl Harbor, referenced in the phrase "a day of infamy."

**Research on Comics Utilizing Cognitive Linguistics, Conceptual Metaphor Theory, and Blending Theory**
Cognitive linguistics provides a framework for analyzing comics, particularly through the lens of **Conceptual Metaphor Theory (CMT)** and **Blending Theory**. The book *The Visual Language of Comics: An Introduction to the Structure and Cognition of Sequential Imagery* stands out as the most extensive and ambitious examination of comics informed by cognitive linguistics to date. It defines comics as a medium that blends sequential images with verbal language in various configurations.

While visuals lack the vocabulary and syntax of language, they possess their own structure (Forceville, 1999), which Cohn explores in detail. He identifies three distinct forms of 'visual language': American Visual Language (and its regional dialects), Japanese Visual Language (manga), and Central Australian Visual Language (Aboriginal sand painting). Cohn argues that understanding comics, like any other medium, relies on applying cognitive schemas to the interplay of textual elements—both words and images—within comics.

**Image Schemas and Conceptual Metaphors in Comics**
Time and space play critical roles in the **CAUSE – EFFECT** image schema, even when portrayed within a single panel. The **SOURCE – PATH – GOAL** schema is used to track the sequence of events within this panel: Guust first allows the elevated hammer to strike the screwdriver, which then propels the screwdriver to his right, setting the tin in motion on a perilous path to his left. This illustrates how cognitive schemas help structure and understand the narrative flow within comic panels.

### 2.8.1. Metaphors of Emotion in Comics

Potsch and Williams argue that elements like ribbon routes, motion lines, and impact flashes are not random, but deliberate and embodied signals. These visual cues are interpreted using schemas based on our real-life experiences. For example, anger is often depicted as a heated liquid in a pressurized container, as seen in expressions like, "She nearly struck the ceiling," or "They erupted in opposition to me."

Comics research began with the aim of exploring how, and to what extent, these intellectual metaphors are visually represented in the medium. Anger is sometimes portrayed through aggressive animal behaviors, or it is equated with madness.

Abbott and Forceville (2011) point out a non-literal, emotion-related aspect in the manga series *Azumanga Daioh*, which was overlooked by Shinohara and Matsunaka (2009) and does not align with the conventional 'super-deformed style' in manga. In this style, emotionally affected characters may display exaggerated features, such as overly large square mouths or eyes replaced with stars. However, in *Azumanga Daioh*, there is a distinct and overlooked motif: the transient (literal) absence of characters' hands. A detailed analysis of all 1,257 panels in volume four of the series revealed that the characters lack hands in the following situations:

1. During involuntary movements (such as stumbling);
2. When experiencing intense anger;

3. While engaged in fantasy or daydreaming.
   The common theme in these scenarios is the loss of control, captured by the phrase **"LOSS OF HANDS IS LOSS OF CONTROL."**

**Alternative Cognitive Approaches: Cognitivism in Film Studies**
Cognitivist film scholars, particularly those associated with the Society of Cognitive Studies of the Moving Image (SCSMI) and its journal *Projections*, have made important contributions to the theory of narration in comics and other non-verbal, multimodal media. They critique psychoanalysis, the dominant theory of their time, along with its successor, culturalism, as key frameworks for understanding visual media.

### 2.8.2. Meaning making in Wordless Visual Narratives WVN:

Absence of any kind of text seems to imply less difficulty in comprehension and to provide an overview of the areas that use wordless picturebooks. The characteristics of picturebooks highlight the bimodal connections between text and image, a subject of significant interest (Nodelman, 1988; Nikolajeva & Scott, 2006). These relationships can be summarised as redundancy, complementarity, and counterpoint (Bateman, 2014). They signify the reader's interpretative domain between two codes, semantic and semiotic, in meaning production, which varies based on the receiver's competence. In this regard, picturebooks possess significant potential in the pedagogical domain, including the enhancement of literary competence (Lluch, 2003; Cerrillo, 2007), connections with literary texts via intertextuality (Mendoza-Fillola, 2001), or, from a semiotic perspective, with other artistic expressions such as “interpictoriality” (Hoster-Cabo et al., 2018). The interplay between semiotic and semantic features highlights the significant contributions of Kress and van Leeuwen’s (2006) visual grammar and its implications for multimodal picturebook analysis, as exemplified by Painter et al. (2013) and Moya-Guijarro (2014). This analysis of the discursive mode is expanded to include various signification strategies derived from the image and its visual processes in the composition, such as spatial arrangement, character representations, and the depiction of socio-affective relationships, all of which are crucial for the reader's emotional engagement. The affordances of wordless picture books necessitate that readers engage in predictive risk-taking and comprehension, while also activating intertextual and cultural knowledge. The majority of publications concentrate on analysing language skills using wordless picturebooks by employing various study approaches. The initial example is presented in the research of Omotoso and Lamme (1979), where the intervention emphasises identifying socio-cultural disparities in language skill acquisition among three groups of students from diverse ethnic origins. This research is the first study utilising Mercer Mayer’s wordless picturebooks in its methodological framework and will be duplicated in different therapeutic contexts (Muñoz et al., 2003).
This focus in story production studies also encompasses L2 (mostly English) acquisition among bilingual populations with diverse native language origins, such as Spanish (Fiestas & Peña, 2004; Schick, 2015) or Chinese (Chen & Yan, 2011) as examples. As previously mentioned, Mercer Mayer's works consistently appear in the assessed publications evaluating language creation, including Heilmann et al. (2016), which examined five of his works without identifying substantial differences in narrative language production outcomes. The authors therefore advocate for the utilisation of these works in analogous research.
This research examines the impact of the sociocultural background on the relationship between the family, particularly the maternal figure, and the prereader in story development (Melzi & Caspe, 2005; Escobar et al., 2017).
Research utilising wordless picturebooks for narrative elicitation prominently features studies referencing the "Theory of Mind" and the attribution-prediction of emotional states to others

(or characters). Charman and Shmueli-Goetz (1999) emphasise that this research encompasses not only the linguistic component but also sociocultural, cognitive, and metalinguistic factors. Furthermore, Pelletier and Astington (2004) assert that enhancements in these mental attribution activities promote narrative comprehension.
These contributions are formulated with a typically developing child population (as a study centre or control group) but will be especially pertinent in research involving individuals with language acquisition challenges and difficulties in emotional state attribution, particularly those with autism spectrum disorder (ASD), and the learning potential for this demographic through visual coding. Research examining these features (Thurber & Tager-Flusberg, 1993; Norbury & Bishop, 2003; Siller et al., 2014) frequently utilises Mercer Mayer's most referenced wordless picture book, demonstrating the enduring relevance of this title across various clinical studies throughout time.

**2.9. Role and relevance of Elements of Design:**

The elements of visual design—line, shape, form, color, texture, space, and value—combine to establish the style of the artwork, directing the viewer's attention to the form created. If the design is effective, it can lead to further engagement, such as reading, learning, interaction, and response.

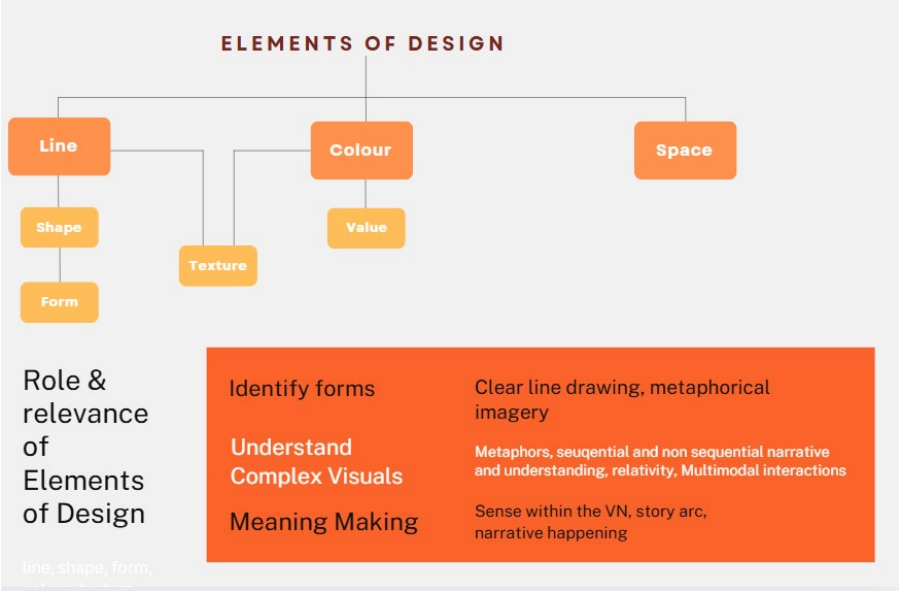



Fig 16: Role and relevance of Elements of Design

**Table 2:** Operationalisation of Line, Colour, and Space and Their Measured Effects on Engagement, Emotional Response, and Comprehension

| **Design Variable** | **Operational Parameters (Prototype Manipulation)** | **Narrative Constituents Influenced** | **Cognitive Processing Effect** | **Emotional Effect** | **Measured Outcome (Engagement, Emotional Response, Comprehension)** | **Contribution to Curiosity** |
|---|---|---|---|---|---|---|
| **Line** | Line weight (thick/thin); density | Character expressio | Guides eye | Dynamic lines | Higher detail clarity | Variation in detail |

| | | | | | | |
|---|---|---|---|---|---|---|
| | (detailed/minimal); contour clarity; directionality; textural variation | n; gesture readability; action flow; sequential clarity | movement; supports inferencing; improves event sequencing | increase excitement; soft curves induce comfort; angular forms signal tension | improved sequencing and narrative recall in structured tasks | creates perceptual information gaps that stimulate inquiry |
| **Colour** | Palette richness (monochrome/polychrome); saturation; tonal contrast; warm–cool balance; symbolic cultural coding | Mood establishment; cultural authenticity; temporal cues; thematic emphasis | Enhances memory encoding; aids contextual interpretation; strengthens associative links | Saturated palettes intensify immersion; muted tones promote reflective engagement | Full-colour versions showed stronger cultural recognition and emotional identification | Chromatic contrast generates anticipation and affective expectancy |
| **Space** | Figure–ground ratio; compositional density; foreground–background layering; white space proportion; clutter control | Setting clarity; spatial orientation; world-building; scene transitions | Reduces cognitive overload when structured; supports spatial reasoning | Open space evokes freedom; dense framing increases urgency; balanced layouts create stability | Structured spatial clarity improved sustained attention and recall | Layered space promotes exploratory scanning and discovery |

If not, the process may be interrupted at the initial stage. Children observe and respond to artwork, with drawings serving as a form of expression for them. Between the ages of 5 and 7, children begin to create stories through a sequence of images, particularly when exposed to

comics and picture stories (Wilson & Wilson, 1979, 1982). Around age 5, they also start to infer missing content from a sequence (Schmidt & Paris, 1978; Zampini et al., 2017). In tasks where participants are asked to infer missing panels, few 5-7-year-olds identify the omitted information, but their proficiency grows as they age, with significant improvement by age 14 (Nakazawa & Nakazawa, 1993). This is consistent with the development of coherence understanding across visual narrative sequences during these years (Bingham, Rembold, & Yussen, 1986). Inferential skills continue to develop into later ages, influenced by comic-reading experience, as college students—who tend to read comics more frequently—show greater proficiency than older adults (Nakazawa, 2004). Similar experience-based fluency has been observed in tasks involving picture arrangement (Nakazawa, 2004) and recall and comprehension (Nakazawa, 1997).

Table 3. Estimated developmental trajectory of visual narrative comprehension, along with corresponding aspects of processing. (Cohn, Visual narratives and the mind: Comprehension, cognition, and learning, 2019)

| **Age of onset** | **Comprehension abilities** | **Cognitive mechanisms** |
|---|---|---|
| 2-3 years | Single image referential understanding entities and events | Information extraction (mapping form to meaning) and semantic access |
| 3-5 years | Single image referential relations and temporal events | Information extraction (mapping form to meaning) and semantic access |
| 4-6 years | Recognition of relationships across panels; continuity and activity constraints | Mental model construction and mapping (form-meaning mappings across images) |
| 5-12 years | Recognition of inferential relationships across panels | Mental model updating (inference) |

Visual narrative comprehension develops in ways that appear to align with aspects of processing outlined in the table above. Early recognition of referential and event information in individual images (ages 2-4) seems to correspond with the “information extraction” and “semantic access” stages of processing, where meanings are mapped onto graphic surfaces. By ages 4-5, children begin to recognize continuity and activity constraints, suggesting they are increasingly able to construct a coherent situation model from the disparate elements of a narrative sequence. Notably, the timeline for this development is similar to that for verbal narrative development (Berman & Slobin, 1994; Trabasso & Stein, 1997), suggesting the presence of domain-general mechanisms.

This progression reflects the development of meaning construction from a sequence of narrative images, essentially functioning at the semantic level of representation. However, as discussed, there is also a narrative level of representation that organizes this meaning. Research into children's meaning-making abilities in visual narratives shows that in Japan, where manga (comics) are read extensively, nearly all 6-year-olds can comprehend and produce coherent visual narratives, often involving complex framing changes (Wilson, 1988).

Interestingly, many benchmarks for understanding static sequential images align with those found in the development of dynamic sequencing in film. Children under 18 months struggle to interpret film sequences and may view them as isolated scenes (Noble, 1975; Pempek et al., 2010; Richards & Cronise, 2000). Sequential understanding matures between the ages of 4 and

7 (Collins, Wellman, Keniston, & Westby, 1978; Munk et al., 2012; R. Smith, Anderson, & Fischer, 1985) and is influenced by exposure to filmic patterns (Abelman, 1990; Barr, Zack, Garcia, & Muentener, 2008). Cross-cultural studies suggest that naïve film viewers have difficulty interpreting sequences that require inferential ties between shots (Ildirar & Schwan, 2015; Schwan & Ildirar, 2010). While the development of filmic sequencing seems comparable to the understanding of static sequential images, the two differ in several ways (Cohn, 2016a; Magliano et al., 2013). For example, films often involve dynamic movement, both within the scene and in the viewpoint itself (due to camera movement). Additionally, film sequencing unfolds in a single space over time, whereas static visual narratives typically consist of multiple images laid out spatially. It's worth noting that film production often begins with storyboarding—static sequential images that guide the filming and editing process. This contrasts with the spatial sequencing of static images, where figures must appear consistently in each frame, requiring referential continuity to bind them together.

Another difference is the perceptual nature of the media: static visual narratives generally use drawings, while films usually rely on natural percepts (with the exception of animation). Unlike natural percepts, drawings require a decoding process, especially when sequences involve changes in posture, viewpoint, etc. This could explain why naïve viewers find it easier to maintain referential continuity in filmic narratives (Ildirar & Schwan, 2015) compared to drawn sequences, which may pose challenges for those unfamiliar with static visual narratives (e.g., Bishop, 1977; Byram & Garforth, 1980; Cook, 1980; Gawne, 2016; San Roque et al., 2012).

Additionally, the development of scene perception occurs much earlier than the understanding of pictures. Children can discriminate basic percepts from birth and can identify variations across objects within their first months (Johnson, 2013). By age 2, children can direct their visual attention according to scene context (Helo, van Ommen, Pannasch, Danteny-Dordoigne, & Rämä, 2017), and by 15 months, infants can detect subtle referential discontinuities between objects in sequentially presented scenes (Duh & Wang, 2014). However, recognition of referential continuity across sequential images does not emerge until ages 4-6 (Bornens, 1990) and requires exposure, implying that interpreting drawn images demands proficiency beyond that for natural percepts.

Overall, this literature suggests that visual narrative comprehension develops gradually with exposure to external systems such as comics and picture stories. However, as no dedicated field has yet emerged to study visual narratives comprehensively, further research is needed to understand this developmental trajectory, how it compares to narrative development in other modalities, and how it interacts with processing mechanisms discussed earlier.

This highlights the complexity of visual narrative comprehension, which spans processing, cognition, and development. Visual narratives involve multiple interacting cognitive mechanisms, some of which may be domain-general or domain-specific. As visual narratives overlap with language, they offer a unique opportunity to test theories of linguistic processing in a non-verbal, highly conventionalized, sequentially presented meaning-making system. Like language, the development of visual narratives requires both exposure and practice. However, visual narratives are often embedded in multimodal interactions, where both text and images contribute to meaning. For young children, exposure often occurs in the multimodal context of picture stories, accompanied by verbal and gestural interactions with caregivers. Therefore, understanding visual narratives requires an analysis of both the individual processing of verbal and visual elements, as well as their multimodal interactions (Cohn, 2016b).

Beyond language, research can explore how visual narrative development interacts with other processes that influence understanding, such as sequential reasoning, temporal cognition, event cognition, theory of mind, and general narrative abilities. Visual narratives are frequently used to study the development of Theory of Mind (Baron-Cohen et al., 1986; Sivaratnam et al., 2012), temporal cognition (Ingber & Eden, 2011; Weist, 2009), sequential reasoning (Zampini et al., 2017), and general IQ tests (Kaufman & Lichtenberger, 2006; Wechsler, 1981). However, since the age range for visual narrative comprehension (4-6 years old) typically

occurs after the onset of these cognitive abilities, using visual narratives to study these skills in younger children may introduce significant confounds (Cohn, Visual narratives and the mind: Comprehension, cognition, and learning, 2019). These potential limitations are often overlooked by researchers, who assume that visual narratives are transparent and neutral stimuli.

Impact of Student-Created Visual Narratives: In an experiment by researcher Narralle Lemon, students were introduced to a camera in class and allowed to take photographs. The students expressed their perspectives on the class through their photos, reflecting their views on what was important, liked, disliked, appreciated, or not appreciated. Through this, they developed skills in self-evaluation, expression, creation, and metacognitive thinking (Lemon, 2019).

Evaluating Graphical User Interface Aesthetics: Qualitative and quantitative methods were used to assess the aesthetics of a user interface (UI) through mixed evaluation approaches. The first step was evaluating the aesthetics based on UI aesthetic norms. Key questions for evaluation included:

- What are the constituents of visual narratives?
- How does the style of images affect understanding? Observations from the literature review and case studies led to conclusions about style comparison and testing.
- How are metaphors and complex meanings conveyed through images?
- How is meaning interpreted across sequential images?
- How do children produce and comprehend sequential images?
- Are visual narratives beneficial for education and literacy?
- Do visual narrative systems differ across cultures and historical periods?
- What role does familiarity play in understanding visual narratives?
- How does time affect the comprehension of visual narratives?

A general framework by Kou Murayama, Lily FitzGibbon, and Michiko Sakaki (2019) provides further context for these considerations.

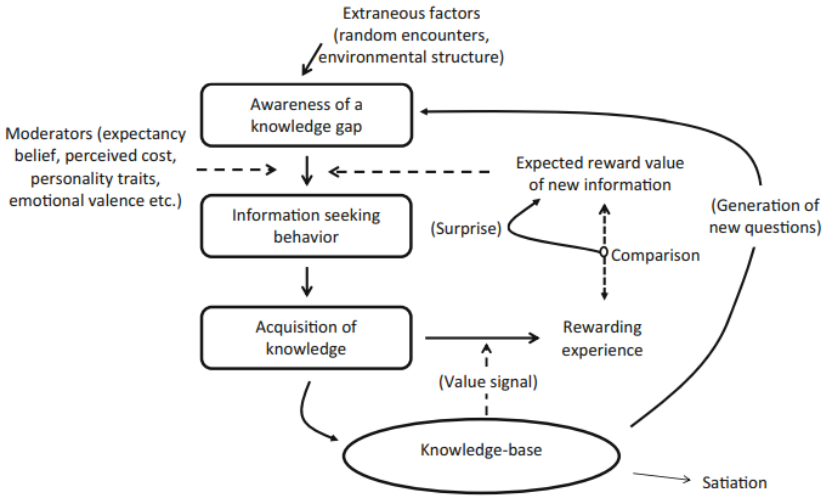



Fig. 17. Framework by Murayama 2019

The framework outlined above describes the process by which knowledge is acquired. In this paper, we aim to expand upon this process by incorporating the role of visual elements, which are key to the effectiveness of any visual learning method. The case studies presented in this paper, created by me, focus on three primary visual elements: Form, Space, and Colour. These elements are specifically chosen to narrow the scope of the research and define the variables for the study.

The case studies created may appear minimalistic in terms of lines, yet they are rich in content and forms. The forms are complex and numerous, and the use of space varies between different pages in books (static visual narratives) and between slides in digital media (interactive visual narratives). Information is distributed across different spaces, from page to page or slide to slide, making the content feel both spacious and comprehensive while avoiding clutter. The information is presented sequentially. Observations and evaluation scores will provide insights into the appropriateness of the sequence, which in turn affects the learning outcomes within the given case studies.

### 2.10. Types of Learning

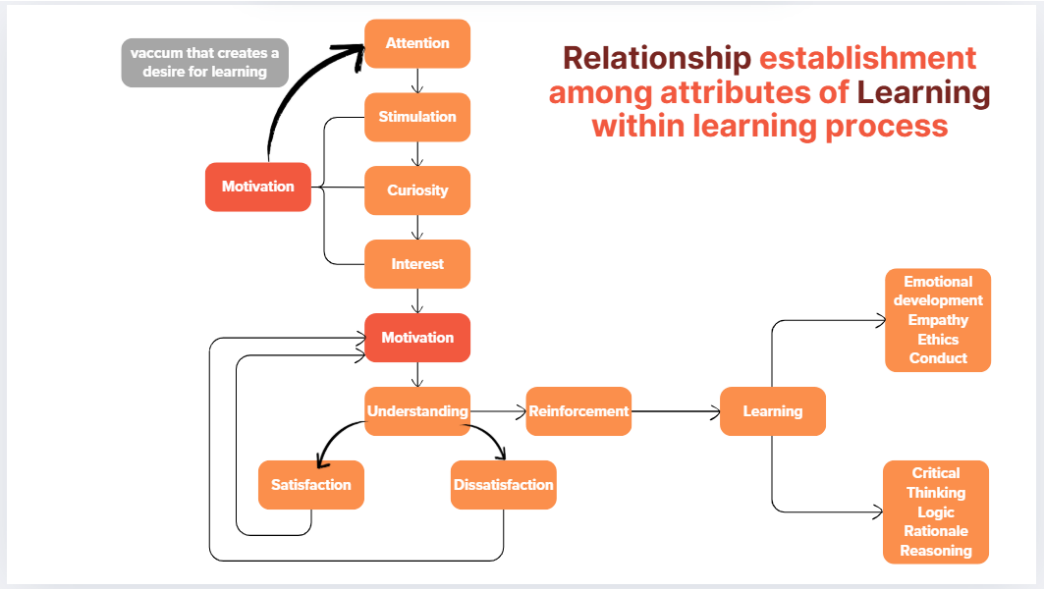



Fig. 18. Relationships established among learning attributes

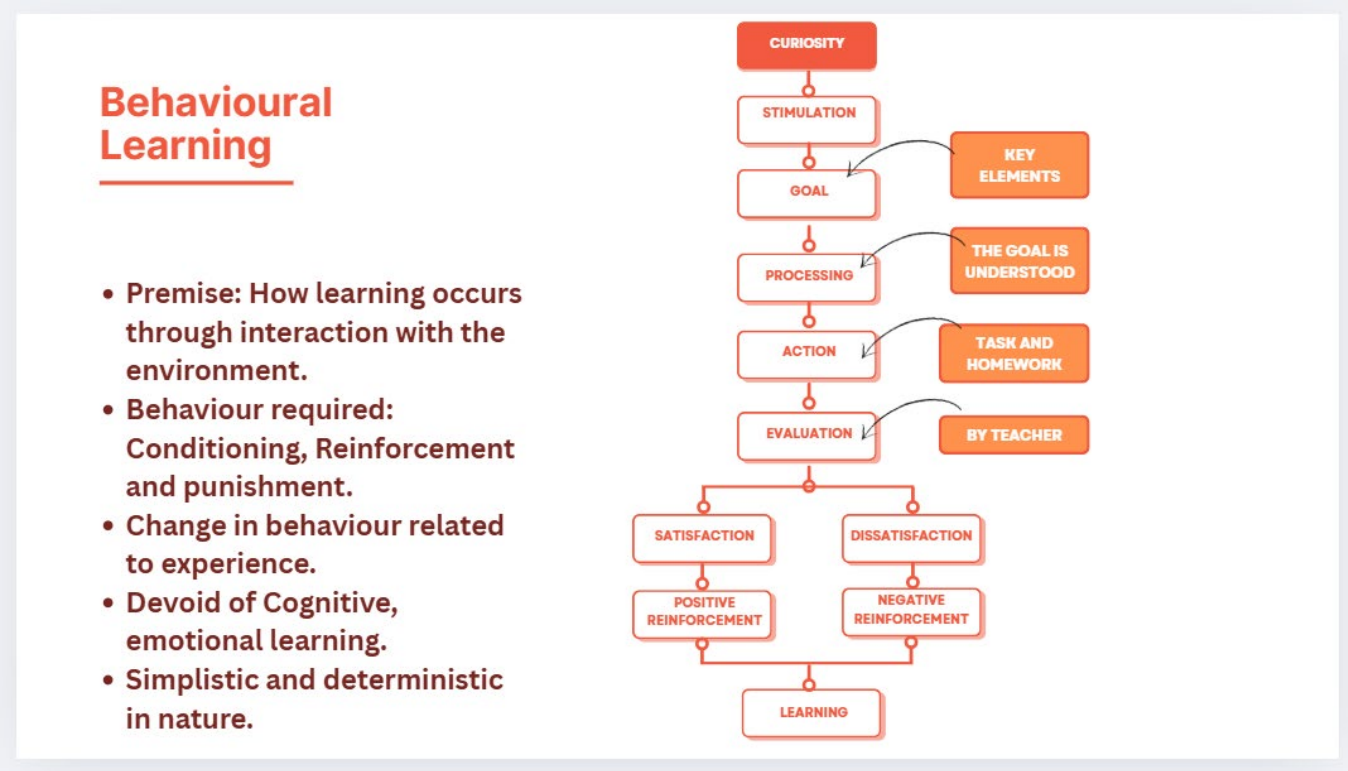



Fig. 19. Behavioural Learning

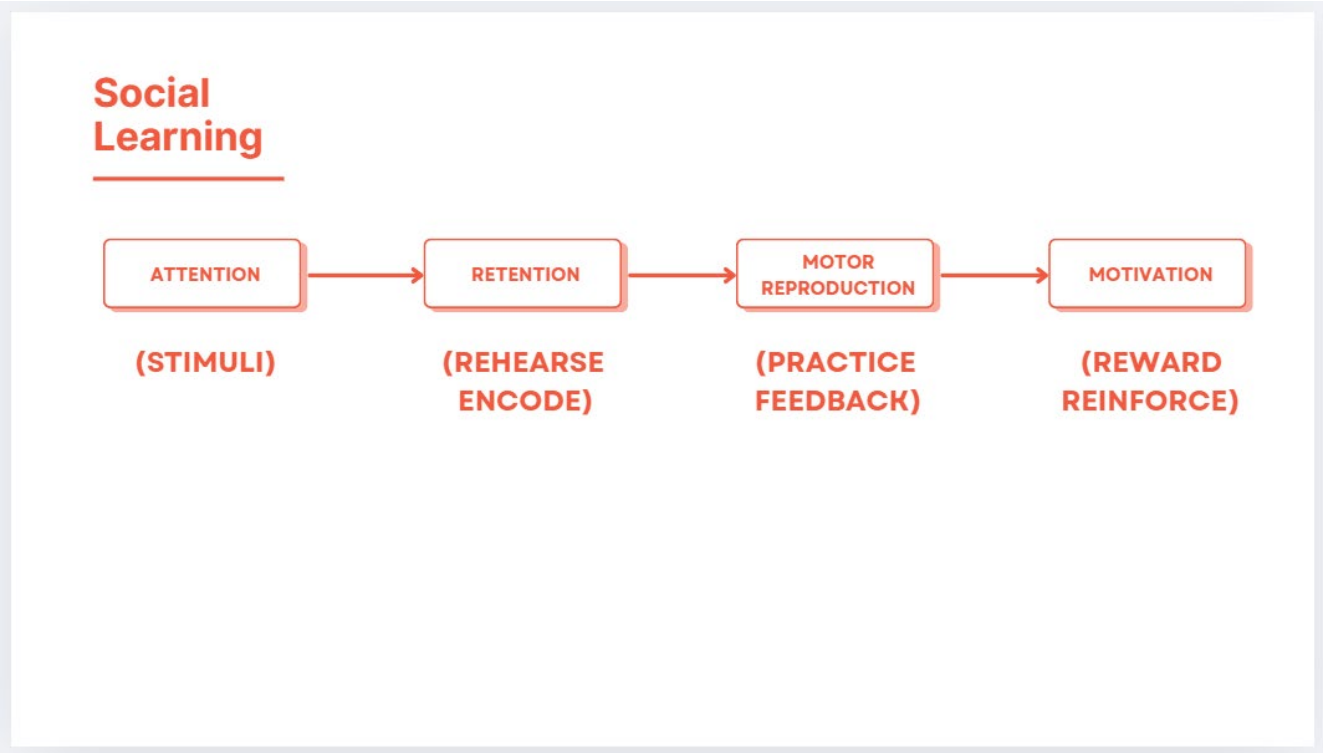



Fig. 20. Social Learning

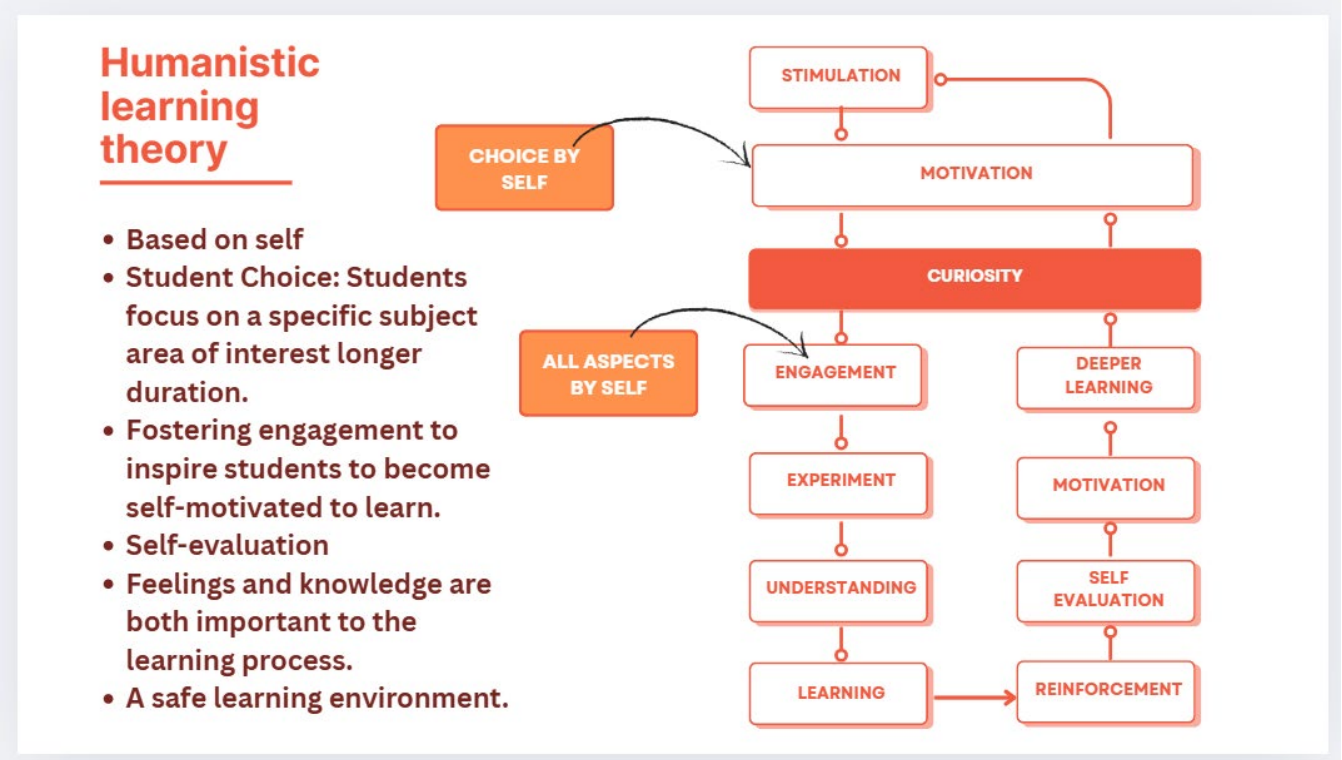



Fig. 21. Humanistic Learning

Table 4. Psychologists and their theories on Children and learning and role of Stories.

| Author(s) | Key Concept / Theory | Focus | Relevance to Current Study |
|---|---|---|---|
| Bruner (1990) | Narrative as a mode of thought | Narratives organize experience and knowledge | Supports the idea that stories help children make sense of abstract concepts |
| Propp (1968) | Morphology of the folktale | Identified recurring functions in stories | Provides structural insights for building child-centric narratives |
| Todorov (1971) | Equilibrium–Disruption–Resolution model | Narrative progression | Helps in designing narrative arcs for children's stories |
| Piaget (1970) | Cognitive development stages | Children move from concrete to abstract reasoning | Justifies focus on ages 10–12 as capable of inference and symbolic thinking |
| Paris & Paris (2003) | Narrative comprehension in children | Ability to recognize causality, anticipate outcomes | Guides assessment of children's comprehension of visual narratives |
| Cohn (2013) | Visual Narrative Grammar (VNG) | Structure of visual sequences similar to language | Foundation for analyzing visual storytelling elements |
| Paivio (1991) | Dual Coding Theory | Information processed both verbally and visually | Explains why visual narratives enhance memory and comprehension |
| Kress & van Leeuwen (2006) | Visual grammar and multimodal design | Meaning-making through line, colour, space | Basis for evaluating design elements in children's narratives |
| Arizpe & Styles (2016) | Children's engagement with wordless books | Reader participation in constructing meaning | Supports wordless narratives as inclusive tools |
| Serafini (2014) | Multimodal literacy | Integration of text and images in learning | Highlights educational value of visual narratives |
| Loewenstein (1994) | Information-gap theory of curiosity | Curiosity as drive to resolve uncertainty | Central to linking design with curiosity-driven learning |
| Hidi & Renninger (2006) | Four-phase model of interest development | Situational → sustained interest | Shows how visual narratives can trigger curiosity and develop lasting interest |
| Engel (2015) | Curiosity in education | Curiosity as a fundamental learning behavior | Justifies design focus on open-ended, stimulating visuals |
| Deci & Ryan (1985) | Self-Determination Theory | Autonomy, competence, relatedness in motivation | Explains how interactive narratives support intrinsic motivation |
| Kashdan & Silvia (2009) | Curiosity and creativity | Curiosity enhances learning and creativity | Connects visual narratives with children's creative exploration |

| | | | |
|---|---|---|---|
| Wichmann et al. (2002) | Colour and memory | Colour enhances recall and emotional impact | Supports use of colour in narrative design |
| Nodelman (1988) | Interpretation of picture books | Role of visual style in children's meaning-making | Informs design choices in illustrations |
| Golomb (2004) | Children's art development | Expressive vs. schematic lines | Informs line styles used in visual narratives |
| Mar & Oatley (2008) | Empathy through fiction | Stories foster perspective-taking | Aligns with goal of fostering empathy through visual narratives |
| Meyer, Rose, & Gordon (2014) | Universal Design for Learning (UDL) | Inclusive representation in education | Justifies wordless/visual narratives as inclusive learning tools |

**2.11. Psychologists on Learning and Education and VN interaction:** The psychologists and their theories on learning and development.




Fig. 22. Images of the 20 psychologists and their philosophy over learning and education

Behavioural Learning

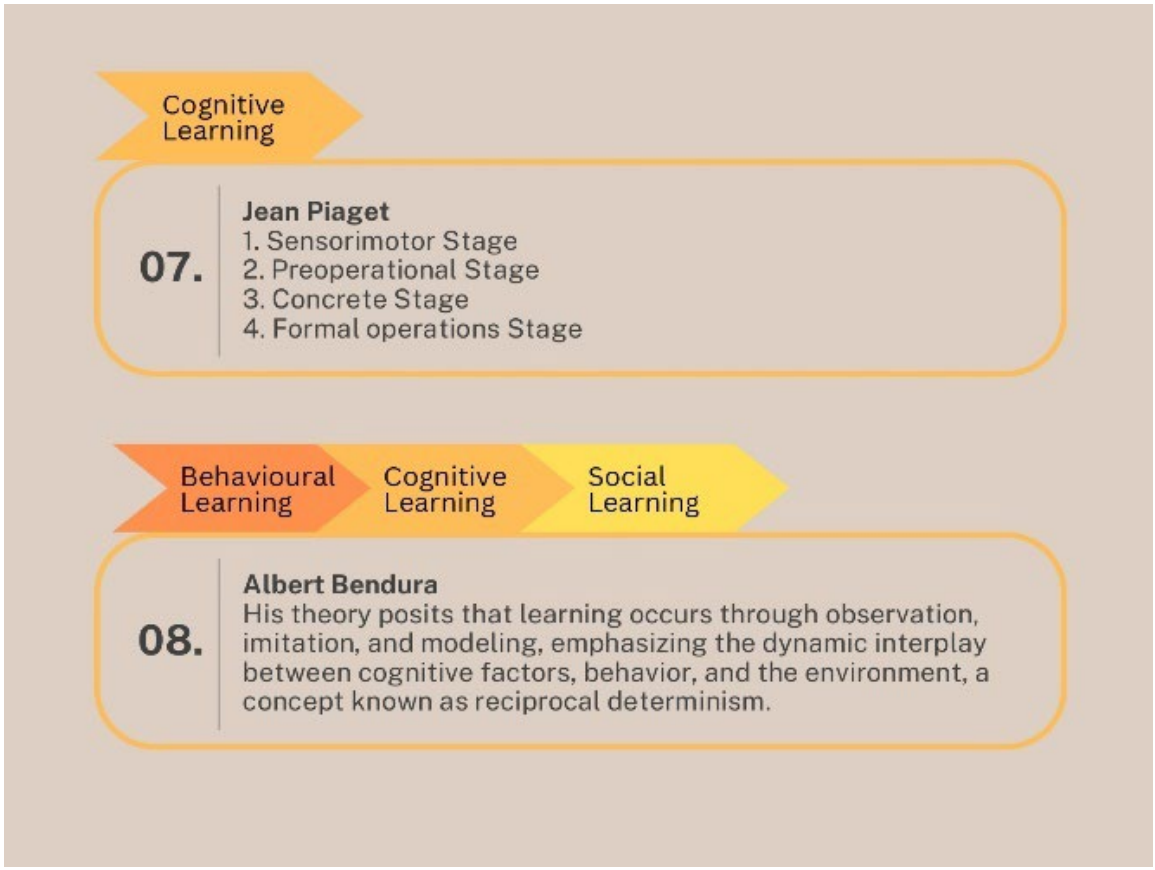
**04.** **Thorndike**
Law of Effect The effects that reinforces behaviour are referred to as reinforcers &effects that decrease them are referred to as Punishers.

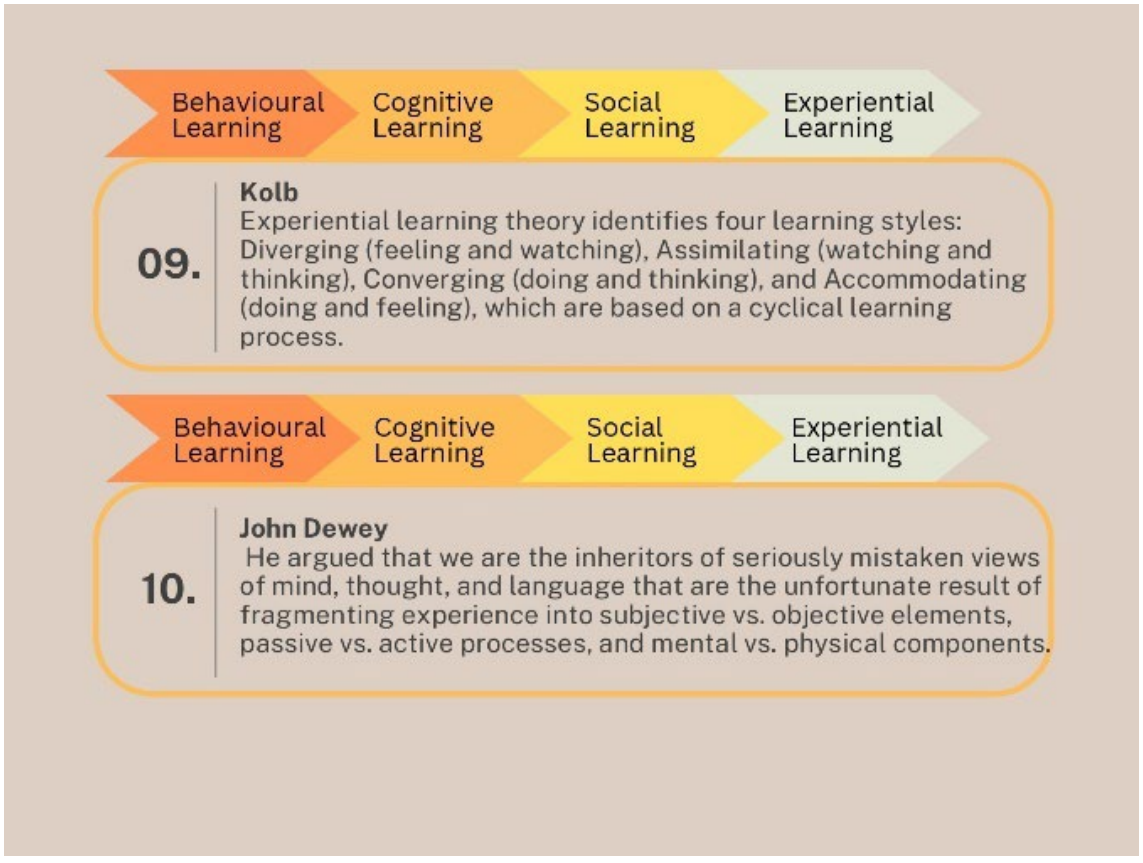
Behavioural Learning | Social Learning

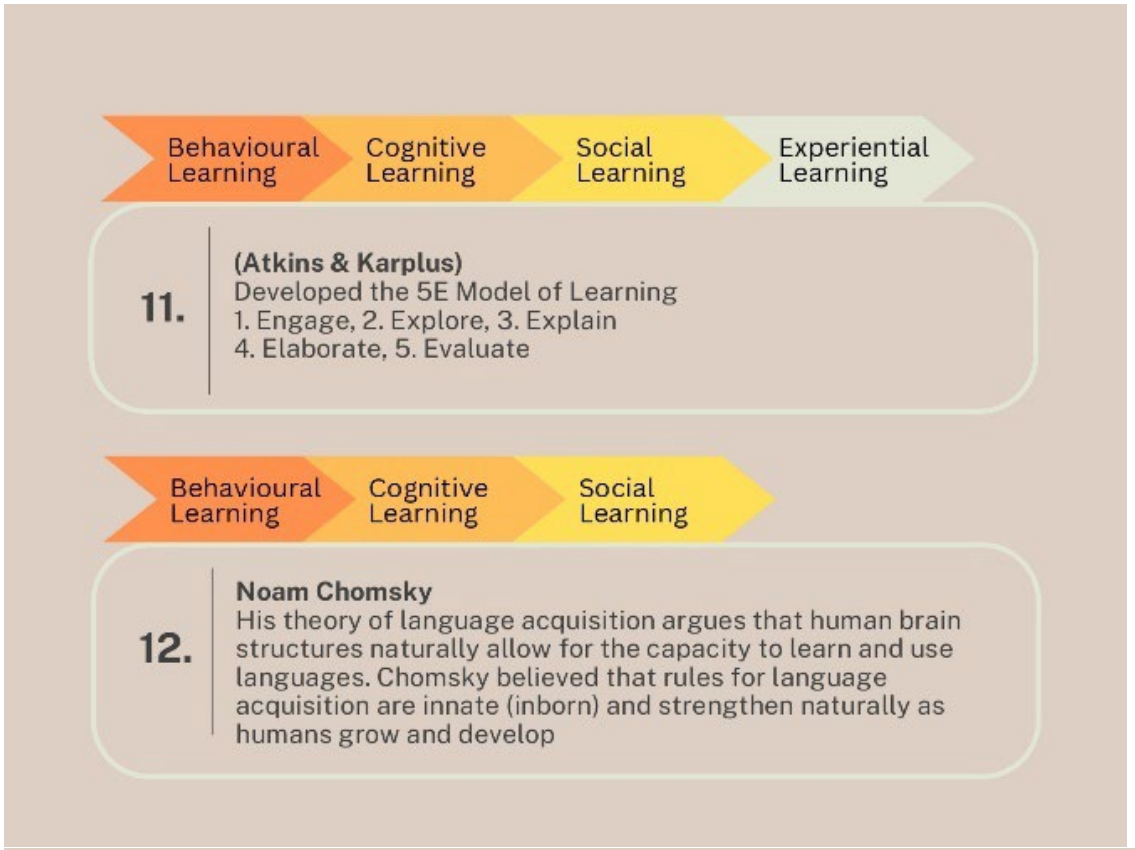
**05.** **Gales**
Behavioural modification as a result of experience as well as training

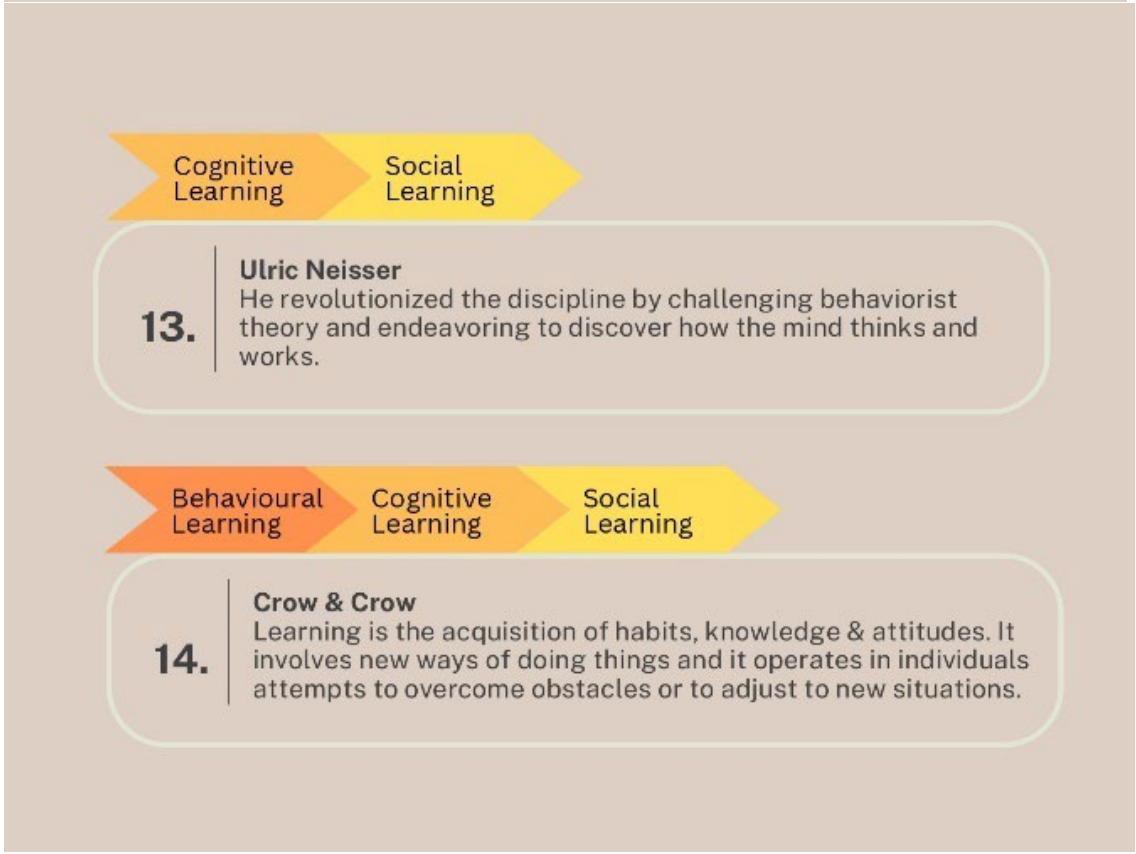
Behavioural Learning | Social Learning

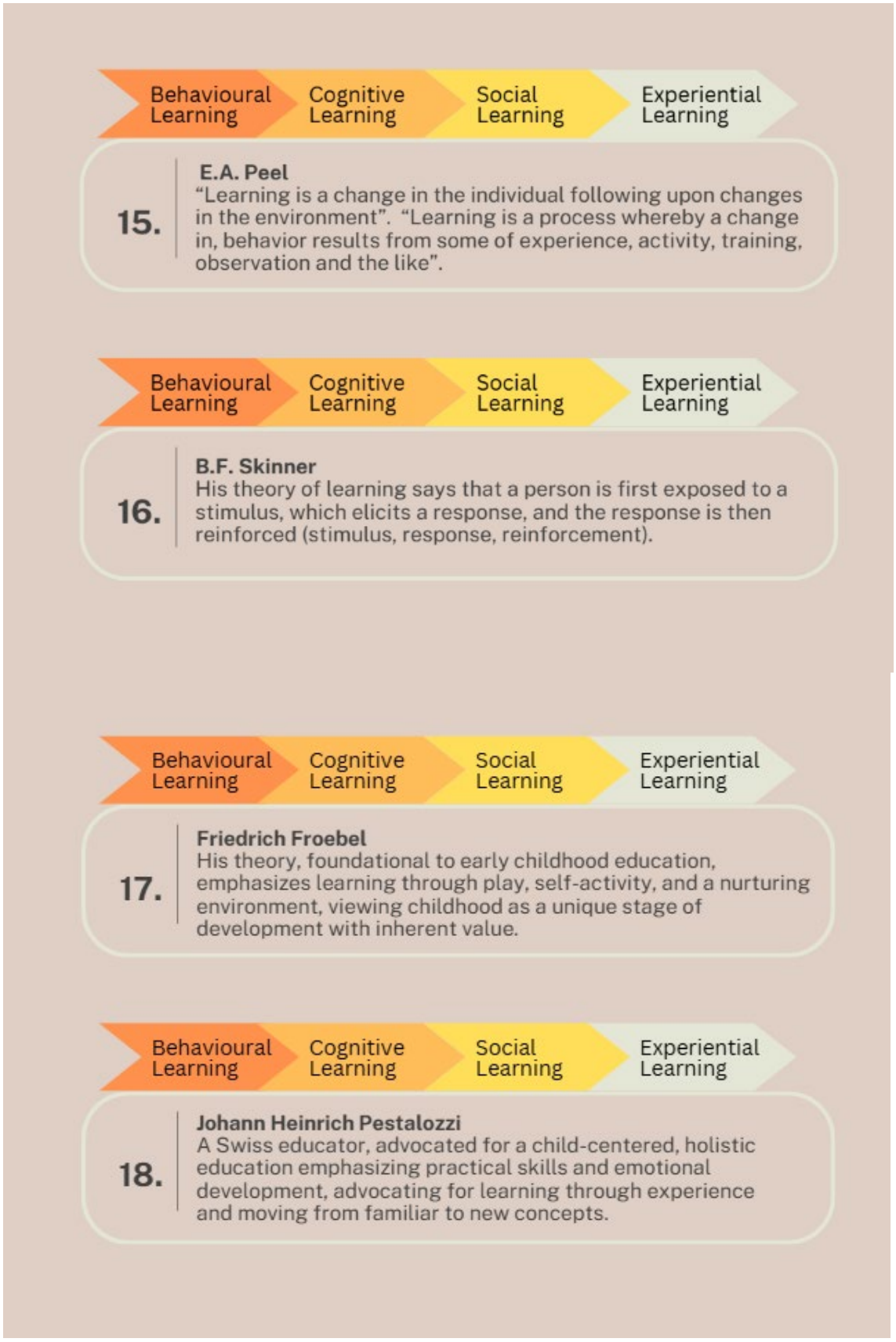
**06** **Lev Vygotsky**
Socio cultural Theory based on Collaboration & Social interaction, Active participation, More knowleadgeable other. One's level of knowledge higher than the other Zone of proximal development- Range of knowleage or ability one can display with the help of the more knowledgeable other and cannot perform independently.

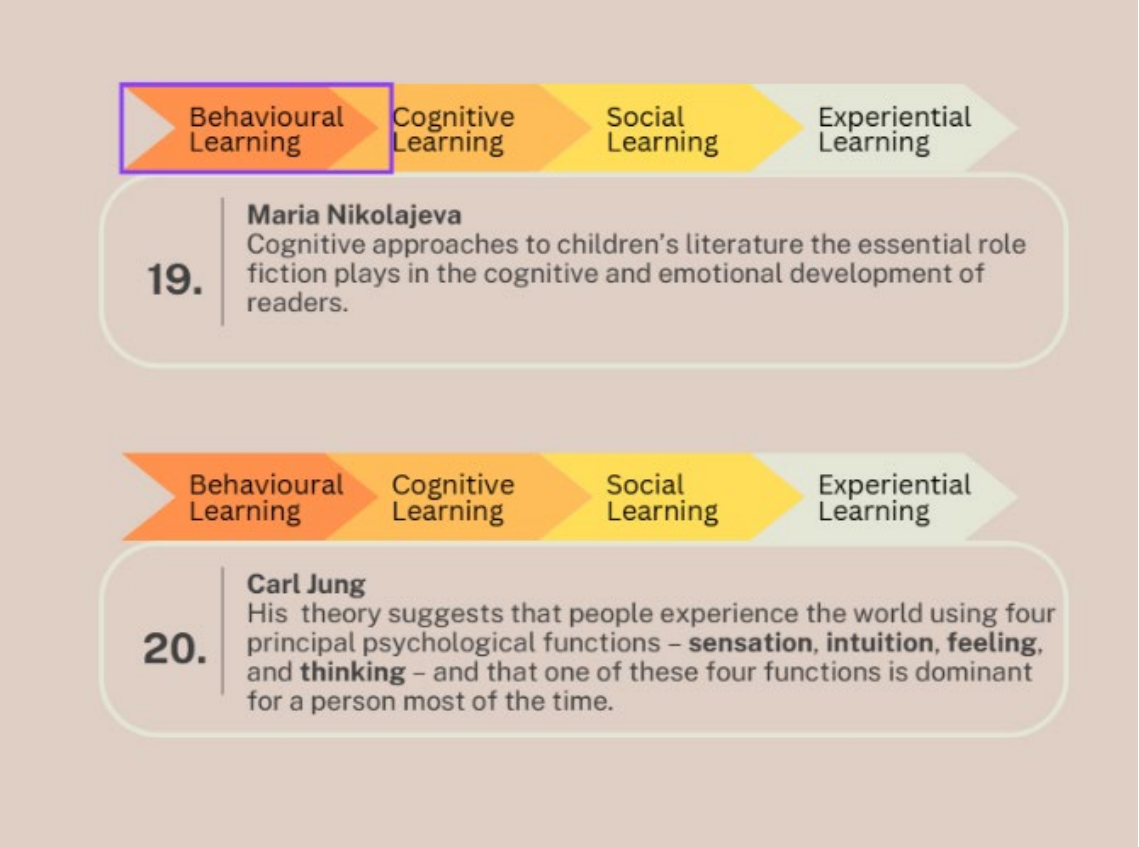

Cognitive Learning
07.
Jean Piaget
1. Sensorimotor Stage
2. Preoperational Stage
3. Concrete Stage
4. Formal operations Stage
Behavioural Learning
Cognitive Learning
Social Learning
08.
Albert Bendura
His theory posits that learning occurs through observation, imitation, and modeling, emphasizing the dynamic interplay between cognitive factors, behavior, and the environment, a concept known as reciprocal determinism.


Behavioural Learning
Cognitive Learning
Social Learning
Experiential Learning
09.
Kolb
Experiential learning theory identifies four learning styles: Diverging (feeling and watching), Assimilating (watching and thinking), Converging (doing and thinking), and Accommodating (doing and feeling), which are based on a cyclical learning process.
Behavioural Learning
Cognitive Learning
Social Learning
Experiential Learning
10.
John Dewey
He argued that we are the inheritors of seriously mistaken views of mind, thought, and language that are the unfortunate result of fragmenting experience into subjective vs. objective elements, passive vs. active processes, and mental vs. physical components.


Behavioural Learning
Cognitive Learning
Social Learning
Experiential Learning
11.
(Atkins & Karplus)
Developed the 5E Model of Learning
1. Engage, 2. Explore, 3. Explain
4. Elaborate, 5. Evaluate
Behavioural Learning
Cognitive Learning
Social Learning
12.
Noam Chomsky
His theory of language acquisition argues that human brain structures naturally allow for the capacity to learn and use languages. Chomsky believed that rules for language acquisition are innate (inborn) and strengthen naturally as humans grow and develop


Cognitive Learning
Social Learning
13.
Ulric Neisser
He revolutionized the discipline by challenging behaviorist theory and endeavoring to discover how the mind thinks and works.
Behavioural Learning
Cognitive Learning
Social Learning
14.
Crow & Crow
Learning is the acquisition of habits, knowledge & attitudes. It involves new ways of doing things and it operates in individuals attempts to overcome obstacles or to adjust to new situations.


Behavioural Learning
Cognitive Learning
Social Learning
Experiential Learning
15.
E.A. Peel
"Learning is a change in the individual following upon changes in the environment". "Learning is a process whereby a change in, behavior results from some of experience, activity, training, observation and the like".
Behavioural Learning
Cognitive Learning
Social Learning
Experiential Learning
16.
B.F. Skinner
His theory of learning says that a person is first exposed to a stimulus, which elicits a response, and the response is then reinforced (stimulus, response, reinforcement).
Behavioural Learning
Cognitive Learning
Social Learning
Experiential Learning
17.
Friedrich Froebel
His theory, foundational to early childhood education, emphasizes learning through play, self-activity, and a nurturing environment, viewing childhood as a unique stage of development with inherent value.
Behavioural Learning
Cognitive Learning
Social Learning
Experiential Learning
18.
Johann Heinrich Pestalozzi
A Swiss educator, advocated for a child-centered, holistic education emphasizing practical skills and emotional development, advocating for learning through experience and moving from familiar to new concepts.




**2.11.1. Jean Piaget:** Piaget articulated the two essential processes of assimilation and accommodation about this adaptability. Assimilation is the process through which new things and events are comprehended or incorporated into current plans or systems. This indicates that upon encountering new information, you endeavour to integrate it with your existing knowledge to comprehend the new data. A two-year-old, for example, may observe a man with long, wavy hair on the sides of his head and a bald crown. To his father's chagrin, the tiny child exclaims, "Clown, clown." The procedure for creating accommodations is termed. Accommodation refers to the process of modifying existing plans or structures to surmount obstacles to the comprehension or integration of a new object or event. You must modify your existing knowledge (schemas, etc.) to accommodate new information for it to be comprehensible. A child may possess a schema for birds that encompasses attributes such as feathers and flight, yet they may encounter an aircraft that, despite its ability to fly, does not conform to their avian schema.

The boy's father informed his son that the individual involved in the "clown" incident was not a clown, and that, although he had clown-like hair, he was not dressed amusingly nor behaving comically to elicit laughter. The boy successfully adjusted his schema of "clown" based on this new information, aligning it more closely with the usual interpretation of the term. Piaget identifies four fundamental components in development:

1. Maturation.
2. Expertise.
3.Social transmission (acquisition through language, education, or parental instruction)
4. Equilibrium.

The continual transition from one stage to another is a fundamental concept in Piaget's theory of cognitive development. Piaget posits that cognitive growth is a gradual transformation. Variations in growth are present among individuals. Piaget posited that there exists a predetermined sequence to phenomena. (Farida Hanum Pakpahan, 2020)

### 2.11.1.1. Sensorimotor Stage

This phase extends from birth until the child is approximately two years of age. The cognitive development of children, characterised by sensory experiences such as seeing, hearing, moving, touching, and testing, is referred to as the Sensori-Motor Stage. An individual transitions through this phase as they evolve from a biological to a psychic existence. The behaviour of a newborn during the initial weeks of life primarily consists of reflexive actions such as sucking, grasping, and stepping. Ultimately, the reflex diminishes, allowing the newborn to select what to grip and when. During this period, infants acquire the understanding of object permanence. An object that is unseen is forgotten, and until such knowledge is achieved, it effectively ceases to exist. Acquiring the ability to reverse actions is a significant achievement throughout the Sensori-Motor phase. For example, we provide a child with a toy consisting of ten distinct components. We eliminate all components. The toddler ultimately acquires the ability to connect all of the toy's components through experimentation.

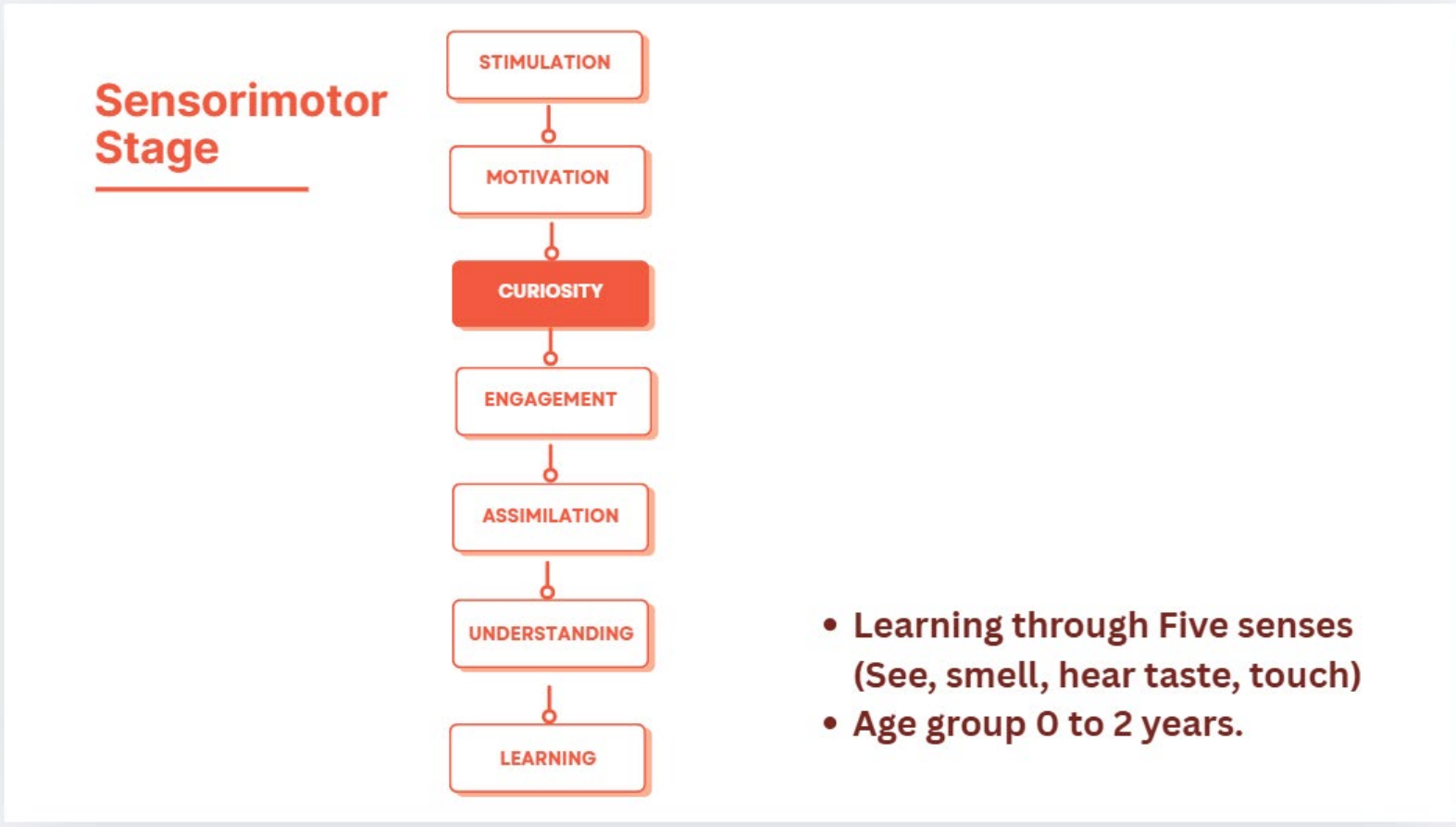



Fig. 23. Cognitive Learning, Jean Piaget: Sensorimotor Stage learning

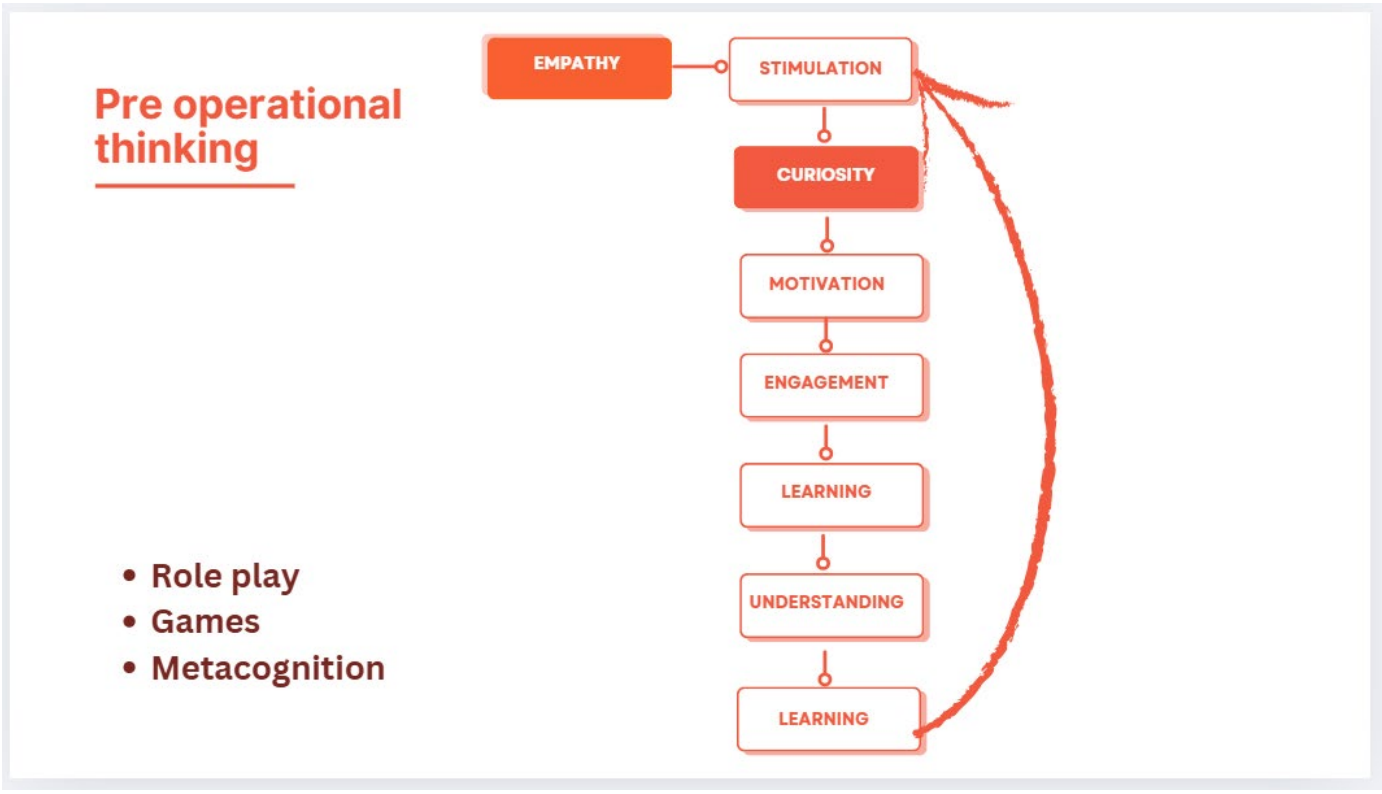
### 2.11.1.2. Pre-Operational Phase (Ages 2 to 7).

The children at this stage lack proficiency in cognitive processes, so it is referred to as pre-operational. At this developmental stage, observation holds greater significance in children's cognition than reasoning. The Pre-Operational Stage accomplished the following:

Table 5: Preoperational stage and characteristics

| | |
|---|---|
| a. Semantic function. | The child learns to think in terms of signs and symbols throughout this stage. Symbols can stand for something or someone else. For instance, a doll can stand for a child, an adult, or a newborn. |
| b. Egocentrism. | The hallmark of this stage is egocentrism. Youngsters think that there are only thoughts that make sense to them. |
| c. Decentering | It is difficult for a young child who is not yet completely developed to see various dimensions or elements of a circumstance. It is called decentering. |
| d. Animism. | Youngsters frequently talk about inanimate objects as though they are alive and have the ability to behave. |
| e. Seriation. | They lack the ability of classification or grouping objects into categories. |
| f. Conservation. | It alludes to the knowledge that an object's characteristics don't change even if its appearance does. |

Fig. 24. Cognitive Learning, Jean Piaget: Pre Operational Stage learning




**2.11.1.3. Concrete Operational Stage (Ages 7 to 11)**

At this stage, a child's focus shifts towards understanding the stability and integration

of cognitive processes. They learn mathematical concepts like multiplication, division, subtraction, and addition and become capable of categorizing physical objects. In essence, children develop the ability to think rationally, although their reasoning is still based on tangible objects.

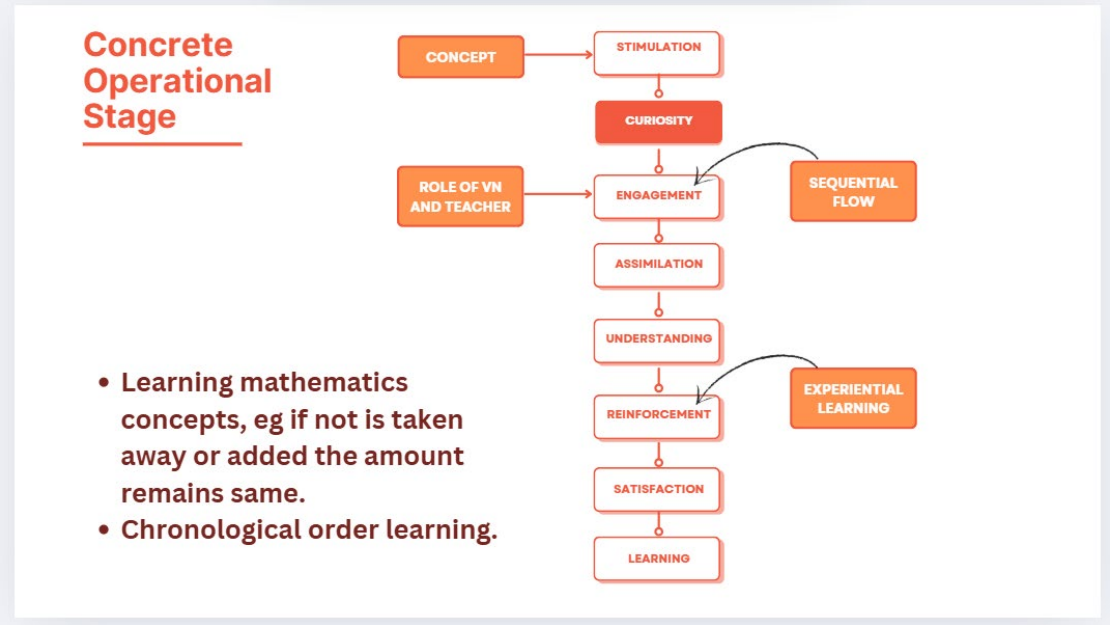



Fig. 25. Cognitive Learning, Jean Piaget: Concrete Operational Stage learning

### 2.11.1.4. Formal Operational Stage (Ages 11 and older)

This stage is marked by the emergence of abstract reasoning. Children gain the ability to consider hypothetical situations and solve problems logically and systematically.

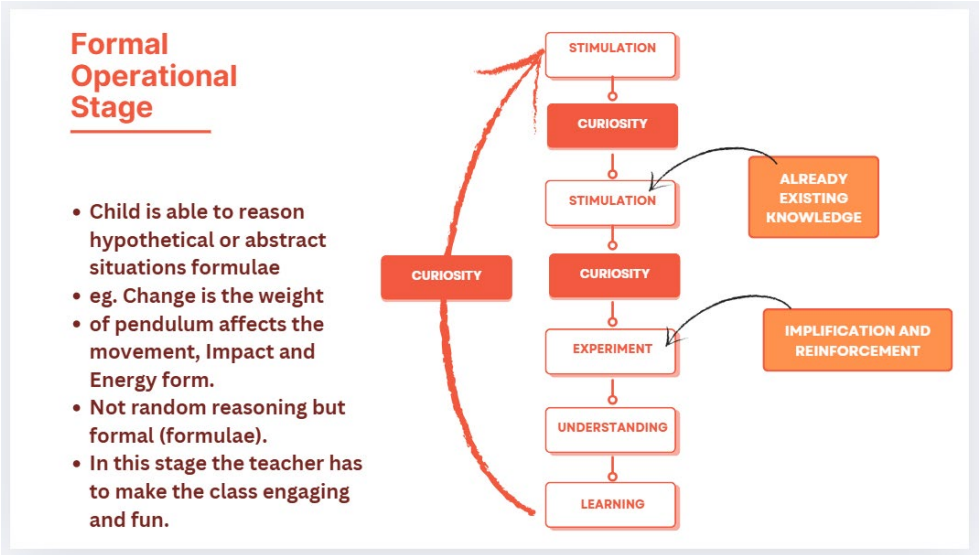



Fig. 26. Cognitive Learning, Jean Piaget: Formal Operational Stage learning

## 2.12. Implications for Education

While Piaget himself did not explicitly link his theory to educational practices, his work has had a significant impact on the development of teaching methods and educational systems. For instance, his theory was a key influence on a 1966 UK government report that evaluated primary education. The report led to significant changes in the primary school curriculum,

especially with the introduction of discovery learning. This approach emphasizes that children learn most effectively when actively engaged and exploring their environment.

The report stressed themes such as personalized education, curriculum flexibility, the importance of play in child development, the role of the environment in learning, and the need for regular assessments of student progress. One key idea is that teachers should not assume that only measurable outcomes are important. Piaget's theory, which is based on biological maturation and developmental stages, suggests that the timing of teaching certain concepts should align with the child's cognitive development. According to Piaget, some ideas should only be introduced when children are cognitively ready to grasp them.

Piaget (1958) argued that assimilation and accommodation require an active learner, rather than a passive one, as problem-solving skills are not something that can simply be taught but must be uncovered. To achieve student-centered learning, active discovery should be emphasized in the classroom.

According to the National Education Policy (NEP), teaching is not solely the educator's responsibility; instead, the educator's role is to facilitate the learning process. Therefore, educators are encouraged to focus on the following principles in the classroom:

1. Emphasize the learning process over the final outcome.
2. Use active teaching methods that require students to reconstruct or retrieve knowledge.
3. Incorporate both individual and group activities to promote peer learning.
4. Create scenarios that challenge children's existing understanding and raise important questions.
5. Assess the child's developmental stage to assign appropriate tasks.

This study explores the effectiveness of complex visual narratives for children, highlighting the cultivation of connections, emotional engagement, curiosity, exploration, and inclusivity. It aims to foster awe, growth, and respect for nature among students. We propose a pilot project, *Visual Narratives for Children*, designed to explain scientific processes in ways that captivate children's attention, encourage their natural curiosity, and enhance their investigative skills. The facilitator plays a crucial role in this practical approach, as outlined by interviews and the National Education Policy. The NEP provides the framework for incorporating experiential and art-based teaching methods. Our insights are drawn from secondary sources, including an analysis of the NEP, curriculum, textbooks, and their narrative and visual components. We aim to identify gaps in the current content trajectory, asserting that there is an immense pool of knowledge yet to be explored, and involving youth in this process would be highly beneficial. Engaging with books rich in diverse knowledge, where each page reveals new discoveries, would further inspire a deep curiosity to explore.

### 2.13. Interest, curiosity building through VN:

Many studies have highlighted the importance of fostering student interest to enhance learning outcomes. The Interest Driven Creator (IDC) theory, a theoretical framework developed by a group of educational researchers in Asia, aims to co-construct a comprehensive developmental/design framework. This framework is designed to guide students in cultivating

their learning interests, creative abilities, and learning habits—key concepts of the IDC theory—while also promoting an interest loop (Tak-Wai Chan, Volume 5, 2018).

In contemporary educational psychology, interest is defined as the interaction between a person, an object (e.g., a specific domain of learning), and the environment (Boekaerts & Boscolo, 2002; Hidi & Baird, 1986; Renninger & Wozniak, 1985). While the potential for interest exists within the person, it is the object and environment that help direct and nurture its development (Hidi & Renninger, 2006).

James (1890) noted that interest plays a crucial role in guiding attention and behavior, while Dewey (1913) argued that interest enhances learning by motivating effort. Over the years, research has shown that interest fosters greater knowledge (Alexander, Jetton & Kulikowich, 1995; Kintsch, 1980; Schraw, Flowerday & Lehman, 2001), generates positive emotions (Krapp, 1999), and reduces cognitive load during learning (Hidi, 1995; Schnotz, Fries & Horz, 2009). Furthermore, interested learners actively ask curiosity-driven questions (Renninger, 2009), anticipate the next steps when processing information (Renninger & Hidi, 2002), develop more diverse and sophisticated strategies (Schiefele, 1991), demonstrate resourcefulness when immediate answers are not available (Renninger & Shuman, 2002), persist in creative and constructive tasks (Izard & Ackerman, 2000), enhance self-regulation (Sansone, Thoman, & Smith, 2000), increase self-efficacy (Hidi, Berndoff & Ainley, 2002; Zimmerman & Kitsantas, 1997), and value opportunities to re-engage in tasks or similar activities (Flowerday & Schraw, 2003).

Given these findings, the question arises: how can teaching in subjects like reading, writing, mathematics, science, and history be transformed to align with students' interests?

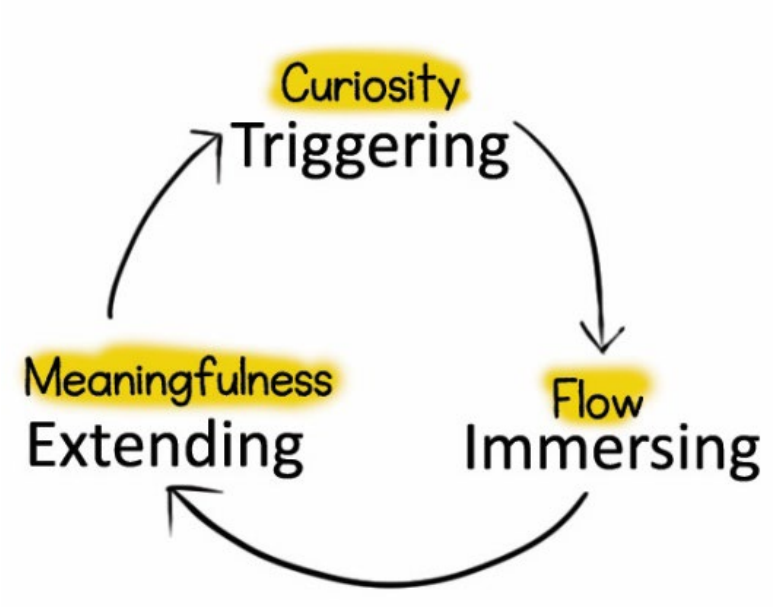



Fig. 27. Cycle of Curiosity

The three components of the interest loop—curiosity, flow, and meaningfulness—are characterized by distinct strategies. Curiosity triggers interest, flow facilitates immersion, and meaningfulness extends that interest.

**Triggering Interest – "Curiosity"** involves presenting surprising or incongruous information that sparks intrigue about what is to be learned. This approach draws attention to information gaps and piques students' curiosity (Loewenstein, 1994). Curiosity, extensively studied in

educational research (Grossnickle, 2016; Loewenstein, 1994), is closely associated with the brain's wanting and liking systems (Litman, 2005). Panksepp (1998) suggested that the feelings which activate this system in humans can be described as intense interest, engaged curiosity, and eager participation. Such behaviors often lead to a sense of invigoration, as if something exciting and highly engaging is unfolding.

---

**2.14. Attributes of Engagement, Emotional Response, Comprehension, and Their Relation to Curiosity:**

Previous studies have highlighted that engagement encompasses a variety of factors, including users' actions, attitudes, goals, mental models, and motor skills (Said, 2004), and manifests through attention, interest, curiosity, and motivation (Chapman, 1997) [1]. In 1995, Jacques et al. explored cognitive and emotional factors connected to the format and design of multimedia systems. Jennings (2000) argued that aesthetic experiences are inherently motivating, require focused attention, and stimulate curiosity while being both interesting and enjoyable. Interest, along with aesthetics, has been closely linked to engagement (Chapman, 1997).

Aesthetics refers to the visual appearance of an interface as it adheres to design principles such as symmetry, balance, emphasis, harmony, proportion, rhythm, and unity (Beardsley, 1982). Aesthetic theory has been integrated by software developers in interface design (Skelly et al., 1994; Lavie & Tractinsky, 2004). Moreover, aesthetics are connected to usability, users' skills and needs, as well as to the sensory and format aspects of an application (Laurel, 1993; Hummels, 2000, as cited in Overbeeke, Djajadiningrat, Hummels, Wensveen, & Frens, 2003). Therefore, while aesthetics is crucial for engagement, it is only one component of the broader engagement experience (Letourneau, 2018; Toms, 2008).

Educational researchers have stressed that engagement should be an enjoyable experience that offers intellectual challenge or stimulation (Douglas & Hargadon, 2000; Read, MacFarlane, & Casey, 2002). In their study, Read, MacFarlane, and Casey observed children's facial expressions to identify moments of engagement and fun, linking engagement to the "endurability" of the experience. Endurability refers to the likelihood that enjoyable experiences will be remembered and revisited.

Beyond enjoyment, researchers have also examined the influence of specific technologies—such as educational multimedia (Jacques et al., 1995), presentation software (Webster & Ho, 1997), computer-based versus video-based training applications (Chapman et al., 1999), and film and hypertext (Laarni, Ravaja, Kallinen, & Saari, 2004)—on engagement. The key characteristics of engaging systems identified across these studies include ease of use, aesthetic appeal, and choice (Jacques et al.); feedback, challenge, and variety (Webster & Ho); interactivity (Chapman et al.; Laarni et al.); and sensory appeal through the use of multimedia elements like text, graphics, and sound (Laarni et al.). Many of these same attributes (e.g., feedback, intrinsic motivation, fun, user control, and interactivity) have been explored in video game research (Carroll & Thomas, 1988; Vorderer, Hartmann, & Klimmt, 2003; Choi & Kim, 2004).

Said (2004) manipulated the amount of control participants had in a video game, with some children assuming roles of characters, others manipulating the characters' world, and some merely observing the game unfold. The findings revealed that immediate feedback, clearly defined goals, prior experience, and progressively increasing challenge relative to game-playing skills were critical for engagement. Additionally, factors such as physiological arousal (Ravaja et al., 2004), players' sense of social presence (Champion, 2003), and sensation seeking (Ravaja et al.) were all influential in engagement with video games (Toms, 2008).

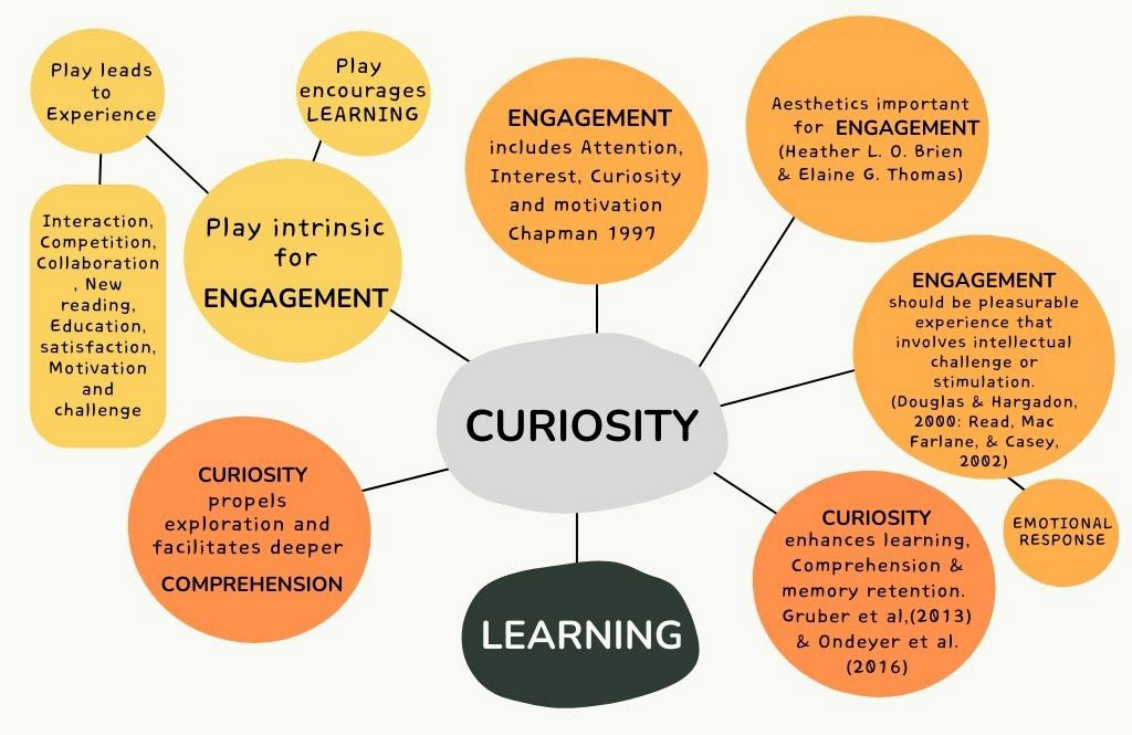



Fig. 28. Flowchart to Define Relation of Engagement, Emotional Response and Comprehension with Curiosity

**2.14.1. Curiosity:**

Curiosity is a fundamental aspect of human psychology, playing a crucial role in educational contexts, especially in science learning. It serves as both a motivational driver and a cognitive tool, enhancing learning processes and outcomes (Hunaepi et al., 2021; Suhirman et al., 2022). In science education, curiosity is particularly important, as the exploratory nature of the field aligns well with curiosity-driven learning approaches. Curiosity encourages students to engage in scientific inquiries and experiments, fostering deeper involvement with the subject matter. This engagement is vital for the development of critical thinking and problem-solving skills, which are key components of scientific literacy (Hunaepi, June 2024, Vol. 3, No. 1). Curiosity drives students to explore scientific questions and concepts, leading to enhanced cognitive engagement and improved retention. This, in turn, facilitates a deeper understanding and mastery of scientific knowledge. Hence, it is essential to systematically study the impact of curiosity on science learning. Curiosity is well known for enhancing memory and learning processes. The PACE framework, developed by Gruber and Ranganath (2019), illustrates how curiosity triggers engagement and strengthens memory, a neural mechanism crucial for retaining

complex scientific information (Hunaepi, June 2024, Vol. 3, No. 1). Studies by Gruber et al. (2014) and Kidd and Hayden (2015) have linked curiosity to improved memory encoding and motivation, which are essential for effective learning. Similarly, research by Gottlieb et al. (2013) and Oudeyer et al. (2016) has explored the neural and computational mechanisms of curiosity, further demonstrating how curiosity enhances both learning and memory retention (Hunaepi, June 2024, Vol. 3, No. 1).
Inquiry-based learning, which focuses on curiosity-driven exploration and hands-on experimentation, has been shown to enhance students' scientific inquiry skills and promote a deeper understanding of scientific concepts (Saraçoğlu & Kahyaoğlu, 2018). By incorporating story-based science literacy strategies and experimental projects, educators can tap into students' natural curiosity, creating engaging and meaningful learning experiences that foster a greater appreciation for science and its real-life applications (Quro & Choiriyah, 2022). These approaches not only cultivate curiosity but also support the development of critical thinking, problem-solving, and scientific reasoning skills (Meilani & Faradiba, 2019) (Hunaepi, June 2024, Vol. 3, No. 1).
Curiosity is categorized into two types: one-dimensional and two-dimensional (1954; 1960; 1966), which range from specific to diverse curiosity. Epistemic curiosity, primarily triggered by conceptual puzzles and knowledge gaps, is the desire to know.
**Immersing Interest - "Flow"**: The concept of "flow" involves a deeply immersive experience in which individuals are fully engaged. Flow and instructional design differ in their focus. Traditional instructional design emphasizes learning and achievement, regardless of whether students have developed interest in the target domain. Flow, however, centers on emotion and attitude (Chan & Ahern, 1999).
**Extending Interest - "Meaningfulness"**: This refers to designing activities that sustain interest in the subject after initial immersion. According to Ausubel (1968), learning is meaningful when students can relate new knowledge to their existing knowledge structure—a process known as assimilation. Theme-based or thematic learning (Cha, Hue, Chow & Tzeng, 2001; Huang Liu, Chu & Cheng, 2007; Liu & Wang, 2010) plays a role in this process.
**2.14.2 Interest Inquisitiveness/Curiosity**: Curiosity encourages exploration through the formation of connections, the experience of emotions, navigation of cultural differences, acquisition of scientific knowledge, and personal development. Visual narratives illustrate the educational process driven by curiosity, leading to the exploration of new domains. The learning process involves facts, relationships, creativity, imagination, associations, openness, expression, demonstration, and response. Curiosity evolves into profound understanding and awe. Curiosity knows no boundaries and should remain limitless. It fosters opportunities for growth and creativity. The proposed Visual Narrative (VN) will enhance children's learning by offering an alternative medium that presents an unrestricted approach, rendering learning entertaining rather than monotonous, straightforward, intuitive, and immediately relatable, all to promote student agency.

1. **Characteristics of an Effective Visual Narrative**: This study focuses on elements that explain scientific phenomena for children. Key characteristics

include elaboration, simplicity, engagement, relatability, sequential flow, visual explanations, analogies, repetition, and reinforcement.

2. **Simplicity**: Language and visuals should be clear and straightforward. Children are developing their visual dictionary, so using simple, recognizable graphics and diagrams is important. Sentences should be short and uncomplicated, and technical terms should be used sparingly to avoid overwhelming the child.
3. **Engagement**: Content must be vibrant and appealing, using eye-catching colors to attract and retain attention.
4. **Relatability**: Content should be relevant to children's daily experiences. Situations and examples should be familiar to help the child connect with the material.
5. **Characters and Stories**: Friendly characters and stories can help explain abstract concepts, making them more tangible.
6. **Sequential Flow**: The narrative should progress logically and slowly, providing material in a step-by-step manner to ensure natural progression.
7. **Well-defined Beginning and End**: The story should have a clear beginning, middle, and end.
8. **Visual Explanations**: Diagrams and pictures can be used to represent processes and concepts, guiding the child through the learning process.
9. **Labelling Visuals**: Diagrams and images should be clearly labelled, and captions should provide concise explanations.
10. **Analogies and Metaphors**: Simple analogies can make complex concepts more accessible. For example, equating the flow of electricity to water flowing through a pipe.
11. **Engaging and Practical Components**: Activities should encourage exploration, such as simple experiments or kid-friendly tasks, so children can observe the phenomenon in action.
12. **Reinforcement and Repetition**: Important points should be emphasized through repetition, strengthening learning and highlighting key themes.
13. **Tailored Content**: The complexity of the content should match the age group, with older children absorbing more detailed information and younger ones needing simpler explanations. The goal is to foster interest, stimulate curiosity, and encourage exploration.

**2.14.3. Scales to Evaluate Curiosity:**

1. **The 5DC (Five-Dimensional Curiosity Scale)**: This scale assesses five specific aspects of curiosity: Joyous Exploration, Deprivation Sensitivity, Stress Tolerance, Social Curiosity, and Thrill Seeking.
2. **Epistemic Curiosity**: This type of curiosity refers to the desire to understand complex concepts, driving the pursuit of inquiry.
3. **Social Curiosity**: This scale measures the desire to understand the thoughts, emotions, and behaviors of others.

4. **Children's Science Curiosity Scale (CSCS)**: Specifically designed to assess scientific curiosity in young children.
5. **Curiosity (Curiosity as a Sense of Deprivation)**: This scale explores curiosity as a state of tension or uncertainty that motivates the search for information.

### 2.15. Frameworks of Creating Visual Narratives

Various frameworks have been created a few have been discussed below to create narratives and Visual Narratives for children.

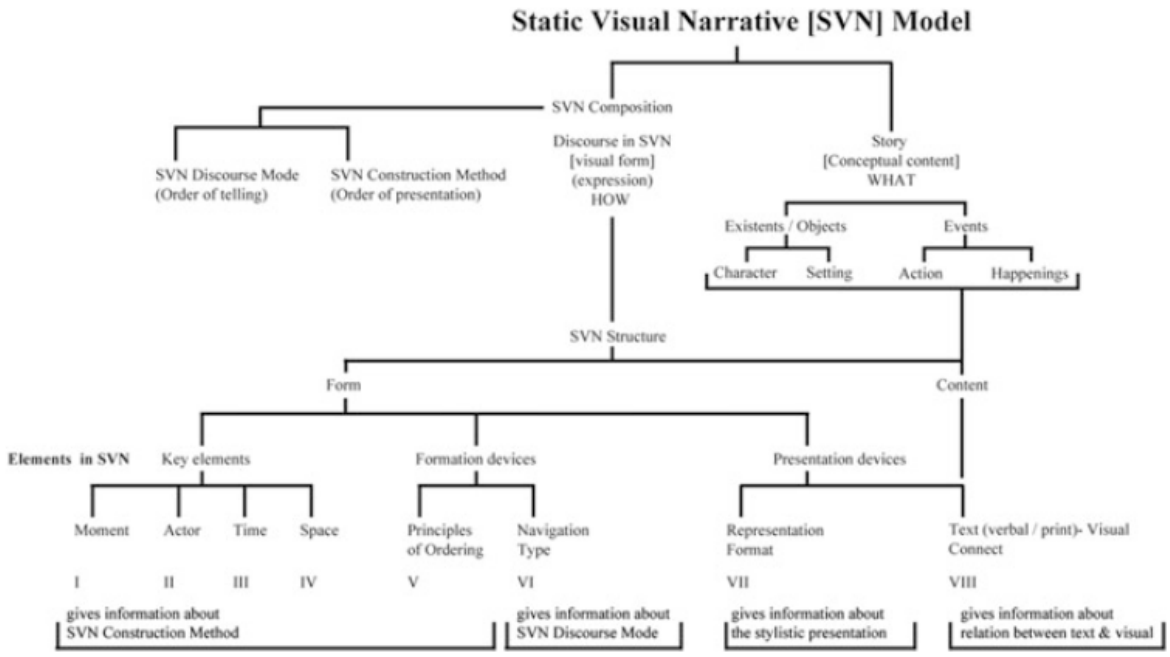



Fig. 29. Model of SVN by Sherline Pimenta

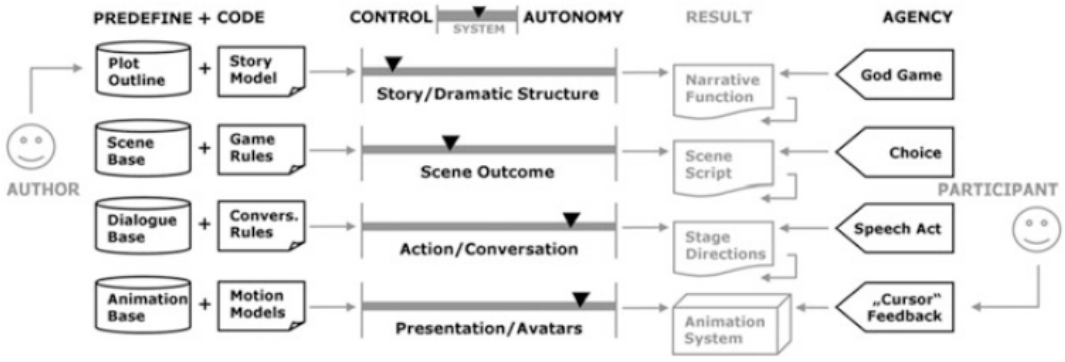



Fig. 30. Speirling's Conceptual model of Storytelling and Agency

| Semiotics of verbal language | Semiotics of computer games | Semiotics of narrative |
|---|---|---|
| | Narration / discourse | Narration / discourse |
| La parole (speech) | performance | plot |
| | Model / simulation | story |
| | Generative substrate | |
| La langue (language) | structural substrate | structural substrate |

Fig. 31. Lindley'sNarrative model for Computer Games

| Ontic level: | World | Objects | Agents | Events |
|---|---|---|---|---|
| Narrative pole | Inaccessible | Noninteractable | Deep, rich, round characters | fully plotted |
| | Single room | Static, usable | | |
| | Linear corridor | Modifiable | | Dynamic satellites/ playable story |
| | Multicursal labyrinth | Destructible | flat characters | |
| | | | | Dynamic kernels |
| | Hubshaped quest landsape | Creatable | | |
| Ludic pole | Open landscape | Inventable | Bots, no individual identity | No kernels (pure game) |

Fig. 32. Aarseth's four dimensional model

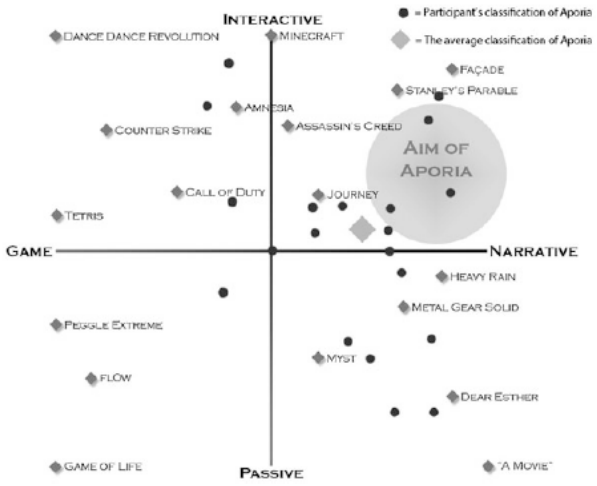



Fig. 33. The Passive Narrative Interactive Game model

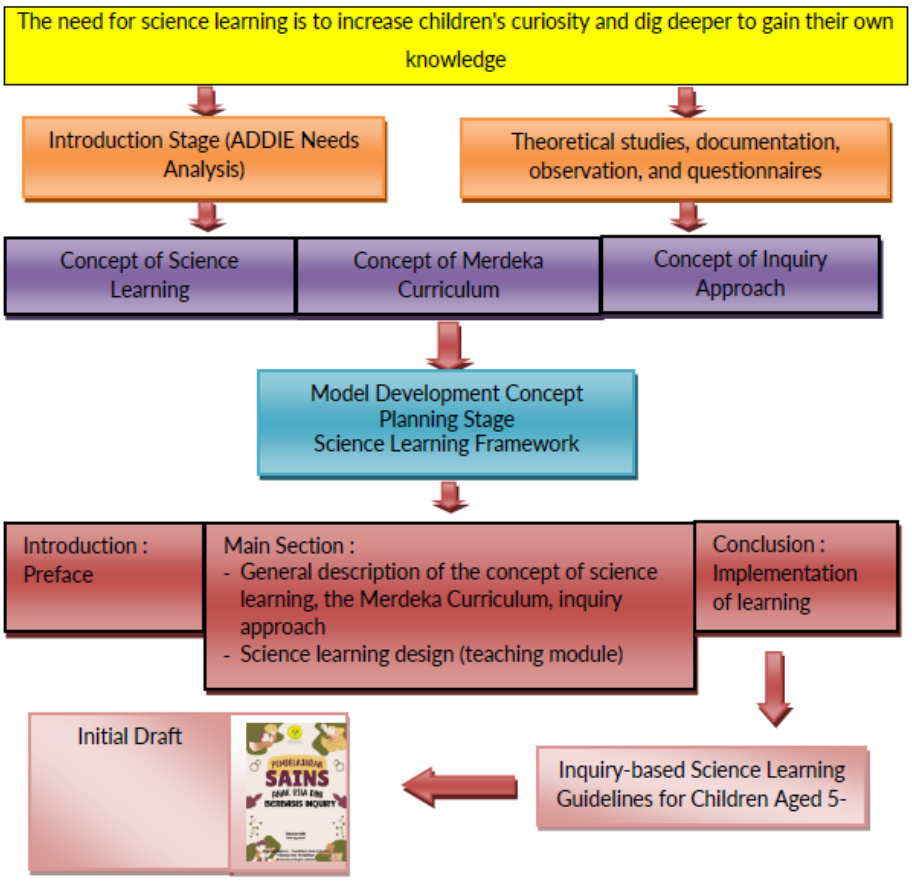



Fig. 34. Developing the Inquiry-Based Learning Modules (Rini Agustini, 2024)

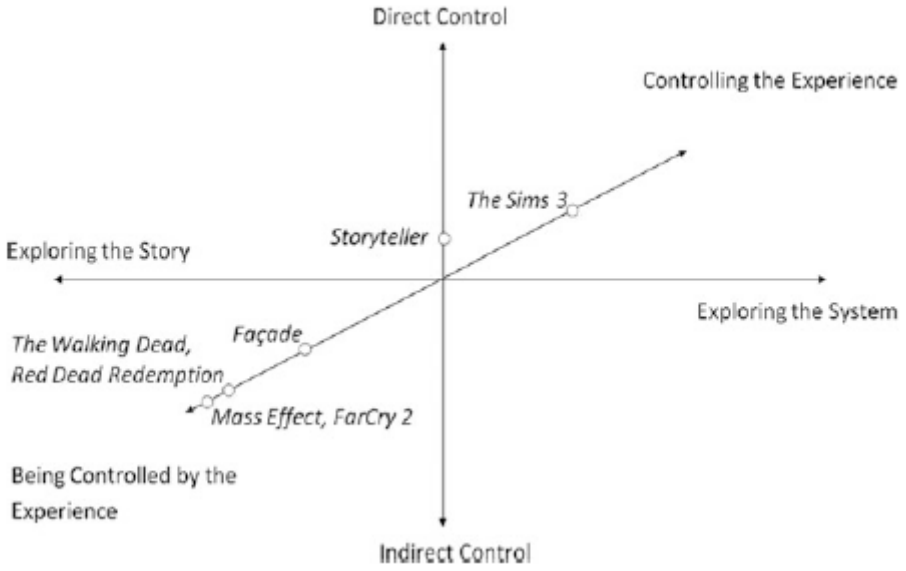



Fig. 35. Stephanie Bura's Mapping Model

The ADDIE model—consisting of Analysis, Design, Development, Implementation, and Evaluation—was selected because it provides a clear and organized process for creating and improving educational programs (Branch, 2009). This model helps ensure that science learning modules are designed to fit the specific needs of young learners and their teachers. Each step in the ADDIE process supports careful planning and repeated testing, making it useful for ongoing improvement and the development of creative teaching approaches such as inquiry-based learning. (Rini Agustini, 2024)

## 2.16. Child and the agency

This research highlights how learning outcomes improve when children act as mediators of literature in the study. To understand the context of this research, it is essential to reference Bauman's concept of "liquid modernity" (Bauman, 2003), which emphasizes the constant uncertainty and instability within contemporary society. From a literacy perspective, this suggests an ongoing multimodal experience for each individual, signaling the breakdown of fixed formal boundaries that once defined the study of language. Today, discourse can be approached in various and diverse ways, leading to shifts in the intangible foundations of communication (Burnett et al., 2014), especially when considering the spontaneous and informal nature of digital communication (Area & Pessoa, 2012). From this standpoint, the definition of literacy expands further.

This perspective evolves to encompass a broader understanding, as it is integrated into practices where individuals "decode" messages to extract information and construct their knowledge (Area, Gutiérrez & Vidal, 2012). An example of this shift is seen in contemporary literature (Sanjuan, 2013), which has evolved from a "literate culture" centered on written texts to "cyberliterature," a realm that accommodates various forms of hypertext languages (Vivas & Martos, 2013).

### 2.16.1. Cognitive Benefits of Visual Narratives

Studies have shown that visual narratives play a crucial role in supporting cognitive development in children, particularly in areas such as memory, empathy, and literacy skills. The presence of clear character expressions, vibrant colors, and logical story progression enhances children's engagement with visual narratives. Visual storytelling also contributes to key cognitive processes such as sequential reasoning, temporal cognition, theory of mind, and overall narrative skills. Visual narratives are often used in research to study the development of Theory of Mind (Baron-Cohen et al., 1986; Sivaratnam et al., 2012), temporal cognition (Ingber & Eden, 2011; Weist, 2009), and sequential reasoning (Zampini et al., 2017), as well as general IQ assessments (Kaufman & Lichtenberger, 2006; Wechsler, 1981).

While the understanding of visual stories typically begins around ages 4-6—coinciding with the development of many cognitive abilities—research involving younger children may encounter confounding factors. Scholarship on visual narratives spans multiple disciplines, including psycholinguistics, scene perception, cognitive neuroscience, and cross-cultural and developmental psychology. This interdisciplinary interest is not surprising, given that the capacity to derive meaning from images is a fundamental human trait, evidenced in the earliest records of human intellect, such as cave drawings. Despite this, a unified field of study for visual narrative comprehension is still emerging.

### 2.16.2. The Role of Visual Language in Storytelling

In *The Visual Narrative Reader* (2016), Cohn introduces the concept of a "visual language" that includes structured, sequential storytelling elements, similar to verbal language. Key components—such as panel transitions, character design, and symbolic representations—play a vital role in helping audiences, particularly young learners, understand complex emotions and events.

## 2.17. How time affects the understanding of Visual Narratives.

In a study by Dawn Mannay (2010), participants described the process of visual data creation as one in which their lives were reconsidered, reevaluated, and transformed into something unfamiliar. Producing these images required deep reflection over an extended period, with participants actively engaging in the assessment of their sense of place, space, and identity. Suzie, a fifteen-year-old participant, shared how creating the collage using materials like magazines, photographs, and the internet led to the development of new ideas, such as the image that represented her home as a prison. Suzie selected a variety of images from magazines and other sources, one of which depicted a headless body behind prison bars. When asked about this image, Suzie explained, “I feel like I’m in jail because I’m never allowed out.” She elaborated on how the process of assembling the collage made her realize how much she identified with the feeling of being imprisoned. Importantly, Suzie wasn’t deliberately searching for an image symbolizing incarceration; rather, she discovered it by chance, but it deeply resonated with her own experiences.

This highlights the significance of such self-discovery and reflection. As I analyzed the data, it became clear that the creators of the data would also inevitably derive new insights and connections about their own lives. For example, participants’ narratives often reflected improvements in various aspects of their lives, such as their appearance, bodies, minds, homes, relationships, and futures. Juliet, Suzie’s mother, for instance, discussed how the process of making a collage about her everyday life also prompted her to explore and reconsider these areas.

**2.18. Purpose of Visuals with Narratives:** This defines the importance of visuals along with the narrative. The value addition made through visuals to the narrative.

### 2.18.1. Illustrations Support Early Education

Various types of illustrations and images play a key role in early childhood learning. As children begin their educational journey, they start to perceive the world around them in abstract terms. Their natural curiosity about their environment makes illustrated books essential in helping them discover new concepts. Teachers often use illustrations to guide children’s learning and enhance their imagination. High-quality illustrations are crucial in children's books, as they assist in linking words to objects and concepts, providing visual stimulation that captivates their attention and fosters creativity.

### 2.18.2. Illustrations Simplify Complex Ideas

Illustrations can be a powerful tool for conveying ideas that are difficult to explain with words alone or would take considerable time to articulate. Research has shown that visual aids help the human brain absorb information more quickly and retain it longer. While reading a novel, we often create mental images; however, in some cases, a tangible visual representation is necessary. Illustrated books serve this purpose well, providing clarity. Additionally, children with learning disabilities benefit greatly from colorful illustrations and drawings, as they offer a more accessible way to understand concepts, regardless of the learner's abilities.

### 2.18.3. Combating Truancy with Illustrated Books

Colorfully illustrated books can serve as an incentive to encourage children who are prone to skipping school to attend class. These books captivate students, even those who may be initially uninterested in school. Visuals can make reading materials more engaging, far surpassing the appeal of text-heavy, visually unappealing books. However, it is essential to choose books that are age-appropriate, which can be easily found in well-curated book catalogs.

### 2.18.4. Illustrations Enhance Memory Retention

Illustrations provide an efficient way of presenting information, aiding both short-term and long-term memory retention. At a glance, readers can absorb all the necessary information embedded in the visual elements, making illustrations far more impactful than text alone. Even young children who cannot yet read can easily understand the meaning conveyed by images, highlighting the universal power of visuals.

### 2.18.5. Educational Illustrations Facilitate Learning of Scientific Concepts

Illustrations can be particularly effective in engaging students with scientific concepts, making complex ideas more digestible. Well-crafted educational illustrations are vital in classrooms, as students often engage with images before they read the accompanying text. Unfortunately, the quality of educational illustrations is sometimes lacking, but when well-designed, they have a profound impact, helping students comprehend and retain scientific knowledge more effectively.

### 2.18.6. Do Visual Narrative Systems Differ Across Cultures and Time Periods?

Yes, visual narrative systems vary across cultures and historical periods, influenced by factors such as available resources, prevailing artistic styles, and the mediums of communication. As literacy, scientific development, and cross-cultural interactions have progressed, the art world has become increasingly diverse, with varying modes and styles emerging. From the traditional medium of books to modern digital interfaces, the possibilities for visual storytelling continue to evolve, driven by curiosity and technological advancements.

### 2.18.7. The Primary Purpose of Picture Illustrations and Their Role in Enhancing Learning

Recent research has demonstrated that illustrations significantly contribute to faster learning and improved comprehension. Many of us remember the pictorial books from our childhood, which played a crucial role in our intellectual growth. Illustrations offer numerous benefits: they motivate readers, foster creativity, and cultivate an appreciation for aesthetics. They help tell stories both verbally and visually, making concepts clearer by complementing the text.

For creators of educational illustrations, custom-designed images are essential. The early stages of a child's education are the most crucial for cognitive development, and the books children engage with during these years leave a lasting impact. It's never too early to introduce children to well-illustrated books. These books should captivate children, supporting their daily learning both at school and at home. Selecting quality illustrated books is vital in ensuring a child's educational growth. Adults, whether parents or teachers, should carefully choose books with engaging stories and clear, vibrant illustrations that are appropriate for the child's developmental stage. The books should also feature durable, thick pages to withstand frequent use, ensuring that they remain intact for the child's continued enjoyment.

**2.19. Fighting Familiarity:** Through the experience of seeing visuals, narratives and visual narratives in the past there is an understanding which is developed. The audience starts assuming, what next is going to happen. ‘Your eyes see, what your mind knows’, busting this ideology.

The role of VN in breaking the eventually obvious next course of happening in the narrative or VN assumed by the viewer or reader.

### 2.19.1. The Barrier of Familiarity in Understanding Visual Narratives

Familiarity, interpretation, and subjectivity play important roles in the way we engage with visual narratives, particularly in the context of social sciences. Familiarity creates a dynamic interaction between the viewer and the artwork, making it relational, embodied, and emotionally charged (Bal, 2007). In art theory, these encounters unfold in the space of viewing, where the individual viewer cannot remain detached, autonomous, or isolated from the aesthetic experience. Audiences bring their own perspectives and knowledge to an image, as Rose (2001) suggests, shaping the way they interpret it. This process of interpretation is a well-known concept in art philosophy. Art scholars often apply lenses of context, form, and content to analyze and interpret works.

For example, Lambert (2014) discusses how during the Renaissance period, large bellies and thighs were seen as symbols of eroticism. In times of scarcity, a larger stomach indicated health and wealth, while sagging breasts were associated with the old and the impoverished, and these associations were reflected in art, where large breasts were depicted on old, unattractive women or witches. Fashion trends of the time minimized breast size, with wealthy families hiring wet nurses to avoid the physical changes brought on by breastfeeding. This contextual analysis of Renaissance art reveals how cultural norms and societal views about femininity influenced art.

Chadwick (1990) explores how power dynamics in art can be understood by examining the intersection of women as creators of art and as subjects of representation. This intersection exposes what is often omitted or silenced, revealing the influence of cultural ideologies. Context plays a significant role in shaping how art is produced and later interpreted. For example, the attribution of a work to a female artist often leads to a decrease in its monetary value, and critiques of women's art are often less favorable than those of male artists. Chadwick (1990) also highlights how the focus of art critique shifts when considering works by women, with language often turning to criticisms of technique and hidden flaws.

Banks (2007) provides a useful approach to interpreting images by posing a series of critical questions about form, context, and content. These questions help the viewer consider the image's creation, its purpose, and the impact it has on the audience. The study of cultural representation through visual arts involves a wide range of theoretical tools, such as semiotics, social representations theory, and cultural studies, all of which contribute to understanding the meaning of images.

In the realm of colonial imagery, gendered discourses and the exclusion of certain groups as "normatively human" were often conveyed through photographs and accompanying texts, which aimed to shape a particular public perception. Rose advocates for an ethical approach to visual analysis, encouraging viewers to re-examine images with fresh perspectives. She emphasizes that family photographs, which are often embedded in specific social practices, are not just representations of reality but are actively engaged in shaping social meanings.

### 2.19.2. Making the Familiar Strange

The book *Educational Failure and Working Class White Children in Britain* (Butler, 2006), which provoked significant media debate, illustrates the ongoing tension between insider and outsider perspectives in research. Outsider myths suggest that only those with emotional distance from a group can conduct objective research, while insider myths claim that familiarity with a group provides deeper, more authentic insights. However, as Hammersley and Atkinson (2007) argue, these myths are more moral narratives than empirical truths. Familiarity can also hinder research, as it can cloud our ability to discover new insights and make us overlook the unconventional aspects of a familiar subject (Geer, 1964).

This chapter explores how familiarity, shaped by positionality, can limit traditional research methods. Drawing on empirical work, I illustrate how visual research methods were used to

suspend preconceived notions and offer a new understanding of familiar environments. The importance of acknowledging different perspectives is highlighted by Skeggs (2004), who notes that "perspective is always premised upon access to knowledge." This concept is exemplified by Sikes (2003), who reflects on how the familiar figures in our lives—family members and neighbors—are often framed within stereotypical narratives, yet these are the same people we interact with every day.

Becker (1971) critiques educational researchers' tendency to only see what is conventionally expected in the classroom, attributing this to their familiarity with the setting. Delamont and Atkinson (1995) suggest methods for overcoming this familiarity in educational research, such as adopting ethnomethodology or focusing on neglected spaces within the school environment. Thorne (1993) similarly advocates for the "strange-making" of the concept of childhood, emphasizing how gender and play culture in schools are often overlooked in research. By challenging familiar assumptions, such studies have brought new insights into educational settings, demonstrating the value of studying overlooked areas such as playgrounds (Renold, 2005; Mellor, 2006).

### 2.19.3. Fighting Familiarity

Creativity is another approach to making the familiar strange, as seen in engineering education, where Stouffer et al. (2004) suggest that stepping outside conventional paradigms can lead to critical and creative research. By using defamiliarization techniques, researchers can uncover hidden meanings and challenge assumptions. Kaomea (2003) uses children's drawings to provide new insights into the educational system in postcolonial Hawaii, revealing previously overlooked aspects of the educational experience.

In my own research (Mannay, 2010), participants were asked to create photographs, collages, and maps of their daily lives, which were then used as the basis for interviews. This participatory method allowed me to step outside my own understanding and discover new insights into the participants' experiences. By using self-directed visual methods, I was able to create a space for participants to express their perspectives without the constraints of a predetermined interview structure, offering a fresh look at familiar settings.

### 2.19.4. Opening New Avenues

Researchers often feel apprehensive about studying familiar subjects, fearing that their prior knowledge will overshadow new discoveries. In my case, I was concerned that my findings might be shaped by preconceived ideas about the research topic. To overcome this, I employed self-directed visual data production, allowing participants to shape the direction of the research. This method gave participants the freedom to create their own representations of their lives, providing insights that I might not have otherwise considered. Through these visual representations, I was able to observe elements of the participants' environments and experiences that had previously been overlooked.

## 2.20. Participation in Visual Narrative

Delving into the understanding of visual narratives (VNs), we realize that the artist or author communicates specific ideas, evokes emotions, and establishes a connection through the narrative. As viewers, we engage with the VN by observing, relating, empathizing, understanding, and connecting with the conveyed emotions, characters, meaning, and, ultimately, the artwork and artist. This relationship is complex, but can be simplified. In the context of painting, the artist conveys a message, and as spectators, we form a connection with the piece, creating a relationship between ourselves and the artwork.

To illustrate this idea, I refer to John Berger, a novelist, art critic, poet, and artist, who wrote *Ways of Seeing*. This book explores the complex dynamics between the viewer and the viewed, providing insight into the various research perspectives on reading, understanding, and interpreting content in visual narratives.

Images have played a significant role in politics and policymaking, particularly in relation to propaganda and public communication. In today's world, visual material has become ubiquitous due to the rise of media and visual technologies that enable the production, distribution, and consumption of images, resulting in the emergence of visual culture (Mirzoeff, 1999). However, these visual technologies and the events they produce are not neutral (Sturken & Cartwright, 2001). The production and dissemination of visual material can be a powerful tool for framing political issues. For instance, during riots, visual material may be used in reconstructions to answer questions such as: "What really happened?" and "Who is responsible?" In these instances, visual material can influence the outcome of "blame games" (Hood, 2011), shaping how public investigations, politicians, and the general public understand the situation.

Visual culture and technologies significantly impact the planning, execution, interpretation, participation, and communication of visual narratives. Human experiences have become more visualized than ever before, as seen in the popularity of social networks like YouTube and the widespread practice of taking and sharing pictures through mobile devices (Mitchell, 1994). The emergence of visual culture is not merely reliant on technology but also on a deeper human inclination to picture and visualize experiences. This compulsion enables images to create and challenge meanings, while simultaneously connecting and evolving with other meanings in the public sphere. Mirzoeff (1999: 3) describes visual culture as concerned with visual events where information, meaning, or pleasure is sought by the consumer through an interface with visual technologies, which encompass any apparatus designed for visual engagement, from oil paintings to the internet (Mirzoeff, 1993: 3). (Moody, 2014)

Research on attention in visual narratives, such as comic strips, has often focused on individual images. However, the impact of the sequence of images on attention remains underexplored. Two experiments used eye-tracking to explore how disrupting the sequence of a comic strip affects attention. The results showed that when the panels were presented in their original order, participants understood the images more quickly and with fewer fixations. When the sequence was randomized, the same images required more attention and additional "regressions." These findings highlight how context affects where we look and reveal the importance of top-down structures in attending to pictorial information, offering insights for further research into attention within image sequences (Foulshami, 2016).

### 2.20.1. Participatory Methodologies

In the context of research and the familiarity of participants with their own experiences, participatory methods are seen as ways to disrupt positionality and provide new perspectives (Gauntlett & Holzwarth, 2006). Positionality is often debated in terms of power relations, and while visual data production and participatory practices are frequently seen as tools for disrupting these power dynamics, they cannot fully transcend hierarchical structures.

Creativity, voice, and visual methods are often considered key to resolving issues related to power and positionality (Lomax et al., 2011). Understanding the relationship between creativity and participatory practices is important, especially when considering the role of visual artifacts in empowering marginalized and silenced communities. For example, "story cloths" are a form of narrative textile craft used by illiterate, oppressed, or politically controlled groups. In post-Apartheid South Africa, a needle worker described how quilting gave her a

voice when she could not write or speak, allowing her to preserve her history (Goggin, 2003). Similarly, in Chile, arpilleras—quilts sewn by women—visually documented political repression and human rights abuses during Pinochet's regime. These textiles, often made from the clothing of missing or dead individuals, conveyed resistance, memory, and the pursuit of justice in a context of oppression (Bacic, 2013).

This participatory approach allows for a nuanced understanding of visual narratives as both a tool for self-expression and as a means of addressing broader societal issues through a collective visual language.




Fig. 36 (Mannay, 2015)

**2.21. Evolution of Media and Visual Narratives in Children's Stories**

Illustrations have played a crucial role in shaping visual narratives for children. The use of vivid colors and engaging illustrations in books provides more stimulating and realistic experiences than text alone (Brookshire, J. Schraff, L., & Moses, L., 2002). Illustrations support readers in three main ways: by enhancing vividness, offering compact representations of information, and conveying messages that are hard to express through words (Scallert, 1980).

Seven Types of Interaction Between Text and Image in Comics:

- **Word-specific**: Images complement the text but do not contribute significant additional meaning.
- **Picture-specific**: Words serve only as a background to the visual storytelling.
- **Duo-specific**: Both words and images convey the same message.
- **Additive**: One form amplifies or elaborates on the other.
- **Parallel**: Words and images follow separate semantic paths, without interaction.
- **Interdependent**: Both elements work together to convey a meaning that neither could alone.
- **Montage**: Visual components are treated as part of the image structure.

**2.21.1. Picture Books**

Research has shown that prefrontal brain activity is heightened when children read picture

books with an unfamiliar reader, but decreases as they become familiar with the reader. This suggests that familiarity with the book and reader reduces cognitive load (Miyuki Yabe, 2018). It's essential to recognize the differences in cognitive demands between picture book reading and storytelling. In picture books, narratives are presented passively, with illustrations offering enough visual support to aid comprehension. Storytelling, on the other hand, demands active imagination from the audience, who visualize the story through the storyteller's words. This difference in cognitive engagement is reflected in variations in prefrontal activity. In storytelling, once the audience is familiarized, their brain activity remains engaged, suggesting that storytelling sustains cognitive activation.

Picture books, despite often being underestimated, are powerful educational tools (Halbey, 1997). They are valuable cultural objects that influence a child's development of reading, attention, and critical thinking skills (Blezza Picherle, 2002, 2004). These books help cultivate symbolic competence and shape fundamental habits in young readers, laying the groundwork for their future cognitive and emotional growth.

### 2.21.2. Wordless Visual Narratives

Wordless visual narratives, or silent stories, rely entirely on images without text to communicate meaning. The impact of wordless dynamic visual narratives has been explored in educational contexts, where studies show that students engage more with video content than with traditional books (Lumturie Bajrami & Merita Ismaili, 2016). Videos are seen as more motivational and effective in helping students understand complex concepts, such as grammar, while also fostering emotional engagement and critical thinking (Abdo & Al-Awadeh, 2016). Silent videos, particularly in language learning, have proven effective in promoting self-learning, with studies showing that silent videos increase understanding and encourage creativity in storytelling (Kandybovich, 2017). The use of body language and facial expressions in these silent films reinforces the importance of non-verbal communication, which accounts for a significant portion of human interaction (Mehrabian, 1960). Silent films and wordless books provide unique opportunities for creative expression and learning, especially in the context of language education (Sathaye, 2021).

Wordless books are gaining popularity across international publishing platforms and are increasingly used to teach young readers the power of visual communication (Hamelin, 2012; Arizpe, Colomer & Martinez-Roldan, 2014). As visual narratives, these books encourage interpretation, imagination, and storytelling without the constraints of language.

### 2.21.3. Comics

A study comparing four types of comic strips examined how different sequencing affects reader comprehension:

1. **Normal Sequences**: Panels that have both structure and meaning.
2. **Semantic-Only Sequences**: Panels that are related semantically but lack a narrative structure.
3. **Structural-Only Sequences**: Panels with narrative structure but no semantic connection.
4. **Scrambled Sequences**: Panels presented in a random order.

In an experiment, participants who viewed the sequences one panel at a time responded most quickly to the normal sequences, followed by the semantic-only and structural-only sequences. Scrambled sequences led to the slowest reactions, indicating that both semantic coherence and narrative structure enhance comprehension (M. P. Neil Cohn, 2012).




Fig. 37: (Mannay, 2015)

For example, Daniel's drawing, depicted in Figure 17 above, sparked a wide array of biographical reflections covering topics such as family, sports, work, and religion. It also triggered discussions about the soul and the shifting nature of belief over the course of one's life. The interview centered around the drawing not only brought forth personal narratives but also moments of laughter, singing, and introspection. As Richardson points out, these processes helped participants express emotions, offering insights that a standard semi-structured interview would not have uncovered. Even when participants didn't engage in drawing during the initial meeting, the activity still fostered reflection for both the participants and the researchers.

### 2.21.4 Manga Comics

Manga, a form of Japanese comics, is described as media that express humor, irony, and storytelling through a series of exaggerated or simplified pictures, often accompanied by words, sound effects, or annotations in panels. The Chinese characters used to write "manga" refer to something comical and diverse. Manga is not only funny but also encapsulates a range of stories conveyed through successive images. Manga is enjoyed by both adults and children in Japan, and popular manga are often adapted into animated series or video games, which are then dubbed and exported globally. Manga has become a significant element of children's popular culture worldwide, along with phenomena like 'Kawaii' (a term referring to cute, feminine elements in pop culture) (Ingulsrud & Allen, 2009).

Japan has a rich history of visual media (Schodt, 1983), with early examples like the satirical "Choju Giga" (Frolicking Animals) picture scrolls from the 12th century. These scrolls used both pictures and text, requiring readers to combine the two to understand the story. Manga similarly demands readers integrate both visual and textual information. The simplified art style of manga was influenced by Zen philosophy and the woodblock prints of the Edo period, such as Ukiyoe. Western-style comics, particularly the panel frame system introduced during the Meiji era (1868–1912), and Disney animation techniques after World War II, also shaped modern manga. Additionally, the post-WWII economic situation contributed to manga's growth, as it was an affordable form of entertainment. Manga could be produced cheaply in

large quantities, allowing cartoonists to create dynamic cinematic stories with minimal costs. Manga also stood out because of its unique expression techniques, including movie-like elements like panning, zooming, and slow-motion (McCloud, 1993), which made it easy to adapt into animation. The flexibility of manga's panel size, arrangement, and form contrasts with the uniform panels of Western comics, lending it depth and rhythm, a feature now also appearing in Western comics. Another characteristic of manga is the emphasis on emotions conveyed through characters' large eyes, as opposed to the mouth in Western comics (Wagner & Turlington, 2002). These exaggerated facial features, resembling the "baby schema" or "Kindechenschema" (Lorentz, 1943), contribute to manga's "kawaii" appeal.

**Purpose:** This chapter incorporates new research on Japanese manga to explore the effects of manga reading on children's cognitive development. Wilson and Wilson (1987) suggested that children's drawings reflect both their development and culture, and they hypothesized that manga influences Japanese children's cognitive functions related to drawing. In their study, children from Japan, where manga is prevalent, and from Egypt, where iconography is restricted for religious reasons, were asked to create visual narratives by drawing in six empty frames. Wilson (1997, 1999) further reported that manga characters strongly influenced Japanese preschoolers' drawings. For example, one girl drew a figure with a heart-shaped face, razor-cut hair, and oversized eyes, all typical of manga characters. This influence extended to spatial elements like horizons and resulted in unrealistic, manga-like representations of human figures. Girls, for instance, often depicted faces with large eyes and slender bodies, while boys emphasized muscular forms and movement. Toku attributed these features to the significant impact of manga on children's drawings in Japan.

In a study by Cox, Koyasu, Hiranuma, and Perara (2001), seven- and eleven-year-old children in the UK and Japan were asked to draw human figures. Japanese children's drawings were rated higher for expressiveness than those of UK children, a result linked to both the greater presence of graphic images in Japanese school curricula and the pervasive influence of manga in Japanese life.

### 2.21.5 Cartoonists' Practical Hypotheses on Manga Reading

What components make up manga, and how do they contribute to a reader's understanding? A practical hypothesis offered by cartoonist Natsume (1996) suggests that manga consists of three elements: pictures, words, and panels. Pictures fall into two categories: realistic depictions (e.g., humans and objects) and abstract metaphorical marks. These abstract images, referred to as "kei yu" or "metaphoric forms," express motion and emotional or mental states through symbols, marks, or notations. Takekuma (1995) divided these metaphorical marks into two types: "manpu," which are symbols with inherent meaning (like action lines or exaggerated features), and "kouka," which are often background patterns that convey psychological or emotional effects.

Words in manga are primarily contained within speech balloons, which not only convey spoken dialogue but also contribute to the emotional tone, with the shape of the balloon sometimes amplifying the meaning of the speech. Onomatopoeia in manga goes beyond sound; it often conveys the mental or emotional state of characters, a phenomenon known as "on yu" (Wagner & Turlington, 2002). On yu are handwritten onomatopoeic symbols that look like calligraphy, merging text and image to evoke both sound and emotion.

Panels in manga separate time and space, guiding the reader's eye through a sequential narrative. Natsume (1996) identified three main functions of panels: 1) indicating the order of reading, 2) creating emotional impact through compression and release, and 3) providing special expressions that enhance the meaning of the images. The space between panels, known

as the "gutter" in English, is called "mahaku" in Japanese and is used not only to separate panels but also to convey the passage of time or psychological distance (McCloud, 1993).




Fig. 38. Manga comic example

### 2.21.6. Evolution of Visual Narratives in different media, time and culture context

In Indian history, as seen in the study of the shastras and vedas, the human ability to listen and learn, known as *Shravana shakti*, was traditionally considered more powerful than the ability to read. The shift from oral to written traditions marked a significant change in how knowledge was transferred, with written texts becoming central to daily life. Stories, however, remained primarily for enjoyment, offering a light and comprehensive way of learning.

Every story has a problem, which is typically resolved by the narrative, and this process fosters learning, critical thinking, and problem-solving. In children's books, stories are often shorter with one or two main plots, challenges, and solutions. As narratives grow in complexity, so do the layers of learning. The evolution of visual narratives, which encompass storytelling through visual means, has mirrored this development.

Visual narratives, which convey information in sequence through pictures, illustrations, photography, film, theater, and other forms, have existed for ages. This method of visual expression can be traced back to early forms like rock cave paintings, murals, sculptures, and architecture. As time passed and intellectual engagement increased, so did the complexity of visual narratives.

Starting with cave paintings, visual narratives aimed to convey beliefs, share stories, and communicate events within a community. Religion, in particular, has long served as a primary form of narrative, offering guidance on how to live. Visual depictions of religious texts like the Bible were carried out in various forms over time, from reliefs on walls and murals to stained glass windows and monumental sculptures.

The content of these religious narratives often remained unchanged, even as their visual expressions evolved. For example, the story of the Bible, its testaments, and sermons stayed consistent across time, but the medium through which it was presented—whether through frescoes, sculptures, or architecture—changed considerably.

Visual narratives, when understood through the lens of time and cultural evolution, reveal how different mediums have developed in response to humanity's ongoing quest for knowledge and education. These narratives go beyond mere storytelling; they enrich the content with detailed visual expressions that enhance the message. Over time, the forms of visual narratives have expanded to include cave paintings, frescoes, stained glass, sculptures, architecture, drama, ballet, theatre, folk dances, films, animation, comics, and more.

1. **Cave Paintings**

   The Paleolithic era, often referred to as the Old Stone Age, provides valuable insight into early human culture through its cave paintings, engravings, and petroglyphs found across Europe, Africa, and Eurasia. These paintings often depicted the nomadic lifestyle and hunting scenes. Some scholars argue that these images had religious or social functions, potentially aiding in rituals or celebrating beliefs. Unlike other parts of the world,

European cave art rarely depicted landscapes or human-animal interactions, focusing instead on animals and their symbolic meaning.

2. **Fresco**
   Fresco is an ancient wall-painting technique applied on wet or dry plaster. Used extensively during the Byzantine and early Christian periods, frescoes often depicted biblical themes such as the life of Christ, Adam and Eve, and various biblical stories. The evolution of fresco painting through time reflects the changing materials and artistic styles, especially during the Italian Renaissance, with famous works by artists like Michelangelo and Raphael.
3. **Stained Glass**
   Stained glass windows, particularly in chapels and basilicas, often featured biblical scenes and themes. The narrative depicted remained consistent, but the style and medium of expression evolved, showcasing changes in the period's artistic techniques.
4. **Sculpture**
   Sculpture has been an important visual narrative tool throughout history, offering insight into different time periods, cultures, and beliefs. Notable examples include the Venus of Willendorf from the Paleolithic period, Greek gods from the Renaissance, and various Indian sculptures such as the rock-cut temples of Mahabalipuram and the Sphinx of Egypt. These sculptures tell stories about the religious, social, and cultural values of their respective times.
5. **Architecture**
   Architecture, often larger than life, also serves as a visual narrative, depicting the culture, religion, and history of the period. Examples like the Kailash Temple in Ellora, the Descent of the Ganga on Arjuna's Penance, and the Qutub Minar tell stories through intricate carvings and architectural design, conveying historical and religious narratives for future generations.
6. **Theatre**
   Theatre, which combines dance, gestures, and pantomime, has evolved over centuries as a form of storytelling. From ancient Greek drama to modern-day performances, theatre brings narratives to life through the interaction of actors, music, dance, and set design. Various global forms of theatre, like Japanese Kabuki and Indian shadow puppetry, have emerged, each contributing to cultural storytelling traditions.
7. **Indian Theatre (Nautanki)**
   In India, Nautanki, a form of musical drama, originated in the Avadh and Agra regions of Uttar Pradesh. Stories from Hindu mythology and literature were presented through performances in village squares and marketplaces, with narration techniques based on traditional syllables like Doha, Chaupai, and Samvad.
8. **Movies**
   Movies, an extension of theatre, evolved with the inclusion of sound, color, and more sophisticated techniques. These advancements enhanced the emotional and intellectual impact of visual narratives, and filmmakers began exploring more complex subject matters, leaving room for viewer interpretation.
9. **Cultural Influence on Visual Narratives**
   Various research papers have explored how cultural, linguistic, and visual elements shape the complexity and understanding of narrative forms. Cultural diversity influences how information is conveyed, interpreted, and understood, with each visual form contributing uniquely to the narrative.

Ultimately, visual narratives, in their diverse forms—from cave paintings to modern-day films—serve as an integral part of human expression. They enable us to engage with and interpret the world, contributing to a rich tradition of storytelling that evolves alongside our understanding of culture, society, and history.

## 2.22. Gaps in the Construction of Visual Narratives Today:

**a) Dependence on Preconceived Ideas:**
Visual narratives often assume that the reader already has some background knowledge or can relate to the story and visuals. While this helps readers connect with the content, it also limits the narrative to familiar ideas, leaving less space for exploration or new perspectives.

**b) Single Point of View:**
Most visual narratives are presented from just one perspective—that of the writer, illustrator, or publisher. This limits the reader's experience. Instead, visual stories could offer multiple paths or endings, letting children choose how the story unfolds and connect with it in their own way.

**c) Lack of a Clear Learning Framework:**
Usually, the author gives the content to the artist to illustrate, and the artist adds their own interpretation. While this process works, it isn't clearly shared as a teaching or learning method. Artists often learn from experience, but there is no standard format that helps guide educators or creators in using visual narratives as a structured educational tool.

**d) Limited Information Content:**
Visual narratives often contain basic information, but they have the potential to include much moreespecially open-ended or never-ending stories. These could be used to explain scientific ideas, language concepts, or math principles in a creative way, offering children deeper and broader learning experiences.

**e) No Set Framework for Creating Visual Narratives for Children:**
There is a lack of a structured approach or clear guidelines for designing visual narratives that are suitable for children's learning and engagement.

**f) Underuse of Narrative Power:**
The story or narrative part of visual storytelling is often overlooked or underdeveloped. A strong story is essential in helping children emotionally connect and engage with what they are seeing and learning.

Table 6: Relational Chart – Visual Narrative Construction & Evaluation

| Construction Elements | Curiosity | Attention | Comprehension | Interest | Motivation | Emotional Response | Recall/Memory | Imagination | Interpretation |
|---|---|---|---|---|---|---|---|---|---|
| Line | Dynamic lines evoke questions. | Guides the eye smoothly. | Simple lines clarify actions. | Unique line patterns intrigue. | Creative lines inspire drawing. | Emotional quality in strokes. | Distinct lines aid recall. | Fluid lines encourage imagination. | Suggests movement and action. |
| Colour | Bright hues prompt curiosity. | Color contrast emphasizes. | Coded color aids understanding. | Bold palettes attract. | Interactive color choices engage. | Warm/cool colors evoke feelings. | Memorable through vividness. | Sparks color associations. | Adds meaning through palette. |
| Form | Abstract forms intrigue. | Recognizable forms sustain attention. | Familiar forms ease comprehension. | Unique forms captivate. | Interactive forms enhance creativity. | Expressive forms evoke emotions. | Simple forms are easier to remember. | Abstract forms fuel imagination. | Forms symbolize deeper ideas. |

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|---|---|---|---|---|---|---|---|---|---|
| Space | Empty space raises questions. | Balanced layouts guide focus. | Clarity through spatial relations. | Layered space engages viewers. | Open space allows exploration. | Spatial depth triggers emotional responses. | Space aids scene memorization. | Suggests environments to imagine. | Space creates narrative pacing. |
| Value | Light/dark contrast intrigues. | Highlights key areas. | Mood shifts enhance comprehension. | Strong contrast captivates. | Value gradients motivate artistic interest. | Dramatic contrast adds emotional depth. | Light/dark transitions aid memory. | Gradient inspires creativity. | Values signify mood shifts. |
| Texture | Textural variety sparks tactile curiosity. | Detailed textures maintain focus. | Texture adds realism. | Intriguing surfaces sustain interest. | Tactile illustrations inspire interaction. | Rough/smooth textures evoke feelings. | Textures stick in memory. | Textures enrich imaginative worlds. | Texture symbolizes touch and material. |
| Composition | Unique layouts intrigue viewers. | Balanced compositions ensure clarity. | Composition aids visual hierarchy. | Dynamic compositions create excitement. | Experimentation encourages exploration. | Balanced or asymmetrical designs influence emotions. | Structured compositions help recall. | Composition frames imaginative possibilities. | Arrangement conveys narrative weight. |
| Typography | Playful fonts intrigue. | Large/bold fonts guide attention. | Readable fonts aid comprehension. | Creative fonts engage interest. | Unique typography invites interaction. | Font styles evoke mood. | Consistent fonts improve recall. | Decorative text inspires. | Typography carries symbolic weight. |
| Perspective | Shifts in perspective raise curiosity. | Perspective draws focus to depth. | Depth aids spatial comprehension. | Dynamic angles maintain interest. | Perspective challenges inspire creation. | Perspective evokes empathy. | Unique angles enhance recall. | Perspective broadens creative thinking. | Perspective frames narrative meaning. |
| Symbolism | Hidden symbols spark curiosity. | Symbols emphasize key points. | Universal symbols ease comprehension. | Layered symbolism captivates. | Symbol decoding motivates learning. | Symbols connect emotionally. | Symbols are memorable. | Interpreting symbols fuels imagination. | Symbols enrich narrative layers. |

Table 7: Relational Chart – Visual Narrative Construction & Age-Specific Evaluation

| Construction Elements | 4-6 Years (Early Childhood) | 7-9 Years (Middle Childhood) | 10-12 Years (Late Childhood/Pre-Adolescence) |
|---|---|---|---|
| Line | Curiosity: Bold, wavy, and playful lines spark interest. \n Attention: Simple, thick outlines guide focus. \n Comprehension: Straightforward lines clarify shapes and actions. \n Engagement: Movement lines enhance excitement. | Curiosity: Expressive or exaggerated lines intrigue. \n Attention: Varied line weights hold attention. \n Comprehension: Lines create emotional or narrative cues. \n Engagement: Lines suggest dynamic action sequences. | Curiosity: Abstract and detailed lines invite interpretation. \n Attention: Intricate linework encourages observation. \n Comprehension: Lines show complexity and detail in characters or scenes. \n Engagement: Layered line techniques suggest deeper meaning. |
| Colour | Curiosity: Bright primary colors attract curiosity. \n Attention: High contrast grabs attention. \n Comprehension: Basic color associations (red = stop, blue = calm). \n Emotional Response: Warm colors evoke excitement, cool colors calm. | Curiosity: Complementary colors draw interest. \n Attention: More complex palettes emphasize specific elements. \n Comprehension: Colors are used symbolically (green = growth). \n Emotional Response: Mood reflected through diverse color schemes. | Curiosity: Subtle hues create intrigue. \n Attention: Layered color usage directs focus. \n Comprehension: Color codes are abstract or thematic. \n Emotional Response: Nuanced palettes convey complex emotions. |
| Form | Curiosity: Simple, rounded forms attract attention. \n Attention: Clear shapes are easier to follow. \n Comprehension: Familiar forms (animals, people) are key. \n Engagement: Cartoonish exaggerations sustain interest. | Curiosity: Detailed or stylized forms spark interest. \n Attention: Combination of shapes creates visual puzzles. \n Comprehension: Slight abstraction encourages critical thinking. \n Engagement: Forms become symbolic (dragons, heroes). | Curiosity: Complex and realistic forms intrigue. \n Attention: Intricate designs captivate. \n Comprehension: Forms blend realism with symbolism. \n Engagement: Unique forms drive narrative depth. |

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| Space | Curiosity: Large open spaces stimulate imagination. \n Attention: Close-up shots draw focus. \n Comprehension: Simple backgrounds avoid distraction. \n Engagement: Empty space invites participation. | Curiosity: Layered space encourages exploration. \n Attention: Balanced use of background/foreground aids focus. \n Comprehension: Overlapping objects suggest depth. \n Engagement: Space adds visual intrigue and suspense. | Curiosity: Use of perspective deepens visual interest. \n Attention: Complex spatial compositions challenge observation. \n Comprehension: Spatial relationships reinforce narrative flow. \n Engagement: Hidden elements or intricate layouts engage exploration. |
| Value | Curiosity: High contrast (light vs. dark) excites. \n Attention: Large areas of light/dark lead focus. \n Comprehension: Simple shading clarifies form. \n Engagement: Gradient shifts provide variety. | Curiosity: Subtle shading draws attention. \n Attention: Gradual transitions keep focus. \n Comprehension: Shadows add dimension and emotion. \n Engagement: Use of light/dark enhances visual drama. | Curiosity: Dramatic light contrasts spark interest. \n Attention: Fine detail in shading holds attention. \n Comprehension: Value changes reflect complex moods. \n Engagement: Light and shadow enhance realism. |
| Texture | Curiosity: Simple, bold textures stimulate touch associations. \n Attention: Rough and smooth contrasts keep focus. \n Comprehension: Soft textures signal comfort, rough signals danger. \n Engagement: Hands-on activities complement visual textures. | Curiosity: Textured visuals evoke sensory interest. \n Attention: Complex patterns maintain focus. \n Comprehension: Textures add layers to characters/environments. \n Engagement: Texture differentiates mood and setting. | Curiosity: Subtle textures deepen visual intrigue. \n Attention: Realistic textures demand focus. \n Comprehension: Symbolic textures enhance meaning. \n Engagement: Layered textures create immersive worlds. |
| Composition | Curiosity: Simple, centered compositions attract focus. \n Attention: Symmetrical layouts hold | Curiosity: Balanced asymmetry piques curiosity. \n Attention: Dynamic layouts shift focus naturally. \n Comprehension: Flow | Curiosity: Complex compositions challenge. \n Attention: Multi-layered layouts require focus. \n |

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| | attention. \n Comprehension: Predictable layouts support learning. \n Engagement: Clear focal points sustain interest. | guides narrative understanding. \n Engagement: Multiple focal points add excitement. | Comprehension: Layout influences narrative pacing. \n Engagement: Hidden details encourage prolonged observation. |
| Perspective | Curiosity: Simple front-facing views engage. \n Attention: Close perspectives emphasize characters. \n Comprehension: Flat perspectives simplify. \n Engagement: Large objects appear friendly. | Curiosity: Shifts in perspective add excitement. \n Attention: Overlapping and angles add interest. \n Comprehension: Perspective aids scene-building. \n Engagement: Perspective changes sustain intrigue. | Curiosity: Dramatic perspective shifts captivate. \n Attention: Strong angles create visual drama. \n Comprehension: Perspective complexity mirrors narrative depth. \n Engagement: Unusual angles evoke emotional engagement. |
| Construction Elements | 4-6 Years (Early Childhood) | 7-9 Years (Middle Childhood) | 10-12 Years (Late Childhood/Pre-Adolescence) |
| Line | Curiosity: Bold, wavy, and playful lines spark interest. \n Attention: Simple, thick outlines guide focus. \n Comprehension: Straightforward lines clarify shapes and actions. \n Engagement: Movement lines enhance excitement. | Curiosity: Expressive or exaggerated lines intrigue. \n Attention: Varied line weights hold attention. \n Comprehension: Lines create emotional or narrative cues. \n Engagement: Lines suggest dynamic action sequences. | Curiosity: Abstract and detailed lines invite interpretation. \n Attention: Intricate linework encourages observation. \n Comprehension: Lines show complexity and detail in characters or scenes. \n Engagement: Layered line techniques suggest deeper meaning. |

This appendix presents an annotated review of selected academic works foundational to the development of the thesis titled ‘Designing a Framework for the Construction and Evaluation of Visual Narratives for Children.’ The studies summarized here represent interdisciplinary research in visual storytelling, cognitive development, narrative comprehension, design studies, and curiosity-driven learning. Each annotation highlights the objective, methodology, and major findings or implications relevant to understanding how visual narratives can be designed and evaluated for educational and developmental impact on children.

Table 8: List of Research Papers/Articles/Books for Literature Review

| S. No | Author(s) & Year | Title / Source | Objective | Methodology | Key Findings / Relevance |
|---|---|---|---|---|---|
| 1 | Carole Peterson (n.d.) | The Who, When, Where of Early Narratives. Journal of Child Language | Objective: To document how young children produce early narratives, focusing on temporal and spatial orientation (who, when, where) and how these elements emerge in spontaneous storytelling. | Methodology: Observational and interview-based study with young children; experimental prompts used to elicit narratives in varying contexts (with and without parental scaffolding). | Findings: Young children often produce narratives lacking full orienting context when scaffold absent; with age and social input they introduce temporal/ spatial markers. Implication: visual narratives for children should scaffold orientation cues (setting, time, characters) to support coherence. (Peterson, n.d.) |
| 2 | Neil Cohn (2019) | Structural Complexity in Visual Narratives: Theory, Brains, and Cross-Cultural Diversity (book chapter) | Objective: To examine how visual narrative complexity maps onto cognitive processing and how this varies cross-culturally (e.g., Western comics vs. Japanese manga). | Methodology: Theoretical synthesis combined with empirical cross-cultural comparisons and neurocognitive evidence from EEG/behavioral studies. | Findings: Visual narrative grammar underlies comprehension universally, but surface conventions (number of characters, temporal shift frequency) vary by culture. For designers: account for cultural familiarity when evaluating children's comprehension. (Cohn, 2019) |

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| 3 | Neil Cohn (2016) | A Multimodal Parallel Architecture : A Cognitive Framework for Multimodal Interactions | Objective: To propose a model explaining how words, images, and other semiotic channels combine during narrative comprehension. | Methodology: Conceptual modelling drawing on corpus observation of comics and multimodal texts, classifying relations between text and image into categories. | Findings: Identified seven relations (word-specific, picture-specific, duo-specific, additive, parallel, interdependent, montage). This taxonomy helps designers decide how to layer modalities for children's materials. (Cohn, 2016) |
| 4 | Foulsham, Wybrow & Cohn (2016) | Reading Without Words: Eye Movements in the Comprehension of Comic Strips (Wiley Online Library) | Objective: To understand how viewers move their eyes and extract narrative meaning from wordless or low-text comics. | Methodology: Eye-tracking experiments measuring fixation patterns and transitions while participants viewed comic strips with varied sequencing. | Findings: Readers follow schema-driven scanpaths aligned with narrative structure; coherent sequences reduce regressions and aid comprehension. Design note: clear panel sequencing and salient cues support young readers' attention allocation. (Foulsham et al., 2016) |
| 5 | Neil Cohn (n.d.) | Structure Theory: Visual Narratives (Tilburg University) | Objective: To formalize the structural elements of visual narratives (e.g., establisher, initial, peak, release) and identify types of conjunctions. | Methodology: Theoretical analysis of comic corpora, descriptive taxonomy of narrative constituents and conjunction types (environmental, action, entity, semantic montage). | Findings: Visual narratives follow hierarchical constituency and specific conjunction patterns; recognizing these roles aids sequencing decisions in children's story design. (Cohn, n.d.) |

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| 6 | Cohn, Pederson & Taylor (2017) | A Picture is Worth More Words Over Time: Multimodality and Narrative Structure Across Eight Decades of American Superhero Comics | Objective: To trace historical changes in multimodal weight (image vs. text) and complexity in American superhero comics. | Methodology: Corpus analysis across decades, coding panel content, panel types, text presence, and visual morphology. | Findings: Over time comics became visually denser with more sequences relying on images (fewer words). For children's materials, this suggests increasing potential for image-led storytelling if reader fluency is supported. (Cohn et al., 2017) |
| 7 | Dussias, Valdés Kroff & Gerfen (n.d.) | Visual World Eye-Tracking (chapter/article) | Objective: To summarize how the visual world paradigm uses eye-tracking to link gaze and language processing during comprehension. | Methodology: Review of visual-world paradigm experiments in psycholinguistics, highlighting experimental design considerations (stimuli, timing, instructions). | Findings: Eye movements tightly reflect moment-to-moment language/visual integration. For visual narrative evaluation, eye-tracking offers millisecond insight into how children allocate attention to narrative cues. (Dussias et al., n.d.) |
| 8 | Alfred Yarbus (1967) | Eye Movements and Vision (collected works) | Objective: To document foundational principles of eye movements, fixation, saccades, and how tasks alter gaze behavior. | Methodology: Experimental visual tasks with early eye-tracking techniques; image stabilization and task manipulations. | Findings: Viewing is task-dependent; observers extract different information depending on instructions. Implication: children's tasks and prompts will shape how they explore visual narratives. (Yarbus, 1967) |

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| 9 | Laubrock & Dunst (n.d.) | Computational Approaches to Comics Analysis | Objective: To apply computational and image-processing methods to segment and analyze comics for narrative structures. | Methodology: Algorithmic panel detection, OCR, layout analysis, and corpus-level statistical modeling of visual features. | Findings: Computational tools can reveal large-scale patterns in paneling, pacing, and visual morphology useful for designing and evaluating educational visual narratives. (Laubrock & Dunst, n.d.) |
| 10 | Maria Teresa Trisciuzzi (n.d.) | Image and Imagination in Education: Visual Narrative through Children's Literature | Objective: To explore the role of picturebooks (including wordless books) in developing children's imagination and visual literacy. | Methodology: Historical-literary review and classroom-based observations of picturebook use in education. | Findings: Picturebooks scaffold imaginative play, symbolic interpretation, and visual schema building; recommends integrating varied illustration styles to broaden children's visual repertoires. (Trisciuzzi, n.d.) |
| 11 | John Berger (1972) | Ways of Seeing (BBC series / book) | Objective: To critique how cultural context shapes visual interpretation and the social meanings of images. | Methodology: Cultural and visual analysis through essays and image readings; no empirical study but influential theoretical framing. | Findings: Seeing is mediated by cultural codes; visual narratives carry ideological meanings. For children's narratives, contextual framing and representation choices matter for interpretation. (Berger, 1972) |

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| 12 | Bekkers & Moody (2014) | Accountability and the Framing Power of Visual Technologies (The Information Society) | Objective: To analyze how visual reconstructions and visualizations influence public and political accountability discussions. | Methodology: Case-study analyses of visual reconstructions and media framing. | Findings: Visualizations substantially shape public interpretation and attributions of responsibility; in educational contexts, visual framing can guide moral and social readings of narratives. (Bekkers & Moody, 2014) |
| 13 | Foulsham, Wybrow & Cohn (2016) | Reading Without Words: Eye Movements in the Comprehension of Comic Strips (duplicate entry) | Objective: See entry 4 — emphasis on how visual sequencing guides comprehension. | Methodology: Eye-tracking experiments comparing ordered vs. shuffled panels; fixation and transition analysis. | Findings: Coherent ordering reduces search and supports smooth narrative uptake; essential when designing panel sequences for children. (Foulsham et al., 2016) |
| 14 | Cohn, Taylor & Pederson (2017) | A Picture Is Worth More Words Over Time (duplicate entry) | Objective: See entry 6 — historical multimodality shifts in comics. | Methodology: Longitudinal corpus coding across decades. | Findings: Increasing reliance on imagery suggests opportunities and demands for visual fluency in young readers. (Cohn et al., 2017) |
| 15 | Nancy Pedri (2015) | Thinking about Photography in Comics (Image & Narrative) | Objective: To investigate the role of photographic imagery and hybrid photo-cartoon practices in comics and their narrative effects. | Methodology: Visual and historical analysis of examples where photography has been incorporated into sequential art. | Findings: Photography introduces realism and temporal anchoring but also complicates narrative conventions; designers can borrow photographic cues to ground scenes for children. (Pedri, 2015) |

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| 16 | Neil Cohn (2013) | Visual Narrative Structure (Cognitive Science, 2013) | Objective: To formalize Visual Narrative Grammar (VNG) explaining how panels combine into higher-order narrative constituents. | Methodology: Theoretical model supported by empirical tests on segmentation and comprehension tasks. | Findings: VNG outlines category roles (establisher, initial, peak, release) and constituency rules; provides a structural toolkit for creating age-appropriate visual sequences. (Cohn, 2013) |
| 17 | Neil Cohn & Patrick Bender (2017) | Drawing the Line Between Constituent Structure and Coherence Relations in Visual Narratives (JEP:LMC) | Objective: To distinguish grammatical constituency from coherence shifts in visual sequences and test which cues signal boundaries. | Methodology: Segmentation tasks with participants, behavioral measures of perceived breaks. | Findings: Constituency and coherence sometimes diverge; designers should use both structural cues and coherence signals (character/location shifts) to guide children through sequences. (Cohn & Bender, 2017) |
| 18 | Narelle Lemon (2006) | Using Visual Narrative for Reflection (AARE Conference) | Objective: To explore how photographic and drawn visual narratives support reflective practice in early childhood education. | Methodology: Action-research in classroom settings where children created visual narratives (photography, drawings) and reflected on their learning. | Findings: Visual narrative projects foster reflection, community-building, and metacognitive awareness among young learners; useful method for formative evaluation. (Lemon, 2006) |
| 19 | Neil Cohn (2020) | Visual Narrative Comprehension: Universal or Not? (Psychonomic Bulletin & Review) | Objective: To review cross-cultural and developmental evidence on whether visual narratives are universally accessible or require learned fluency. | Methodology: Review of cross-cultural studies, clinical populations, and developmental research. | Findings: Visual narratives are not purely transparent; fluency depends on exposure and practice. Educational frameworks must teach visual language conventions to children. (Cohn, 2020) |

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| 20 | Emily L. Coderre (2019) | Dismantling the 'Visual Ease Assumption' : Visual Narrative Processing in Clinical Populations (review) | Objective: To challenge the assumption that visual narratives are inherently easier for populations with language impairments. | Methodology: Literature review synthesizing studies in ASD, DLD/SLI, and aphasia regarding visual narrative comprehension. | Findings: Visual narratives may still pose challenges for clinical populations; designers should not assume pictorial clarity substitutes for linguistic scaffolding. (Coderre, 2019) |
| 21 | Huettig, Rommers & Meyer (2011) | Using the visual world paradigm to study language processing: a review and critical evaluation | Objective: To review the visual world paradigm and assess how gaze data inform real-time language processing and visual attention during comprehension (Huettig et al., 2011). | Methodology: Literature review synthesizing experimental paradigms that combine spoken language with visual displays, highlighting timing, stimuli control, and analytic approaches (Huettig et al., 2011). | Findings: The visual world paradigm reliably links gaze patterns to incremental language processing; for visual narratives, it suggests gaze can reveal how children map visual cues to narrative language (Huettig et al., 2011). |
| 22 | Eye-Tracking Technology Handbook (2011) | Eye-Tracking Technology (Handbook chapter) | Objective: To provide an overview of eye-tracking methods, metrics, and applications relevant to cognitive and usability research (Holmqvist et al., 2011). | Methodology: Methodological chapter summarizing device types, sampling rates, calibration, task design, and analysis best practices (Holmqvist et al., 2011). | Findings: Eye-tracking is a flexible behavioural measure for studying attention and comprehension; proper experimental control is essential when studying children (Holmqvist et al., 2011). |

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| 23 | Foulsham, Wybrow & Cohn (2016) | Reading Without Words: Eye Movements in the Comprehension of Comic Strips | Objective: To test how eye movements reflect comprehension of sequential images, especially in low-text comics (Foulsham et al., 2016). | Methodology: Eye-tracking study comparing ordered vs. scrambled panel sequences; analysis of fixations, regressions, and transitions (Foulsham et al., 2016). | Findings: Coherent sequencing reduces regressions and supports smoother comprehension; panel order and salient cues guide gaze—important when designing picture-only storybooks for children (Foulsham et al., 2016). |
| 24 | Dussias, Valdés Kroff & Gerfen (n.d.) | Visual World Eye-Tracking | Objective: To outline how the visual world paradigm can study interactions between linguistic input and visual context during comprehension (Dussias et al., n.d.). | Methodology: Review of paradigm implementations and experimental controls, focusing on timing and visual display design for language-vision integration (Dussias et al., n.d.). | Findings: Visual context dynamically shapes moment-to-moment language processing; in visual narratives, controlling visual context is key to interpreting children's gaze and comprehension (Dussias et al., n.d.). |
| 25 | Tiidenberg (2015) | Great Faith in Surfaces: A Visual Narrative Analysis of Selfies | Objective: To examine selfies as contemporary visual narratives that construct identity and social meaning (Tiidenberg, 2015). | Methodology: Qualitative visual analysis of selfie practices, semiotic interpretation, and youth research case examples (Tiidenberg, 2015). | Findings: Selfies operate as compact visual narratives with framing, gesture, and context shaping meaning; implications for children: simple visual cues can carry complex social narratives (Tiidenberg, 2015). |

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| 26 | Hutson, Magliano & Loschky (2018) | Understanding Moment-to-Moment Processing of Visual Narratives | Objective: To investigate how bridging inferences and event-model processes guide eye movements during picture-story comprehension (Hutson et al., 2018). | Methodology: Eye-tracking experiments manipulating inferability of actions in picture stories and measuring fixation durations and locations (Hutson et al., 2018). | Findings: Inference generation increases attentional allocation to inference-relevant areas; designers should place clear causal cues to support children's inference building (Hutson et al., 2018). |
| 27 | Neil Cohn (2014/2015) | Narrative conjunction's junction function: Interface of narrative grammar and semantics | Objective: To explore how conjunction-like functions link panels and support semantic coherence in sequences (Cohn, 2015). | Methodology: Theoretical analysis and corpus examples illustrating types of conjunction linking roles in visual sequences (Cohn, 2015). | Findings: Conjunctions (environmental, action, entity, semantic montage) bind panels into coherent chunks; applying these helps structure children's visual narratives (Cohn, 2015). |
| 28 | Cohn & Kutas (2011) | Getting a cue before getting a clue: Event-related potentials to inference in visual narrative comprehension | Objective: To probe neural correlates of inferential processing during visual narrative comprehension using ERPs (Cohn & Kutas, 2011). | Methodology: ERP experiments presenting sequences designed to require inference; analysis of N400-like components and late positivities (Cohn & Kutas, 2011). | Findings: Visual inferences elicit ERP signatures similar to linguistic inference processing; supports cognitive parallels between visual and verbal narrative processing relevant for developmental design (Cohn & Kutas, 2011). |
| 29 | Cohn (2014) | From Visual Narrative Grammar to Filmic Narrative Grammar | Objective: To map how VNG concepts transfer to moving-image media and inform filmic sequencing (Cohn, 2014). | Methodology: Theoretical extension of VNG with film examples comparing static and dynamic sequencing affordances (Cohn, 2014). | Findings: Core constituency roles persist across media, but temporal continuity and camera motion introduce new narrative |

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| 30 | Manfredi, Cohn & Kutas (n.d.) | When a hit sounds like a kiss: Electrophysiological exploration of semantic processing in visual narrative | Objective: To examine semantic congruity effects when words or onomatopoeia replace visual climaxes using ERP measures (Manfredi et al., n.d.). | Methodology: ERP experiments contrasting congruent vs. anomalous verbal substitutions for visual events; analysis of latency and amplitude differences (Manfredi et al., n.d.). | Findings: Semantic anomalies produce distinct neural signatures indicating semantic integration costs; designers should aim for congruent multimodal pairings in children's materials (Manfredi et al., n.d.). |
| 31 | Neerej Dev (2020) | Understanding Minimalism in Infographic Design: McDonald's Pictogram Campaign | Objective: To analyze how minimal pictograms communicate brand meaning and improve message clarity (Dev, 2020). | Methodology: Case-study analysis of McDonald's pictogram campaign with semiotic and user-response evaluation (Dev, 2020). | Findings: Minimalism increases recognition and reduces cognitive load; for children's visual narratives, simplified pictograms aid quick comprehension and recall (Dev, 2020). |
| 32 | Moshagen & Thielsch (2010) | Facets of Visual Aesthetics | Objective: To identify facets of perceived visual aesthetics and validate measurement scales in HCI contexts (Moshagen & Thielsch, 2010). | Methodology: Series of studies developing and validating a four-facet model (simplicity, diversity, color, craftsmanship) using surveys and experimental stimuli (Moshagen & Thielsch, 2010). | Findings: Aesthetic facets predict usability and satisfaction; children's picture design should balance simplicity and visual richness to engage without overwhelming (Moshagen & Thielsch, 2010). |

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| 33 | Painter, Martin & Unsworth (2013) | Reading Visual Narratives: Image Analysis of Children's Picture Books | Objective: To analyze how picturebooks construct meaning through image-text interplay and visual grammar (Painter et al., 2013). | Methodology: Image analysis rooted in social-semiotic theory, coding picturebook features and multimodal affordances (Painter et al., 2013). | Findings: Picturebooks teach narrative conventions and social values; careful analysis of framing, viewpoint, and sequencing can inform designs for children's comprehension (Painter et al., 2013). |
| 34 | Cohn, Engelen & Schilperoord (2019) | The Grammar of Emoji? Constraints on Communicative Pictorial Sequencing | Objective: To test whether emoji sequences show grammar-like constraints in communication (Cohn et al., 2019). | Methodology: Corpus analysis and production experiments where participants sequence emojis to convey messages (Cohn et al., 2019). | Findings: Emoji use shows limited sequencing patterns lacking full grammatical depth; suggests pictorial sequencing requires learned conventions to convey complex narratives to children (Cohn et al., 2019). |
| 35 | Cohn, Paczynski & Kutas (n.d.) | Not so secret agents: ERPs to semantic roles in visual event comprehension | Objective: To probe how preparatory cues and agentive postures affect neural processing of visual events (Cohn et al., n.d.). | Methodology: ERP experiments comparing preparatory vs. non-preparatory agent panels and completed action panels (Cohn et al., n.d.). | Findings: Preparatory cues modulate ERP responses and ease prediction of forthcoming actions; implication: visual cues that preview actions support children's anticipatory comprehension (Cohn et al., n.d.) |

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| 36 | Goldin-Meadow (2006) | Talking and Thinking With Our Hands | Objective: To explore gesture's role in cognition, communication, and learning across development (Goldin-Meadow, 2006). | Methodology: Theoretical and empirical review integrating gesture studies, correlational and experimental work with children and adults (Goldin-Meadow, 2006). | Findings: Gesture supports cognitive organization and narrative explanation; incorporating gestures or gesture-like visual cues can support multimodal storytelling for children (Goldin-Meadow, 2006). |
| 37 | Cohn (2014) | The Architecture of Visual Narrative Comprehension: Interaction of Narrative Structure and Page Layout | Objective: To investigate how page layout and panel arrangement affect comprehension and reading strategies in comics (Cohn, 2014). | Methodology: Experimental manipulations of page layout with comprehension measures and eye-tracking to observe reading paths (Cohn, 2014). | Findings: Layout guides attention and pacing; explicit sequencing conventions and clear gutters help children follow story flow (Cohn, 2014). |
| 38 | Cohn (2013) | The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images (Book) | Objective: To present a comprehensive theory of visual language, integrating structural, cognitive, and developmental perspectives (Cohn, 2013). | Methodology: Book-length synthesis combining theory, corpus analysis, experiments, and cross-cultural comparisons (Cohn, 2013). | Findings: Visual narratives operate via learned grammar; educational programs should include explicit teaching of pictorial conventions to build fluency (Cohn, 2013). |
| 39 | Johnson (n.d.) | Trends in Children's Literature and the Social Implications | Objective: To map trends in children's literature and their socio-cultural meanings (Johnson, n.d.). | Methodology: Literature review and critical synthesis of publishing trends and themes in children's books (Johnson, n.d.). | Findings: Shifts in representation, multimodality, and pedagogical aims influence how visual narratives are produced and received by children (Johnson, n.d.) |

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| 40 | Zen & Vanderdonckt (n.d.) | Towards an Evaluation of GUI Aesthetics Based on Metrics | Objective: To propose metrics and methods for evaluating graphical user interface aesthetics relevant to usability and perceived quality (Zen & Vanderdonckt, n.d.). | Methodology: Proposal of measurable aesthetic features with validation studies in HCI contexts (Zen & Vanderdonckt, n.d.). | Findings: Quantifiable aesthetic metrics can inform design choices; for interactive visual narratives (apps), such metrics help optimize child-friendly interfaces (Zen & Vanderdonckt, n.d.) |
| 41 | Csordás et al. (2014) | User-Generated Internet Memes as Advertising Vehicles: Visual Narratives as Consumer Information Sources | Objective: To analyze memes as emergent visual narratives and their role in consumer communication (Csordás et al., 2014). | Methodology: Case studies and content analysis of viral meme campaigns and user engagement metrics (Csordás et al., 2014). | Findings: Memes function as compact, shareable narratives with genre conventions; children's content creators can leverage meme-like tropes for relatable visual storytelling (Csordás et al., 2014) |
| 42 | Lundholt & Boje (2018) | Understanding Organizational Narrative–Counter-narratives Dynamics (CCO & SOT) | Objective: To overview communication-constitutes-organization (CCO) and storytelling organization theory (SOT) for narrative dynamics in organizations (Lundholt & Boje, 2018). | Methodology: Theoretical overview and synthesis of CCO and SOT literatures with illustrative examples (Lundholt & Boje, 2018). | Findings: Organizational narratives and counter-narratives shape identities and actions; useful when considering institutional storytelling in educational settings (Lundholt & Boje, 2018) |

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| 43 | Hadjerrouit (2013) | A Framework for Assessing Pedagogical Effectiveness of Wiki-Based Collaborative Writing | Objective: To assess pedagogical outcomes of wiki-based collaborative writing tools and their implications for learning (Hadjerrouit, 2013). | Methodology: Mixed-methods evaluation of wiki projects in classroom settings, including usability, peer-feedback, and learning outcomes (Hadjerrouit, 2013). | Findings: Collaborative visual-authoring platforms can scaffold narrative construction and peer reflection; relevant for collaborative visual narrative tools for children (Hadjerrouit, 2013) |
| 44 | Hullman, Adar & Shah (n.d.) | Benefitting InfoVis with Visual Difficulties | Objective: To argue that deliberate visual difficulty can highlight structure and prompt deeper engagement with visualizations (Hullman et al., n.d.). | Methodology: Conceptual and experimental examples showing when added complexity yields analytical benefit (Hullman et al., n.d.). | Findings: Slightly increased visual challenge can prompt active sense-making; for children, calibrated difficulty can stimulate curiosity but must be developmentally appropriate (Hullman et al., n.d.) |
| 45 | Ip (2010) | Narrative Structures in Computer and Video Games: Part 1 — Definitions and Initial Findings | Objective: To define narrative structures in games and identify how interactivity alters sequencing and player agency (Ip, 2010). | Methodology: Theoretical framing and initial empirical observations from game analyses (Ip, 2010). | Findings: Game narratives use branching, embedded quests, and afford player-driven sequencing; principles can inform interactive visual narratives for children (Ip, 2010) |
| 46 | Pillai & Verma (n.d.) | Grammar of VR Storytelling: Perceptual Cues in VR Cinema | Objective: To analyze perceptual and narrative cues that promote immersion and narrative fidelity in VR storytelling (Pillai & Verma, n.d.). | Methodology: Observational analyses of VR works and experimental user-feedback on immersion factors (Pillai & Verma, n.d.). | Findings: Camera orientation, depth cues, and continuity editing in VR influence narrative immersion; considerations important if adapting visual narratives into VR for children (Pillai & Verma, n.d.) |

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| 47 | Spierling (2005) | Interactive Digital Storytelling: Towards a Hybrid Conceptual Approach | Objective: To propose hybrid models combining authored narratives with interactive systems to balance story control and user agency (Spierling, 2005). | Methodology: Conference paper synthesizing narrative theory and game design, proposing architectural models for interactive storytelling (Spierling, 2005). | Findings: Hybrid approaches enable pedagogical interactivity while preserving narrative learning goals; relevant to app-based children's story design (Spierling, 2005) |
| 48 | Scott et al. (n.d.) | Protocol for a Systematic Review: Narrative and Visual-Arts-Based Approaches in Healthcare | Objective: To outline a systematic review protocol for arts-based knowledge translation in healthcare communication (Scott et al., n.d.). | Methodology: Protocol paper specifying search strategies, inclusion criteria, and synthesis methods for arts-based KT studies (Scott et al., n.d.). | Findings: Arts-based narratives can effectively translate complex information; methodology useful for evaluating visual narrative interventions (Scott et al., n.d.) |
| 49 | Nikolajeva (2014) | Reading for Learning: Cognitive Approaches to Children’s Literature | Objective: To apply cognitive frameworks to how children learn from literature, including visual texts (Nikolajeva, 2014). | Methodology: Theoretical synthesis combining cognitive literary studies and educational practice examples (Nikolajeva, 2014). | Findings: Cognitive approaches highlight mental models, inference, and schema-building; guiding principles for designing visual narratives that support learning (Nikolajeva, 2014) |

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| 50 | Probine (2021) | How Young Children Come to Value and Engage in the Visual Arts | Objective: To study how bi-directional interactions between teachers and children cultivate children's engagement as imaginative visual researchers (Probine, 2021). | Methodology: Classroom-based observational study with practitioner interviews and case examples (Probine, 2021). | Findings: Dialogic interactions and reflective prompts increase children's visual agency; pedagogical techniques applicable to visual narrative activities (Probine, 2021) |
| 51 | Molinas Comet (2018) | Visual Narrative Data-Driven Storytelling (ACM Trans. Multimedia) | Objective: To present computational approaches for generating narratives from visual data for storytelling applications (Molinas Comet, 2018). | Methodology: Algorithmic design of data-to-story pipelines, with prototypical evaluations on datasets and user studies (Molinas Comet, 2018). | Findings: Automated narratives can summarize visual datasets effectively, but human oversight is needed for coherence and pedagogical appropriateness for children (Molinas Comet, 2018) |
| 52 | Huang et al. (n.d.) | Visual Storytelling (Microsoft Research team) | Objective: To develop datasets and models for computational visual storytelling bridging vision and language (Huang et al., n.d.). | Methodology: Dataset creation, model training (vision-language models), and performance evaluation on story generation tasks (Huang et al., n.d.). | Findings: Models can produce coherent short narratives from image sequences but struggle with long-range coherence and child-friendly framing; useful baseline for automated support tools (Huang et al., n.d.) |

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| 53 | Li et al. (2019) | Informative Visual Storytelling with Cross-modal Rules | Objective: To propose cross-modal rules that improve informativeness and coherence in generated visual stories (Li et al., 2019). | Methodology: Machine-learning framework combining vision-language models with rule-based constraints evaluated on storytelling benchmarks (Li et al., 2019). | Findings: Cross-modal constraints improve relevance and reduce hallucination in generated narratives; implications for design tools that assist children's story creation (Li et al., 2019) |
| 54 | Pratten (2014) | Getting Started with Transmedia Storytelling (2nd ed.) | Objective: Practical guide for designing transmedia experiences and audience engagement across platforms (Pratten, 2014). | Methodology: How-to manual with case studies, checklists, and production workflows (Pratten, 2014). | Findings: Successful transmedia requires coherent world-building and platform-specific design; useful for multi-format children's narrative projects (Pratten, 2014) |
| 55 | Antunes et al. (n.d.) | Inclusive'R' Stories: Inclusive Storytelling Activity with an Emotional Robot | Objective: To explore inclusive storytelling activities integrating an emotional robot to support engagement (Antunes et al., n.d.). | Methodology: Design-based research and pilot classroom deployments combining robotics and storytelling tasks with children (Antunes et al., n.d.). | Findings: Robotics can scaffold emotional engagement and participation, but must be carefully engineered for accessibility and ethical concerns (Antunes et al., n.d.) |
| 56 | Chubb et al. (2021) | Interactive Storytelling for Children: Ethical Conversational AI (case study) | Objective: To present design and ethical considerations for conversational AI storytellers for children (Chubb et al., 2021). | Methodology: Case studies, prototyping, and stakeholder consultation focusing on privacy, safety, and pedagogical alignment (Chubb et al., 2021). | Findings: Ethical guardrails and child-centric design are essential; conversational agents can extend narrative interactivity if aligned with learning goals (Chubb et al., 2021) |

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| 57 | Yabe et al. (n.d.) | Effects of Storytelling on the Childhood Brain: NIRS comparison with picture-book reading | Objective: To measure neural differences when children listen to storytelling versus picture-book reading using near-infrared spectroscopy (Yabe et al., n.d.). | Methodology: NIRS neuroimaging with children exposed to live storytelling and picture-book reading, comparing activation patterns (Yabe et al., n.d.). | Findings: Differential activation patterns suggest storytelling and picture-book reading engage overlapping but distinct networks; supports varied delivery modes in visual narrative pedagogy (Yabe et al., n.d.) |
| 58 | Özgen Koçyıldırım, Coşkun & Bakırlıoğlu (n.d.) | Time-Based Visual Narratives for Design Education | Objective: To explore time-based visual narratives (animation, sequential media) as pedagogical tools in design education (Özgen Koçyıldırım et al., n.d.). | Methodology: Design-teaching case studies and student project analysis focusing on sequencing and temporal affordances (Özgen Koçyıldırım et al., n.d.). | Findings: Time-based narrativity supports iterative design thinking and temporal reasoning; adaptable to young learners through guided tasks (Özgen Koçyıldırım et al., n.d.) |
| 59 | Pantaleo (2023) | The Meaning-making in Kindergarten Children's Visual Narrative Compositions | Objective: To analyze how kindergarten children compose visual narratives and construct meaning through drawing and sequencing (Pantaleo, 2023). | Methodology: Qualitative study with collected visual narratives, interviews, and interpretive analysis in classroom settings (Pantaleo, 2023). | Findings: Young children use repeated motifs, sequencing, and symbolic shorthand to tell stories; supports designing age-appropriate visual narrative frameworks that leverage children's natural representational strategies (Pantaleo, 2023) |

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| 60 | Arizpe, Noble & Styles (2023) | Children Reading Pictures: New Contexts and Approaches | Objective: To update theoretical and pedagogical perspectives on how children read and interpret picturebooks in contemporary contexts (Arizpe et al., 2023). | Methodology: Edited collection combining empirical studies, classroom interventions, and theoretical essays (Arizpe et al., 2023). | Findings: Contemporary picturebook practice includes digital, multimodal, and culturally diverse approaches; teachers benefit from scaffolded strategies to support children's visual narrative comprehension (Arizpe et al., 2023) |
| 61 | Painter, C., Martin, J. R., & Unsworth, L. (2013) | Reading visual narratives: Image analysis of children's picture books. Equinox Publishing. ISBN 978-1-84553-198-0. (Book review: Frank Serafini) | Objective: To offer an analytical framework for reading picturebooks, focusing on how images and text combine to create meaning and support literacy development. | Methodology: Social-semiotic image analysis of children's picturebooks, examining framing, viewpoint, sequencing and multimodal interplay; includes theoretical synthesis and examples. | Findings: Picturebooks teach narrative conventions and social values; careful image-text design supports comprehension and visual literacy in young readers. (Painter et al., 2013) |
| 62 | Sherline Pimenta K. (n.d.) | Design Resource: Static Visual Narratives — Visual Stories on Static Mediums. IDC, IIT Bombay. | Objective: To document design practices and resources for creating compelling visual stories in static media, with pedagogical notes for designers. | Methodology: Design resource compilation, examples from student works and professional practice; reflective commentary on techniques for sequencing and layout. | Findings: Static narratives rely on careful paneling, pacing, and visual emphasis; provides practical design guidelines useful for educational picturebook creation. (Pimenta, n.d.) |

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| 63 | Langxuan Yin (n.d.) | The Construction and Evaluation of a Design Framework for Narrative Games for Health. | Objective: To construct and test a design framework for narrative-driven serious games aimed at promoting health outcomes. | Methodology: Design-based research combining framework development with prototype game studies and user evaluations (playtesting and feedback). | Findings: Narrative structures tailored to health learning can increase engagement and retention; evaluation metrics for narrative efficacy are proposed. (Yin, n.d.) |
| 64 | Krishna Kumar Radhakrishnan & Ravi Poovaiah (n.d.) | A Theoretical Framework for Interactive Visual Narratives (IVN). | Objective: To propose a theoretical structure for interactive visual narratives that supports user agency while preserving narrative coherence. | Methodology: Theoretical modelling drawing on narrative theory, interaction design principles, and examples of interactive works. | Findings: IVN frameworks must balance branching interactivity with clear narrative cues; designers should scaffold choices to maintain comprehension for children. (Radhakrishnan & Poovaiah, n.d.) |
| 65 | Pratiti Sarkar & Jayesh S. Pillai (n.d.) | User Expectations of Augmented Reality Experience in Indian School Education. | Objective: To investigate how teachers and students expect AR to function in school settings and how it may support visual learning. | Methodology: Survey and interview study in Indian schools, exploring user expectations, perceived usefulness, and implementation challenges. | Findings: AR can enhance engagement and offer multimodal visual explanations, but success depends on teacher training, curriculum fit, and age-appropriate design. (Sarkar & Pillai, n.d.) |
| 66 | Iftikhar B. Abbasov (n.d.) | Psychology of Visual Perception (Training Manual). ResearchGate: /www.researchgate.net/publication/330215545 | Objective: To present core principles of visual perception relevant to design and education, for practitioners and students. | Methodology: Training manual synthesizing perception theory, visual examples, and practical exercises for learners. | Findings: Understanding perceptual grouping, attention, and visual salience informs effective narrative layout and illustration choices for children. (Abbasov, n.d.) |

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| 67 | Maria Nikolajeva (2014) | Reading for Learning: Cognitive approaches to children's literature. John Benjamins. ISBN 978-9027201577. | Objective: To integrate cognitive theory with children's literature research, focusing on how texts and images support learning. | Methodology: Theoretical synthesis with case studies, exploring mental models, inference, and narrative engagement in picturebooks. | Findings: Cognitive approaches emphasize schema-building and inference skills; picturebook design should scaffold mental-model construction for learning. (Nikolajeva, 2014) |
| 68 | Michael Bamberg (n.d.) | Narrative Discourse and Identities. (ResearchGate/book chapter) | Objective: To explore how narrative discourse constructs identity across personal and social contexts. | Methodology: Theoretical and discourse-analytic approaches reviewing autobiographical and narrative identity studies. | Findings: Narratives shape identity construction; understanding how children tell visual stories provides insight into developing social and personal identities. (Bamberg, n.d.) |
| 69 | Habibollah Ghassemzadeh (n.d.) | Vygotsky's mediational psychology: A new conceptualization of culture, signification and metaphor. (ScienceDirect) | Objective: To reconceptualize Vygotskian mediation theory in relation to culture and metaphor, with implications for semiotic development. | Methodology: Theoretical analysis connecting Vygotsky's ideas with contemporary semiotic frameworks and educational implications. | Findings: Cultural mediation and signs play a crucial role in how children learn to interpret images; implies visual narratives must be culturally sensitive and scaffold symbolic meaning. (Ghassemzadeh, n.d.) |

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| 70 | Jean Zaar (n.d.) | Child Growth and Development. College of DuPage Digital Press. | Objective: To outline developmental milestones relevant to learning, cognition, and narrative competence in children. | Methodology: Textbook-style synthesis of developmental psychology research and pedagogical guidance. | Findings: Developmental stages inform appropriate narrative complexity and visual detail; designers should align visual narratives with age-related capacities. (Zaar, n.d.) |
| 71 | Li et al. (2019) | Informative Visual Storytelling with Cross-modal Rules. (Zhejiang University authors) | Objective: To propose cross-modal rules that improve informativeness and coherence in machine-generated visual stories. | Methodology: Computational modelling combining vision-language datasets and rule-based constraints, evaluated on storytelling benchmarks. | Findings: Cross-modal rules reduce incoherence and improve relevance of generated stories; suggests design heuristics for tool-assisted children's story creation. (Li et al., 2019) |
| 72 | Carlos A. Scolari (2009) | Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding. International Journal of Communication, 3, 586-606. http://ijoc.org | Objective: To examine transmedia storytelling practices, audience roles, and the construction of narrative worlds across platforms. | Methodology: Theoretical analysis with case studies, exploring production practices and audience participation models. | Findings: Transmedia world-building creates multi-entry points for engagement; for children, careful coordination across formats supports continuity and learning. (Scolari, 2009) |
| 73 | Robert Pratten (2nd ed.) | Getting Started with Transmedia Storytelling: A practical guide for beginners (Book). | Objective: To offer practical guidance for designing transmedia narratives and coordinating content across platforms. | Methodology: How-to manual with case studies, checklists, and production workflows for practitioners. | Findings: Effective transmedia requires coherent core narratives and platform-specific affordances; useful for multi-format educational storytelling |

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| 74 | Cristiana Antunes et al. (n.d.) | Inclusive'R' Stories: Inclusive Storytelling Activity with an Emotional Robot. ITI/LARSyS, Instituto Superior Técnico, Universidade de Lisboa. | Objective: To test inclusive storytelling activities where an emotional robot participates to scaffold engagement and expression. | Methodology: Design-based research with pilot sessions in classrooms, observational and qualitative evaluation of child interactions. | Findings: Robots can mediate inclusivity and emotional expression in storytelling, but ethical and accessibility design considerations are essential. (Antunes et al., n.d.) |
| 75 | Ulrike Spierling (2005) | Interactive Digital Storytelling: Towards a Hybrid Conceptual Approach. DiGRA 2005 Proceedings. | Objective: To propose hybrid models combining authored narratives with interactive systems to balance narrative coherence and user agency. | Methodology: Conference paper synthesizing interactive storytelling frameworks, with design proposals and examples. | Findings: Hybrid conceptual approaches offer promising paths for educational interactive narratives, blending structure with exploration for children. (Spierling, 2005) |
| 76 | Jennifer Chubb et al. (2021) | Interactive Storytelling for Children: Design & Ethical Considerations for Conversational AI. (University of York) | Objective: To examine design, safety, and ethical issues for conversational AI storytellers for children, focusing on pedagogical alignment. | Methodology: Case studies, prototyping, stakeholder consultations, and ethical analysis. | Findings: Conversational agents can enhance narrative interactivity but require strict privacy, content moderation, and pedagogical oversight. (Chubb et al., 2021) |

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| 77 | Pietschmann, Völkel & Ohler (2014) | Limitations of Transmedia Storytelling for Children: A Cognitive Developmental Analysis. Int. Journal of Communication, 8, 2259–2282. | Objective: To critique transmedia approaches from a developmental perspective, identifying cognitive constraints for child audiences. | Methodology: Theoretical and developmental analysis assessing cognitive load and narrative continuity across platforms. | Findings: Transmedia complexity can overwhelm younger children; designers must simplify branching and ensure clear narrative anchors. (Pietschmann et al., 2014) |
| 78 | Fiona J. Moola et al. (2020) | Telling My Tale: Visual Storytelling for Children with Chronic Illness. International Journal of Qualitative Methods, 19. | Objective: To reflect on participatory visual storytelling processes with children and youth living with cystic fibrosis and muscular dystrophy. | Methodology: Qualitative participatory arts-based methods, interviews and reflective analysis with participants and facilitators. | Findings: Visual storytelling empowers agency and expression for children with health conditions; emphasizes ethical, supportive practices in educational contexts. (Moola et al., 2020) |
| 79 | Lina Teresa Molinas Comet (2018) | Visual Narrative Data-Driven Storytelling. ACM Trans. Multimedia (2018). | Objective: To present computational methods that generate narratives from visual data for storytelling applications. | Methodology: Algorithmic pipelines transforming datasets into narrative outputs, with prototype implementations and user evaluations. | Findings: Data-driven storytelling can summarize visual collections effectively; however, human curation remains vital for pedagogical suitability for children. (Molinas Comet, 2018) |
| 80 | Huang et al. (n.d.) | Visual Storytelling. Microsoft Research (team paper). | Objective: To develop datasets and baseline models for automated visual storytelling linking images to coherent captions and narratives. | Methodology: Dataset creation, model training (vision-language models), and evaluation on storytelling tasks. | Findings: Models show promise for short-image stories but struggle with long-range coherence and child-appropriate framing; useful for tool support not replacement. (Huang et al., n.d.) |

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| 81 | Heidi Sairanen & Kristiina Kumpulainen (n.d.) | A Visual Narrative Inquiry into Children's Sense of Agency in Preschool and First Grade. International Journal of Educational Psychology. | Objective: To explore how visual narratives reflect and support children's sense of agency in early schooling. | Methodology: Qualitative visual narrative inquiry with classroom observations, children's artifacts, and interviews. | Findings: Visual narratives provide rich evidence of agency; classroom practices that invite story-making foster confidence and narrative competence. (Sairanen & Kumpulainen, n.d.) |
| 82 | Miyuki Yabe et al. (n.d.) | Effects of Storytelling on the Childhood Brain: NIRS comparison with picture-book reading. | Objective: To compare neural activation during storytelling versus picture-book reading using near-infrared spectroscopy (NIRS). | Methodology: NIRS experiments with children exposed to live storytelling and picture-book reading; comparison of hemodynamic responses. | Findings: Storytelling and picture-book reading engage overlapping but distinct brain networks; multimodal delivery can stimulate complementary cognitive processes. (Yabe et al., n.d.) |
| 83 | Narelle Lemon (n.d.) | Student Generated Visual Narratives: Lived Experiences of Learning. (ResearchGate) | Objective: To examine how student-generated visual narratives function as learning artifacts and reflective tools. | Methodology: Qualitative classroom research collecting student visual narratives and reflective accounts with thematic analysis. | Findings: Creating visual narratives supports meaning-making, metacognition and collaborative learning; valuable method for formative assessment. (Lemon, n.d.) |
| 84 | Crawshaw et al. (2020) | Children's Narrative Elaboration After Reading a Storybook Versus Viewing a Video. Frontiers in Psychology, 2020. doi:10.3389/ | Objective: To compare children's narrative elaboration following storybook reading versus video viewing. | Methodology: Experimental design where children experienced the same story via book or video, followed by narrative elicitation and coding of elaboration measures. | Findings: Medium affects narrative elaboration; picturebook reading often elicits richer narrative detail and imaginative extensions compared to video for certain age groups. (Crawshaw et al., 2020) |

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| 85 | Özgen Koçyıldırım, Coşkun & Bakırlıoğlu (n.d.) | Time-Based Visual Narratives for Design Education. LearnX Design Conference proceedings. | Objective: To explore animation and time-based media as pedagogical tools in design education. | Methodology: Case studies and student project analyses demonstrating sequencing and temporal design affordances. | Findings: Time-based narratives support process thinking and iterative reflection, adaptable to scaffold temporal understanding in children. (Özgen Koçyıldırım et al., n.d.) |
| 86 | Sylvia Pantaleo (2023) | The Meaning-making in Kindergarten Children's Visual Narrative Compositions. Journal of Early Childhood Literacy, 2023. | Objective: To analyze how kindergarten children create meaning through visual narrative compositions and drawing. | Methodology: Qualitative analysis of children's visual narratives, interviews with teachers, and thematic coding of representational strategies. | Findings: Children employ repeated motifs, sequencing and symbolic shorthand; implications include designing prompts that build on children's natural narrative strategies. (Pantaleo, 2023) |
| 87 | Scott et al. (n.d.) | Protocol for a Systematic Review: Narrative Storytelling and Visual-Arts-Based Approaches in Healthcare. | Objective: To set out a systematic review protocol for assessing arts-based knowledge translation methods in healthcare. | Methodology: Protocol paper detailing search strategy, inclusion criteria, and synthesis methods for arts-based interventions. | Findings: The protocol highlights evaluation approaches transferable to assessing visual narrative interventions in educational contexts. (Scott et al., n.d.) |

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| 88 | Ridgway, Liang & Quiñones (n.d.) | Visual Narrative Methodology in Educational Research with Babies: Triadic Play in Babies' Room. Journal of Education and Pedagogy. | Objective: To adapt visual narrative methods for research with infants, focusing on triadic play and early visual engagement. | Methodology: Observational and participatory methods in early childhood settings, with image-based documentation and reflective analysis. | Findings: Visual narrative methods illuminate early communicative exchanges; researchers must use ethically sensitive, developmentally appropriate techniques. (Ridgway et al., n.d.) |
| 89 | Jens Brockmeier (ed.) (n.d.) | Narrative and Identity. Studies in Autobiography, Self and Culture. John Benjamins. | Objective: To explore relationships between narrative and identity across life-span and cultural contexts. | Methodology: Edited volume combining theoretical essays and empirical studies using narrative analysis. | Findings: Narrative frameworks inform identity construction; visual narrative research can intersect with identity studies in children's autobiographical expressions. (Brockmeier, n.d.) |
| 90 | Riad S. Aisami (n.d.) | Learning Styles and Visual Literacy for Learning and Performance. Procedia - Social and Behavioral Sciences. | Objective: To investigate how learning styles intersect with visual literacy and educational performance. | Methodology: Review and empirical classroom studies linking visual literacy interventions to learning outcomes. | Findings: Visual literacy training improves engagement and supports diverse learning preferences; guides inclusion of multimodal materials in curricula. (Aisami, n.d.) |
| 91 | Evelyn Arizpe & Morgan Styles (n.d.) | Children Reading Pictures: Interpreting Visual Texts. (Book with contributors) | Objective: To examine how children interpret picturebooks and visual texts across contexts. | Methodology: Edited collection with empirical classroom studies, image analysis, and pedagogical recommendations. | Findings: Children use cultural resources and classroom mediation to read pictures; supports teacher-led scaffolding for visual narrative comprehension. (Arizpe & Styles, n.d.) |

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| 92 | Evelyn Arizpe, Kate Noble & Morgan Styles (2023) | Children Reading Pictures: New Contexts and Approaches. (Book, 2023) | Objective: To update theoretical and practical approaches to children reading pictures in a changing multimodal landscape. | Methodology: Collection of contemporary studies, classroom interventions and theoretical essays. | Findings: Emphasizes digital, multimodal literacies and culturally responsive teaching strategies to support visual narrative comprehension. (Arizpe et al., 2023) |
| 93 | Larry Gonick & Art Huffman (1992) | Cartoon Guide to Physics. Harper Perennial. | Objective: To teach physics concepts using cartoons and sequential visuals to simplify complex ideas. | Methodology: Comic-style explanatory diagrams and narrative examples combining humor and pedagogy. | Findings: Sequential visuals can effectively scaffold abstract scientific concepts for diverse learners; applicable model for visual narrative education. (Gonick & Huffman, 1992) |
| 94 | International Journal of Indian Psychology (2022) | The Psychologic al Power of Storytelling (Article, Sept 2022) | Objective: To review psychological mechanisms by which storytelling affects cognition, emotion, and learning. | Methodology: Literature review synthesizing empirical findings on storytelling's cognitive and affective impacts. | Findings: Storytelling enhances memory, empathy, and engagement; visual narratives leverage similar mechanisms for learning. (IJIP, 2022) |
| 95 | Bellotti, Biz & Lessa (n.d.) | Navigation in Interactive Visual Narrative for Children’s Appbooks. ESDI UERJ (Brazil). | Objective: To study navigation patterns and interface considerations for children's interactive appbooks. | Methodology: Design studies and usability evaluations with child testers, focusing on affordances and navigation flows. | Findings: Simple, consistent navigation and clear affordances support children's agency and reduce cognitive load; important for app-based visual narratives. (Bellotti et al., n.d.) |

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| 96 | Riad S. Aisami (2015) | Learning Styles and Visual Literacy for Learning and Performance . Procedia - Social and Behavioral Sciences, 176:538–545. | Objective: To evaluate visual literacy's role in academic performance and learning style accommodation. | Methodology: Empirical study with educational interventions and performance assessments. | Findings: Visual literacy instruction correlates with improved higher-order thinking and engagement; supports integrating visual narrative tasks in curricula. (Aisami, 2015) |
| 97 | Evelyn Arizpe (2013) | Meaning-making from Wordless (or Nearly Wordless) Picturebooks: What Educational Research Expects and What Readers Have to Say. Cambridge Journal of Education, 2013. | Objective: To examine expectations and reader responses to wordless picturebooks in education. | Methodology: Review and reader-response studies capturing children's interpretations and classroom applications. | Findings: Wordless picturebooks elicit rich interpretive activity; teachers' mediation influences depth of comprehension—valuable for developing visual narrative tasks. (Arizpe, 2013) |
| 98 | Ryan L. Boyd et al. (2020) | The Narrative Arc: Revealing Core Narrative Structures through Text Analysis. Science Advances, Aug 2020. | Objective: To detect core narrative structures algorithmically across large text corpora and consider implications for narrative theory. | Methodology: Computational text analysis and modeling of narrative arcs across corpora. | Findings: Core narrative shapes recur across genres; computational methods could be adapted to analyze visual narrative arcs in large image corpora. (Boyd et al., 2020) |

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| 99 | Katherine Wuy et al. (n.d.) | Corpora of Non-Linguistic Symbol Systems. Reed College & OHSU. | Objective: To build corpora of non-linguistic symbol systems for comparative analysis and modeling. | Methodology: Corpus compilation and annotation of symbol systems, with plans for computational analysis. | Findings: Non-linguistic corpora enable study of visual grammars and support research into visual narrative regularities. (Wuy et al., n.d.) |
| 100 | Jamal Raiyn (2016) | The Role of Visual Learning in Improving Students' High-Order Thinking Skills. Journal of Education and Practice, Vol.7 No.24. | Objective: To assess the impact of visual learning strategies on higher-order thinking among students. | Methodology: Experimental interventions using visual materials with pre/post assessments of critical thinking. | Findings: Visual learning techniques improve analysis and synthesis skills; visual narratives can be designed to foster higher-order thinking. (Raiyn, 2016) |
| 101 | Janet H. Murray (n.d.) | Virtual/Reality: How to Tell the Difference. Journal of Visual Culture. | Objective: To theorize distinctions between virtual and mediated reality in narrative contexts and their implications for storytelling. | Methodology: Theoretical essay engaging media studies and narrative theory. | Findings: Virtual formats alter agency and immersion; designers must account for medium-specific affordances when creating visual narratives for children. (Murray, n.d.) |
| 102 | Sherline Pimenta & Ravi Poovaiah (2010) | On Defining Visual Narratives. Design Thoughts, Aug 2010. | Objective: To propose definitions and boundaries for visual narratives within design practice. | Methodology: Conceptual discussion and exemplars from design education and practice. | Findings: Visual narratives encompass static and sequential forms with distinct affordances; provides conceptual clarity for designers of children's materials. (Pimenta & Poovaiah, 2010) |

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| 103 | Bettina Kümmerling-Meibauer (ed.) (n.d.) | Picturebooks: Representation and Narration. Routledge. | Objective: To explore representational and narrative strategies in picturebooks across cultures. | Methodology: Edited volume with empirical studies and theoretical chapters. | Findings: Picturebooks are key sites for multimodal learning and cultural transmission; informs cross-cultural design for visual narratives. (Kümmerling-Meibauer, n.d.) |
| 104 | Sarah Probine (2021) | How Young Children Come to Value and Engage in the Visual Arts. Early Childhood Education Journal, 2021. | Objective: To study how bi-directional interactions with adults support children's valuing and engagement with visual arts. | Methodology: Classroom-based ethnographic observations and interviews with teachers and children. | Findings: Dialogic interactions foster visual agency and reflective practices; supports pedagogies that integrate visual narrative creation. (Probine, 2021) |
| 105 | Janet H. Murray (n.d.) | Research into Interactive Digital Narrative: A Kaleidoscopic View. (Essay/Review) | Objective: To review research trends and methodological approaches in interactive digital narrative studies. | Methodology: Literature review synthesizing interdisciplinary perspectives from HCI, game studies, and narrative theory. | Findings: Interactive narratives require hybrid methods and design sensitivity; applicable to child-focused interactive story projects. (Murray, n.d.) |
| 106 | Maila D. H. Rahiem (n.d.) | Storytelling in Early Childhood Education: Time to Go Digital. International Journal of Child Care and Education Policy. | Objective: To argue for integrating digital storytelling practices into early childhood education. | Methodology: Policy-oriented discussion with literature references and practical recommendations. | Findings: Digital storytelling can broaden narrative experiences but requires equitable access and pedagogical scaffolding. (Rahiem, n.d.) |

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| 107 | Sinikka Rusanen et al. (2012) | Art, Agency and Environment: Youth Culture Perspectives. Proc. Intercultural Arts Education Conference, 2012. | Objective: To examine how youth engage with art as agency within cultural and environmental contexts. | Methodology: Conference papers synthesizing case studies and pedagogical interventions. | Findings: Youth art practices reflect agency and cultural negotiation; visual narratives can be vehicles for youth expression in classroom projects. (Rusanen et al., 2012) |
| 108 | Małgorzata Karczmarzyk & Dominika Szelągowska (n.d.) | Artists in the Eyes of Children – Semiotic Analysis of Meanings about Artists Constructed by Children. | Objective: To analyze children's perceptions of artists using semiotic analysis of children's drawings and narratives. | Methodology: Qualitative analysis of drawings, interviews, and semiotic interpretation. | Findings: Children's representations reveal cultural stereotypes and aspirational narratives; useful when designing relatable visual narrative protagonists. (Karczmarzyk & Szelągowska, n.d.) |
| 109 | Wong et al. (n.d.) | IDC Theory: Interest and the Interest Loop. Research and Practice in Technology Enhanced Learning. | Objective: To present a model explaining how interest motivates engagement in learning technologies and design loops that sustain attention. | Methodology: Theoretical model with empirical case studies from educational technology implementations. | Findings: Interest loops—trigger, sustain, and feed—guide design of engaging narrative-based learning experiences for children (Wong et al., n.d.) |

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| 110 | Yelda Usal & İsmail Aytaç (2017) | meaning-making from Wordless (or Nearly Wordless) Picturebooks: What Educational Research Expects and What Readers Have to Say. Cambridge Journal of Education, 2013. | Objective: To study how primary students visually represent complex social concepts like war through drawings. | Methodology: Semiological content analysis of student drawings, coding for motifs, symbols and narrative elements. | Findings: Children's drawings encode conceptual understanding and affective responses; such visual artifacts can inform narrative-based curricula that address complex themes sensitively. (Usal & Aytaç, 2017) |
| 111 | Bhanupriya Rohila (2023) | *Graphic Novels and Traditional Art Forms: The Indian Context* | To explore the evolving relationship between Indian graphic novels and traditional art forms and their role in representing cultural identity. | Qualitative examination of Indian graphic novels integrating tribal and traditional visual styles with modern themes. | Demonstrates how visual storytelling preserves indigenous art forms while addressing social issues such as gender and caste, enhancing India's visual-linguistic identity. |
| 112 | Dianing Ratri et al. (2021) | *Elaborating Visual Narrative into Modern Adaptation Concept for Picture Book with Indonesian Folklore Theme* | To create an adaptation model for Indonesian folklore using visual narrative and modern storytelling techniques suitable for children. | Qualitative analysis of folklore picture books across genres; observation, categorization, and prototype creation evaluated through festivals. | Combines folklore with child-friendly visual narratives reducing violence; resulted in award-winning picture book prototypes promoting cultural preservation. |
| 113 | Ajay Pande (Ed. Dr. Sapna Dogra) (2024) | *Indian Graphic Narratives: Critical Response* | To critically analyze Indian graphic narratives within contemporary multidisciplinary research. | Theoretical review within a multidisciplinary framework in *Research Ethics* Journal. | Highlights emerging critical perspectives on Indian graphic storytelling and its sociocultural relevance. |

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| 114 | Anonymous (2019) | *Visual Narration and Interfaces in Indian Painting with Reference to "Kiratarjuniyam" from Lepakshi Murals* | To analyze the sequential visual narrative and stylistic interfaces in the Lepakshi murals depicting *Kiratarjuniyam*. | Descriptive visual and art historical study of mural composition and narrative sequencing. | Reveals sophisticated narrative sequencing and spatial arrangement reflecting religious, cultural, and aesthetic dimensions of Indian mural traditions. |
| 115 | Carlos Figueiredo (2015) | *Narrative and Visual Cinematic Strategies in Communication Design* | To examine immersive experiences and perceptual engagement in cinematic storytelling. | Analytical study of visual syntax and viewer perception using examples from cinematic design. | Establishes that cinematic narratives rely on ergonomic, cognitive, and emotional structures to simulate lived realities and enhance audience immersion. |
| 116 | Mihika Sengupta & Dr. Maithili Ganjoo (2023) | *Mapping the Trajectory of Film Studies in India – Charting the Growth and a Way Forward* | To trace the evolution of film studies as an academic discipline in India and address contemporary challenges. | Historical and analytical study of film education, institutions, and digital transformations. | Highlights the growing academic recognition of film studies and calls for innovative approaches to adapt to technological and global shifts. |
| 117 | Patricia A. Crawford & Daniel D. Hade (2001) | *Inside the Picture, Outside the Frame: Semiotics and the Reading of Wordless Picture Books* | To analyze how children interpret visual signs in wordless picture books through semiotic frameworks. | Qualitative study of three children's reading sessions using semiotic analysis. | Shows that children use intertextual cues, prior knowledge, and playful engagement to construct meaning in image-based narratives similar to print reading. |
| 118 | Jennifer D. Honaker & Ryan T. Miller (2024) | *Wordless but Not Silent: Unlocking the Power of Wordless Picture Books* | To advocate the use of wordless picture books for literacy development among English learners (ELs). | Conceptual and pedagogical analysis of WPBs' role in multilingual classrooms. | Concludes WPBs foster equitable literacy learning, transcending linguistic and cultural barriers across ages and proficiencies. |

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| 119 | Dr. Keshav Sathaye (2020) | *Charlie Chaplin's Film "Modern Times": A Treasure of Visual Communication Art & Technique* | To understand visual communication in Chaplin's *Modern Times* and its impact on perception. | Theoretical exploration of Chaplin's films through visual communication and perception frameworks. | Identifies Chaplin's films as powerful examples of non-verbal narrative communication, merging humor with socio-political critique. |
| 120 | Surya P. Verma & Binod Mishra (2020) | *The Art of Survival: Understanding Charlie Chaplin's The Little Tramp through the Lens of Little Narratives* | To explore Chaplin's portrayal of small, everyday struggles as metaphors for survival in a postmodern context. | Theoretical interpretation using Lyotard's concept of "little narratives." | Argues that Chaplin's films dismantle hierarchies between grand and small narratives, symbolizing human resilience and existential meaning. |
| 121 | Arielle Warner (n.d.) | *Mechanical Laughter: Comedy & Social Issues in Charlie Chaplin's Modern Times* | To study the interplay of humor and social critique in Chaplin's *Modern Times*. | Film analysis focusing on socio-economic and technological contexts. | Reveals Chaplin's use of comedy to critique industrialization and human dignity issues during the Great Depression. |
| 122 | SoHee Kim (2014) | *The Effects of Using Storytelling with a Charlie Chaplin Silent Movie Clip on Oral Proficiency Development* | To assess whether storytelling using silent films improves English oral proficiency. | Experimental study with 36 Korean university students comparing film and image-based storytelling tasks. | Found significant improvement in vocabulary, discourse, and grammar, showing silent films as effective tools for language learning. |
| 123 | Francisco Antonio Martínez-Carratalá (2022) | *Wordless Picturebooks: A Theoretical Review (1975–2020)* | To map global research trends on wordless picturebooks in education and literacy. | Bibliometric analysis of 228 articles from Scopus and Web of Science databases. | Shows growing scholarly interest, recognizing WPBs as complex artistic works fostering visual literacy and interpretive skills for all ages. |

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| 124 | B. Soba (2019) | *The Use of Wordless Picture Books to Encourage Reading for Pleasure among Reluctant Readers* | To examine how wordless picture books motivate reluctant readers to engage with texts. | Analytical discussion of pedagogical practices and reader psychology. | Suggests WPBs attract disengaged readers by leveraging visual appeal and reducing reading anxiety, enhancing confidence and comprehension. |
| 125 | Mary Renck Jalongo et al. (2002) | *Using Wordless Picture Books to Support Emergent Literacy* | To provide educators with strategies for integrating wordless books into early literacy programs. | Practical pedagogical framework supported by developmental and research insights. | Confirms WPBs aid narrative understanding, vocabulary growth, and family literacy communication through visual engagement. |
| 126 | Marina Mohd Arif & Fatimah Hashim (2005) | *Reading from the Wordless: A Case Study on the Use of Wordless Picture Books* | To explore how non-readers interpret narratives in wordless picture books. | Case study on a seven-year-old male using narrative analysis of responses. | Demonstrates WPBs as valuable tools for assessing emergent literacy and comprehension in early readers. |
| 127 | Ching-Han Yang, Jui-Ching Cheng & Mei-Ju Chou (2016) | *Empowering Children's Creativity with the Instruction of Wordless Picture Books* | To investigate the impact of WPB-based instruction on preschool children's creativity. | Mixed-method study with experimental and control groups of preschoolers over 12 weeks. | Concludes that WPB integration enhances creative thinking, artistic expression, and cognitive flexibility among young learners. |
| 128 | Anonymous (2018) | *The Influence of Wordless Picture Book to Improve the Ability of Storytelling among Preschool Students* | To determine how WPBs affect storytelling skills in preschool children. | Quantitative pre-experimental design with pretest-posttest of 30 students. | Shows significant improvement in storytelling ability, imagination, and vocabulary, validating WPBs as effective early education tools. |

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| **131** | Liem, J., Perin, C., & Wood, J. (2020) | *Structure and Empathy in Visual Data Storytelling: Evaluating their Influence on Attitude* | To examine whether empathy and structured visual narratives influence audience attitudes toward immigration. | Two large-scale crowdsourced studies (N=600) comparing personal, structured, and non-narrative visualizations using ESS attitude scales. | Found small but notable attitude differences, suggesting visual storytelling's limited yet nuanced power in shaping social perceptions. |
| **132** | Lubis, R. (2018) | *The Progress of Students' Reading Comprehension through Wordless Picture Books* | To understand how wordless picture books aid literacy and comprehension in early readers. | Case study with a six-year-old nonreader using qualitative content analysis of verbal and written outputs. | Wordless books helped children interpret visuals, create narratives, and enhance comprehension and expression. |
| **133** | D'Amato, G., & Diani, L. (2024) | *A Narratological Approach to Infinite Worlds Narratives* | To define features of multiverse fiction and explore its narrative structures. | Theoretical analysis of multiverse narratives supported by three case studies (EEAAO, Spider-Verse, MCU). | Identified five key features of multiverse narratives and their transmedial, intertextual applications in contemporary media. |
| **134** | Brich, I. R., Papenmeier, F., Huff, M., & Merkt, M. (2024) | *Construction or Updating? Event Model Processes during Visual Narrative Comprehension* | To differentiate between event model construction and updating during visual narrative comprehension. | Experimental study (N=80) using visual narratives with manipulated event boundaries and omissions. | Confirmed two distinct cognitive processes—model construction and updating—through viewing time and comprehension data. |
| **135** | Johnson, R. (2023) | *Breaking the Frame: Unbinding the Language of Wordless Visual Narratives* | To explore non-linear, immersive wordless narratives beyond traditional picturebook formats. | Practice-based research using illustration installations, exhibitions, and dialogic fieldwork with pre-teen readers. | Found that removing textual dependence allows co-narration, fostering engagement and flexible narrative interpretation. |

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| **136** | Herman, D., Phelan, J., Rabinowitz, P. J., Richardson, B., & Warhol, R. (2012) | *Narrative Theory: Core Concepts and Critical Debates* | To present key theoretical debates and perspectives in narrative studies. | Comparative theoretical synthesis of narrative forms and analytical frameworks. | Offers foundational insights for applying narrative theory across literary and multimodal contexts. |
| **137** | Nikolajeva, M. (2012) | *Reading Other People's Minds Through Word and Image* | To examine how emotions and empathy are conveyed through text–image interaction in picturebooks. | Cognitive literary analysis using examples from Tan, Browne, Velthuijs, and Sendak. | Developed the concept of "emotion ekphrasis," highlighting picturebooks' role in empathy and mind-reading. |
| **138** | Aztekin, S., Arikan, A., & Sriraman, B. (2010) | *The Constructs of PhD Students about Infinity: An Application of Repertory Grids* | To analyze graduate students' conceptual understanding of infinity in mathematics. | Used repertory grid methodology pre- and post-course in set theory. | Found conceptual shifts towards formal reasoning; repertory grids proved effective for mapping abstract understanding. |
| **139** | Farrar, J., Arizpe, E., & Lees, R. (2024) | *Thinking and Learning through Images: A Review of Research Related to Visual Literacy and Children's Reading* | To review recent developments in visual literacy and children's literature research. | Literature synthesis highlighting aesthetic, intercultural, and ethical research "turns." | Identified emerging themes on representation, mediation, and inclusivity in visual reading research. |
| **140** | Cohn, N., & Magliano, J. P. (2020) | *Visual Narrative Research: An Emerging Field in Cognitive Science* | To review progress and challenges in cognitive approaches to visual narrative studies. | Meta-analysis of empirical studies in cognition and visual narrative grammar. | Established visual narrative research as a growing interdisciplinary field bridging art and cognitive science. |

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| **141** | Nezhyva, L. L., Palamar, S. P., & Marienko, M. V. (2022) | *Clouds of Words as a Didactic Tool in Literary Education of Primary School Children* | To explore using word clouds as a literacy and creativity tool in primary classrooms. | Classroom experiments integrating WordArt for visualization and reflection tasks. | Found improved comprehension, creativity, and engagement through visual text organization and collaborative tasks. |
| **142** | Cohn, N. (2023) | *From Visual Narrative Grammar to Filmic Narrative Grammar* | To extend Visual Narrative Grammar to analyze filmic and moving-image narratives. | Theoretical synthesis comparing static and dynamic narrative structures. | Provided an expanded framework linking cognitive narrative theory to visual and cinematic storytelling. |
| **143** | Schwabe, C. (2016) | *The Fairy Tale and Its Uses in Contemporary New Media and Popular Culture* | To examine modern reinterpretations of fairy tales across film and digital media. | Thematic analysis of intermedial adaptations and cultural functions. | Found fairy-tale narratives as flexible frameworks for reimagining values, gender, and social roles in media. |
| **144** | Stakić, M. (2014) | *The Specifics of Children's Literature in the Context of Genre Classification* | To identify the unique stylistic and thematic features of children's literature. | Comparative literary analysis of European texts using structuralist methods. | Found that simplicity, clarity, and moral dynamism define children's literature's aesthetic and cognitive appeal. |
| **145** | Cronon, W. (1992) | *A Place for Stories: Nature, History, and Narrative* | To explore narrative's role in shaping environmental and historical interpretation. | Historical analysis of narrative construction in environmental discourse. | Argued that narrative structures mediate how societies assign meaning to nature and history. |
| **146** | Maynes, M. J. (2008) | *Age as a Category of Historical Analysis: History, Agency, and Narratives of Childhood* | To investigate childhood as a site of historical agency. | Life-history analysis of autobiographical childhood narratives. | Demonstrated that children's stories reveal subtle forms of social and historical agency. |

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| **147** | Cebik, L. B. (1986) | *Understanding Narrative Theory* | To clarify the function and epistemological role of narrative in history and theory. | Theoretical discourse analysis within historiographical debates. | Positioned narrative as central to knowledge construction in human sciences. |
| **148** | Rimmon-Kenan, S. (2002) | *Concepts of Narrative* | To redefine "narrative" across disciplinary interpretations. | Theoretical reflection bridging literary and interdisciplinary frameworks. | Proposed a broad yet coherent model linking narrative meaning-making across contexts. |
| **149** | Louch, A. R. (1969) | *History as Narrative* | To discuss history's dependence on narrative form for meaning and structure. | Philosophical inquiry into historical narration and representation. | Suggested narrative as the fundamental means of shaping historical understanding. |
| **150** | Kreiswirth, M. (2000) | *Merely Telling Stories? Narrative and Knowledge in the Human Sciences* | To investigate narrative's epistemic role across disciplines like history and political science. | Cross-disciplinary analysis of narrative usage in truth-based disciplines. | Found narrative as both descriptive and epistemological, revealing disciplinary assumptions about knowledge. |
| **151** | Cohn, N. (2024) | *Narrative Conjunction's Junction Function: The Interface of Narrative Grammar and Semantics in Sequential Images* | To theorize how narrative conjunction operates in visual storytelling. | Cognitive-linguistic analysis using Visual Narrative Grammar framework. | Identified conjunction as a cognitive mechanism linking images through shared semantic roles, enhancing coherence. |
| **152** | Bruner, J. (1991) | *The Narrative Construction of Reality* | To examine how narrative functions as a mode of human thought and meaning-making. | Theoretical essay synthesizing cognitive psychology and cultural theory to define narrative as a structure for reality construction. | Concludes that narrative organizes human experience and meaning, shaping children's interpretation of events — foundational for visual narrative comprehension. |

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| **153** | Cohn, N. (2013) | *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images* | To develop a systematic theory of how visual sequences communicate meaning through grammar-like structures. | Analytical synthesis combining cognitive linguistics, semiotics, and comic theory. | Introduces "Visual Narrative Grammar," demonstrating that sequential images use structured syntax similar to verbal language — critical for designing coherent children's visual narratives. |
| **154** | Kress, G., & van Leeuwen, T. (2006) | *Reading Images: The Grammar of Visual Design* | To articulate the visual grammar that governs meaning-making in images. | Semiotic analysis of visual elements such as composition, color, gaze, and framing. | Establishes how visuals convey power, emotion, and relationships; essential for structuring educational visual narratives for children. |
| **155** | Mayer, R. E. (2009) | *Multimedia Learning* | To explore how words and pictures together enhance understanding and retention. | Empirical synthesis of experimental research in multimedia and cognitive learning psychology. | Proposes principles of cognitive load, coherence, and dual coding — providing a framework for evaluating learning through visual narrative materials. |
| **156** | Arnheim, R. (1974) | *Art and Visual Perception: A Psychology of the Creative Eye* | To study how perceptual organization influences artistic and visual understanding. | Experimental psychology applied to visual art, exploring Gestalt principles. | Reveals how perceptual balance and visual rhythm influence viewer interpretation — applicable to children's picturebook design and visual storytelling. |
| **157** | Egan, K. (1997) | *The Educated Mind: How Cognitive Tools Shape Our Understanding* | To explain how narrative and imagination contribute to learning and development. | Theoretical framework combining cultural history and cognitive psychology. | Argues that narrative is a key cognitive tool that helps learners structure meaning — reinforcing the pedagogical role of stories and |

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| **158** | Nodelman, P. (1988) | *Words about Pictures: The Narrative Art of Children's Picture Books* | To explore the interplay between image and text in children's picturebooks. | Literary and semiotic analysis of visual-textual interactions in classic picturebooks. | Demonstrates that meaning emerges from the tension and complementarity between words and images — guiding principles for effective visual narrative design. |
| **159** | McCloud, S. (1993) | *Understanding Comics: The Invisible Art* | To decode the mechanisms of meaning-making in comics and sequential art. | Analytical-visual exposition using comics form itself to demonstrate narrative theory. | Defines how closure, timing, and framing in sequential art enable readers to infer action and emotion — a foundational concept for visual narrative frameworks. |
| **160** | Eisner, W. (1985) | *Comics and Sequential Art* | To analyze the principles of visual storytelling and sequential design. | Practice-based study combining illustration, storytelling, and design analysis. | Establishes comics as a communicative medium using structure, pacing, and composition — vital insights for educational and emotional visual narrative construction. |

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| 161 | Greenhalgh, T. (2019) | Narrative Based Medicine: Why Study Narrative? | To explore how narrative frameworks can improve understanding of patient experiences and enhance empathy in medical education. | Analytical essay reviewing existing literature on the role of storytelling and narrative analysis in healthcare contexts. | Highlights the cognitive and emotional benefits of narrative reasoning, suggesting implications for children's narrative comprehension and empathy development. |
| 162 | Cohn, N. (2020) | Visual Narrative Research: An Emerging Field in Cognitive Science | To map the growth and interdisciplinary relevance of visual narrative studies within cognitive science. | Meta-analysis of cross-disciplinary studies linking linguistics, psychology, and visual communication. | Identifies structural parallels between visual and linguistic narratives, emphasizing their application in designing educational visual narratives for children. |
| 163 | Serafini, F. (2014) | Reading the Visual: An Introduction to Teaching Multimodal Literacy | To provide frameworks for interpreting and teaching visual and multimodal texts in educational settings. | Conceptual synthesis combining classroom studies and multimodal literacy theory. | Presents practical strategies for teaching students how to decode images, reinforcing visual narrative comprehension skills. |
| 164 | Kress, G. & van Leeuwen, T. (2006) | Reading Images: The Grammar of Visual Design | To outline a systematic grammar for analyzing visual communication and image-based meaning. | Textual analysis supported by examples from media, advertising, and education. | Introduces visual grammar elements—composition, framing, salience—that are crucial for structuring visual narratives. |
| 165 | Eisner, W. (2008) | Comics and Sequential Art | To explain how sequential imagery creates meaning through composition, rhythm, and continuity. | Theoretical analysis supported by practical examples from comics and illustrated stories. | Defines how visual sequence and timing shape narrative flow, serving as a foundation for visual storytelling in children's education. |

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| 166 | Nikolajeva, M. (2012) | Reading Other People's Minds Through Word and Image | To investigate how children infer emotions and intentions from word-image interaction. | Experimental and theoretical exploration of mind-reading (theory of mind) through picturebooks. | Demonstrates that visual narratives foster empathy and cognitive understanding, supporting emotional learning frameworks. |
| 167 | Arizpe, E. & Styles, M. (2016) | Children Reading Picturebooks: Interpreting Visual Texts | To study how children interpret visual meaning in picturebooks. | Empirical studies with children aged 6–10 using discussion-based reading sessions. | Finds that children actively co-construct meanings, emphasizing the role of guided interpretation in visual literacy development. |
| 168 | Brich, I.R. et al. (2024) | Construction or Updating? Event Model Processes During Visual Narrative Comprehension | To examine how readers mentally update or reconstruct events in visual narratives. | Eye-tracking experiments and cognitive testing. | Shows that comprehension depends on dynamic event modeling, revealing cognitive parallels between reading and viewing narratives. |
| 169 | Payne, R. (2022) | Drawing Social Worlds: A Methodological Examination of Children's Artworks | To analyze how children's drawings reflect their social perceptions and narrative abilities. | Qualitative study analyzing children's artworks using semiotic and thematic coding. | Finds that children embed narrative structures and emotions in visual form, supporting use of drawing as a narrative assessment tool. |
| 170 | Adornetti, I. et al. (2022) | How Do We Comprehend Linguistic and Visual Narratives? | To compare comprehension processes between linguistic and visual narratives in children. | Neuropsychological and linguistic testing with typically developing children. | Finds shared cognitive pathways between visual and linguistic narratives, suggesting integrated educational design benefits. |

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| 171 | D'Amato, G. & Diani, L. (2024) | Multiverse Fiction: A Narratological Approach to Infinite Worlds Narratives | To explore structural complexity in narratives presenting multiple worlds and perspectives. | Narratological analysis of multiverse fiction using cognitive and structural approaches. | Highlights the adaptability of narrative structures across visual and textual media, relevant to flexible story world creation in visual narratives. |
| 172 | Rohila, B. (2023) | Graphic Novels and Traditional Art Forms: The Indian Context | To examine intersections between Indian traditional visual art and modern graphic narratives. | Comparative analysis of graphic novels and folk art traditions. | Reveals that integrating indigenous aesthetics enriches cultural identity in children's visual storytelling frameworks. |
| 173 | Ratri, D. et al. (2021) | Elaborating Visual Narrative into Modern Adaptation Concept for Picture Book with Indonesian Folklore Theme | To modernize Indonesian folklore through visual narrative adaptation in children's picturebooks. | Design-based research combining folklore studies and visual storytelling techniques. | Demonstrates how visual adaptation revitalizes folklore, fostering cultural literacy and curiosity among young readers. |
| 174 | Pande, A. (2024) | Indian Graphic Narratives: Critical Response | To assess the academic and cultural reception of Indian graphic narratives. | Literature review and critical discourse analysis. | Notes the growing scholarly recognition of visual narratives as tools for cultural reflection and educational storytelling. |
| 175 | Figueiredo, C. (2015) | Narrative and Visual Cinematic Strategies in Communication Design | To identify narrative strategies used in film and design communication. | Comparative analysis of cinematic and visual storytelling models. | Shows that design borrowing from film narrative enhances clarity, pacing, and audience engagement—useful in children's narrative visualization. |

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| 176 | Sengupta, M. & Ganjoo, M. (2023) | Mapping the Trajectory of Film Studies in India | To chart the development and future direction of film studies as an academic field in India. | Historical review and academic trend analysis. | Establishes a bridge between film narrative theory and educational media studies, providing contextual grounding for visual learning frameworks. |
| 177 | Crawford, P. & Hade, D. (2001) | Inside the Picture, Outside the Frame: Semiotics and the Reading of Wordless Picture Books | To examine semiotic processes in children's interpretation of wordless picturebooks. | Theoretical discussion supported by case-based classroom observations. | Shows that meaning-making in wordless narratives relies on children's prior experiences and inferential reasoning. |
| 178 | Honaker, J. & Miller, R. (2024) | Wordless but Not Silent: Unlocking the Power of Wordless Picture Books | To explore pedagogical uses of wordless picturebooks for language and literacy development. | Content analysis and classroom-based studies. | Finds that wordless narratives enhance expressive language, creativity, and inclusivity in early education settings. |
| 179 | Chaplin Studies (Multiple, 2014–2020) | The Art of Survival & Modern Times Analyses | To interpret Charlie Chaplin's silent films as visual narratives illustrating socio-economic struggles. | Film analysis and narrative theory comparison. | Positions Chaplin's works as precursors to modern visual storytelling, emphasizing empathy and social awareness. |
| 180 | Cohn, N. (2016) | The Visual Narrative Reader | To consolidate theories of visual narrative grammar and cognition. | Edited volume synthesizing cognitive, linguistic, and design perspectives. | Provides foundational framework for constructing and evaluating visual narratives, central to this thesis. |

**2.23. RESEARCH GAPS**:

Preconceived ideas help in the engagement of Visual Narratives- the reader has a preconceived idea, relativity to the narrative and the Visuals. This gives rise to involvement of the reader to the Visual Narrative.

Point of View well defined- There is one point of view of the writer, author, publisher given in the visual narrative. The reader should be given choice to choose from the multifaceted routes and climax in a visual narrative.

The Visual narratives are created, where the aspects defined above as constituents are given by the authors to the Artist and they just create it. Also the thoughts which are kept in mind by the Visual narrative creator are considered but the learning is very invasive. It is not projected anywhere in black and white as a format for the teaching and learning process. Each artist, with experience learns and conveys. It is a process being repeated, yet not conveyed.

Lack of Information content. The Visual narratives can have even more content or may say an infinite content that we ought to propose in the given thesis.

### 2.24. Research Objectives

- To study and explore the changing face of the visual narrative and challenges.
- To study and develop alternatives for existing visual narrative for Children.
- To design and develop a (Cohn, Visual Narrative Reader, 2016)framework for construction of Visual Narrative for Children.
- To test and evaluate the Efficacy of the developed frame work of visual narrative for Children.

## 2.25. Research Methodologies

Identify the Area for Research

Literature Review

Research Gap

Research Objectives

Study of format and constituents of a Visual Narratives

Identification of the attributes responsible and/or contributing creating a Visual Narratives

Validating the attributes identified

Creating a Narrative

Development of Framework

Creating a Visual Narrative on the basis of the data collected.

Validating the framework by using Interviews, understanding and observations

Collection of Data and Data Analysis

Improvisation of framework as per the Data collected

Creation of the final Frame work

# CHAPTER 3: Exploring and Developing Alternatives for Visual Narrative Design in Children's Literature

## 3.1. Introduction

Background: Visual narrative plays a vital part in involvement of young readers and enhancing their understanding of stories in children's literature. Traditionally, children's books have relied heavily on illustrations to complement the written text and convey the narrative to young readers. Illustrations provide visual cues, depict characters and settings, and makes the interpretation and comprehension easier of the story. Children's interest and imagination have been fundamentally captured by them, enhancing and enhancing the reading experience.

However, the landscape of children's literature is evolving rapidly due to technological advancements and changing reading habits. The digital age has introduced new possibilities and platforms for storytelling, prompting the exploration of alternative forms of visual narrative in children's literature. These alternative approaches aim to leverage new technologies, unconventional art styles, and interactive elements to enhance the visual storytelling experience for young readers (Mannay, 2015).

The widespread availability of interactive digital media has opened up new avenues for creating engaging visual narratives. With the integration of gamification and interactive elements, children's literature can incorporate interactive features that actively involve readers in the storytelling process. Digital storytelling platforms provide opportunities to enhance the visual narrative experience through multimedia elements such as animations, sound effects, and interactive interfaces (Cohn, 2016).

In addition, the immersive and interactive experiences provided by (AR) & (VR) technology has the possibility to revolutionise how kids interact with stories. By integrating AR/VR elements into children's books, readers can explore virtual worlds, interact with characters, and uncover hidden elements, fostering a deeper sense of engagement and interactivity (MacIntyre & Bolter, 2003).

In addition to digital innovations, unconventional art styles and mixed media approaches have gained attention in recent years. Artists and illustrators are experimenting with collage, handmade illustrations, and paper engineering techniques to create visually stunning and tactile experiences for young readers. These unconventional art styles provide a fresh and unique visual narrative that stimulates creativity and imagination (Sendal, 1978).

As the landscape of children's literature continues to evolve, it is essential to explore and develop alternative approaches to visual narrative. By embracing interactive digital media, augmented reality, and unconventional art styles, authors, illustrators, and publishers have the opportunity to create innovative and engaging visual narratives that resonate with contemporary young readers. However, along with the benefits, there are also challenges to consider, such as technical implementation, balancing traditional and alternative approaches, and ensuring that the visual narratives align with the intended age group and educational goals (Coderre, 2019).

This research article aims to investigate the potential of alternative approaches for visual narrative in literature for Children. By observing the benefits, challenges, and implications of these alternatives, this study seeks to provide insights and guidance for authors, illustrators, and publishers in creating compelling and immersive visual narratives that capture the hearts and minds of young readers.

### 3 .1.1 Objectives

This study goals are to investigate the possibility of different strategies:

The main goal is to look at and consider the potential of several methods of visual narrative in children's books. This includes examining interactive digital media, augmented reality, and unconventional art styles as viable options for enhancing the visual narrative experience for young readers (Huang & Hsu Liu, 2014).

Assess the benefits for young readers: The research aims to identify and analyze the benefits that alternative visual narrative approaches can offer to young readers. This includes understanding how these approaches contribute to cognitive and emotional development, comprehension, and fostering imagination and creativity.

Evaluate the challenges for authors and illustrators: The research seeks to identify the challenges faced by authors and illustrators when adopting alternative approaches to visual narrative. This includes technical challenges, creative considerations, and the need for interdisciplinary collaboration.

Investigate technical and practical considerations: The study aims to examine the technical and practical aspects of implementing alternative visual narrative approaches in children's literature. This includes exploring the resources, tools, and skills required, as well as potential limitations or constraints (Cohn et al., 2017).

Educate authors, illustrators, and publishers: The research paper intends to educate authors, illustrators, and publishers on how to produce unique and compelling visual tales for young readers. This includes identifying opportunities for innovation and creativity, emphasizing the importance of collaboration and interdisciplinary approaches, and finding a balance between traditional and alternative visual narratives.

By addressing these objectives, the research article aims to elaborate the present knowledge in children's literature and provide practical guidance for professionals in the field. It seeks to inspire and empower authors, illustrators, and publishers to embrace alternative approaches to visual narrative and create captivating and memorable reading experiences for young readers.

### 3.1.2 Scope

The investigation and creation of substitutes for visual narrative in children's books are talked about in this research paper. The focus is primarily on examining three key alternative approaches: interactive digital media, augmented reality (AR), and unconventional art styles.

Interactive Digital Media: The research article will investigate the potential of interactive digital media in enhancing the visual narrative experience for young readers. This includes exploring the use of gamification and interactive elements, as well as digital storytelling platforms that offer multimedia features.

The study will look at how augmented reality (AR) and virtual reality (VR) technology can be used in children's books to improve the visual narrative. This includes investigating the ways in which AR/VR can provide immersive and interactive experiences, fostering deeper engagement and interactivity with the story.

Unconventional Art Styles: The research will explore unconventional art styles and mixed media approaches in visual narratives for children. This includes examining techniques such as collage, handmade illustrations, and paper engineering, which offer unique and tactile experiences for young readers (Chaudhary, 2019).

The research article will also analyze the benefits and challenges associated with these alternative visual narrative approaches. The advantages will centre on how these strategies help young readers develop cognitively and emotionally, improve comprehension, and encourage imagination and creativity. The challenges will include technical considerations, creative aspects, and practical implementation concerns (Thomas, 2012).

The study article will briefly discuss the standard techniques to visual narrative in children's literature in addition to its primary focus on these alternative methods. This will provide a context for understanding the impact and potential of alternative approaches and emphasize the importance of finding a balance between traditional and alternative visual narratives (Cohn & Paczynski, 2013).

The research article will provide insights, recommendations, and practical guidance for authors, illustrators, and publishers in creating innovative and engaging visual narratives for children. It intends to make a contribution to the field of literature for children and serve as an example for the creation of engaging and immersive reading experiences for young readers.

This paper does not cover the production or technical implementation of specific interactive digital media, AR/VR technologies, or unconventional art styles. Instead, it focuses on the potential, benefits, challenges, and implications of these approaches within the context of children's literature (Rubegni et al., 2022).

**3.2. The Significance of Visual Narrative in Children's Literature:** Role and the value addition of Visuals to narrative and the Visual Narratives. Learning made efficient through visuals is studied below.

**3.2.1 Cognitive and Emotional Development:**

In the context of cognitive and emotional development, visual narrative is significant in children's reading. Young readers' cognitive and emotional experiences are significantly shaped by visual story components like illustrations and pictures. Here are some key points highlighting this importance (Cohn & Paczynski, 2013).

Enhanced Comprehension: Visual narrative elements provide visual cues that help children understand the story more effectively. Illustrations can depict characters, settings, and events, making it easier for children to comprehend the narrative and connect with the text. Visual representations can aid in decoding and interpreting the story, especially for emergent readers who are still developing their reading skills.

Vocabulary and Language Development: Visual narrative elements in children's literature contribute to vocabulary acquisition and language development. When illustrations are used alongside text, children can associate words with their corresponding visual representations, expanding their vocabulary and understanding of language concepts. This combination of visual and textual information enhances language acquisition and promotes literacy development.

Cognitive Engagement: Visual narrative elements stimulate cognitive engagement by activating the imagination and encouraging critical thinking. Young readers can visualise the tale, characters, and events because to the visual representations in children's literature, which encourages imaginative thinking and mental pictures. This engagement promotes cognitive development and helps children make connections between the visual narrative and their own experiences, thoughts, and emotions.

Emotional Connection and Empathy: Visual narrative elements have a profound impact on emotional development and empathy in children. Illustrations can depict characters' facial

expressions, body language, and emotions, enabling children to understand and empathize with the characters' feelings and experiences. By visually representing emotions, visual narrative elements help children develop emotional intelligence and empathy towards others (Aliagas & Margallo, 2016).

Imagination and Creativity: Visual narrative elements in children's literature ignite and nurture imagination and creativity. Illustrations can spark imaginative play and storytelling, as children visually interpret the narrative and create their own stories inspired by the visuals. Visual representations stimulate creative thinking, allowing young readers to explore different perspectives and possibilities (Stockwell, 2019).

Overall, visual narrative elements in children's literature significantly contribute to cognitive and emotional development. They enhance comprehension, vocabulary acquisition, cognitive engagement, emotional connection, and foster imagination and creativity. By incorporating engaging and thoughtfully crafted visual narratives, authors, illustrators, and publishers can create impactful reading experiences that promote holistic development in young readers (Grammenos & Antona, 2018).

### 3.2.2 Enhancing Comprehension:

It is impossible to exaggerate the value of visual narrative in children's reading in terms of improving comprehension. Visual narrative elements, such as illustrations, images, and visual cues, provide valuable support for young readers in understanding and interpreting the story. Here are some key points highlighting the significance of visual narrative in enhancing comprehension (Cohn, 2016)

Visual Representation of Story Elements: Visual narrative elements help children identify and understand story elements, including characters, settings, events, and actions. Illustrations provide visual depictions that complement the written text, allowing young readers to visualize and connect with the story more effectively. This visual representation aids in comprehending the narrative and following the sequence of events (Stockwell, 2019).

Contextual Clues: Visual narrative elements provide contextual clues that aid in comprehension. For example, illustrations can convey information about the time period, cultural context, or geographical location of the story, providing additional context and enhancing the reader's understanding. Visual cues also help children make inferences and predictions about the story, improving their comprehension skills.

Supporting Textual Information: Visual narrative elements work in tandem with the written text to reinforce comprehension. The amalgamation of text and illustrations allows children to integrate the visual and verbal information, leading to a better understanding of the story. Visuals can clarify ambiguous or complex concepts, making the text more accessible and comprehensible for young readers (Grammenos & Antona, 2018).

Visualizing Abstract Concepts: Visual narrative elements help children grasp abstract concepts and ideas that may be challenging to understand solely through text. For instance, illustrations can represent emotions, concepts, or metaphorical ideas, making them more concrete and relatable to young readers. Visuals facilitate the visualization of abstract concepts, improving comprehension and engagement with the story (Stockwell, 2019).

Non-Verbal Communication: Visual narrative elements enable non-verbal communication, conveying meaning beyond the written words. Illustrations can depict facial expressions, body language, and visual cues that convey emotions, relationships, and character traits. Non-verbal

cues enhance comprehension by providing additional information and enriching the reader's understanding of the story.

By incorporating visual narrative elements effectively, authors and illustrators can enhance comprehension in children's literature. The combination of visual and textual information improves understanding, supports contextual comprehension, aids in visualizing abstract concepts, and facilitates non-verbal communication. Visual narrative elements play a vital role in making stories more accessible, engaging, and comprehensible for young readers, fostering a love for reading and storytelling from an early age.

### 3.2.3 Fostering Imagination and Creativity:

Visual narrative design in children's literature holds significant importance in fostering imagination and creativity. Literature for Children encourages early readers to use their imaginations and explore their creative abilities by incorporating visual elements like graphics, images, and uncommon art forms. Here are some key points highlighting the role of visual narrative in fostering imagination and creativity:

Stimulating Mental Imagery: Visual narrative elements provide visual stimuli that activate the reader's imagination. Illustrations and visual cues invite young readers to mentally visualize the story, characters, settings, and events, allowing them to create vivid mental images and engage their imagination. This process enhances their ability to construct and explore fictional worlds in their minds.

Inspiring Storytelling and Creative Play: Visual narrative elements serve as inspiration for children to engage in storytelling and creative play. When young readers encounter compelling illustrations, they are prompted to develop their own narratives, expand upon the existing story, and create their imaginative scenarios. Visual cues trigger ideas, spark creativity, and encourage children to become active participants in the storytelling process.

Encouraging Alternative Perspectives: Visual narrative elements often employ unconventional art styles and mixed media approaches, presenting unique and diverse visual representations. This variety of images helps kids to think beyond the box and consider various viewpoints. They are exposed to different artistic techniques, styles, and interpretations, nurturing their creativity by broadening their aesthetic horizons.

Inviting Interpretation and Expression: Visual narrative elements in children's literature are open to interpretation, allowing young readers to express their own ideas and viewpoints. Illustrations provide a visual language that children can engage with, interpret, and respond to creatively. They can discuss, analyze, and share their interpretations of the visuals, fostering critical thinking and personal expression.

Visual Narrative components Bridge the Gap Between Visual and Verbal Expression: By allowing kids to experiment with various forms of expression and communication, visual narrative components encourage children to bridge the gap between visual and verbal expression. By combining visuals with written text, children's literature provides a platform for integrating visual and verbal storytelling, empowering young readers to communicate and express themselves through both visual and written mediums.

Overall, visual narrative in children's literature plays a vital role in fostering imagination and creativity. It facilitates imaginative play and storytelling, promotes diverse viewpoints, invites interpretation and expression, and fills the gap between spoken and visual communication. By embracing the power of visual storytelling, children's literature cultivates the imaginative and

creative abilities of young readers, allowing them to explore and appreciate the richness of their own creative potential (Cohn, 2019).

**3.3. Traditional Approaches to Visual Narrative in Children's Literature:** Traditional approaches to visual narrative in children's literature heavily rely on the role of illustrations to complement the written text and convey the narrative. Illustrations play a crucial part in engaging early readers and enhancing their comprehension of the story. Here are some key points highlighting the role of illustrations in traditional approaches to visual narrative:

### 3.3.1 Role of Illustrations

Visual Complement to the Text: Illustrations in children's literature serve as a visual complement to the written text. They provide visual representations of characters, settings, events, and other story elements, enabling young readers to visualize the narrative and make connections between the visual and verbal information. Illustrations enhance the reader's comprehension by providing visual cues that reinforce the text.

Enhancing Engagement: Illustrations draw young readers' attention and increase their interest in the story. Children are drawn in and inspired to read the story in greater detail because to the visual features that make reading visually appealing and immersive. The story comes to life through the illustrations, which make it more realistic and compelling for young readers. (Cohn & Paczynski, 2013).

Conveying Emotions and Atmosphere: Illustrations effectively convey emotions, atmosphere, and mood in children's literature. Through the use of colors, facial expressions, body language, and artistic techniques, illustrations evoke emotions and help young readers connect with the characters and their experiences on an emotional level. Visual representations provide a visual language that communicates feelings and creates a more profound emotional impact.

Developing Visual Literacy: Children’s book illustrations aid in the development of visual literacy skills. Visual literacy is the capacity to decipher, evaluate, and comprehend visual data. By engaging with illustrations, young readers learn to decode visual cues, interpret symbols and visual metaphors, and understand the relationship between visuals and the written text. This development of visual literacy enhances their overall comprehension and critical thinking skills (Cohn & Paczynski, 2013).

Cultivating Imagination: Illustrations in children's literature foster imagination and creative thinking. They provide a starting point for young readers to imagine the story world, characters, and events in their minds. The reader's imagination is stimulated by illustrations, which motivates them to fill in the blanks and build upon the pictures with their own creative interpretations. This development of imagination encourages original thought and narrative abilities. (Cohn, 2016).

In traditional approaches to visual narrative, illustrations have a central role in literature for children. They serve as a visual complement to the text, enhance engagement, convey emotions and atmosphere, develop visual dictionary, and cultivate imagination. Early readers' comprehension, emotional connection, and pleasure of the story are facilitated by authors and illustrators' use of beautifully produced pictures, which produce a visually rich and engaging reading experience. (Cohn, 2019).

### 3.3.2 Picture Books and Visual Storytelling:

Picture books and other visual storytelling methods are common in traditional approaches to visual narrative in children's literature. Picture books are a popular format that relies on the integration of illustrations and text to tell a story. Here are some key aspects of traditional approaches to visual narrative in terms of picture books and visual storytelling:

Visual Storytelling: Picture books excel in visual storytelling, where the illustrations play a significant role in advancing the narrative. The illustrations not only complement the text but also contribute to the storytelling process. They depict characters, settings, actions, and emotions, allowing young readers to engage with the story visually and follow the progression of events.

Sequential Visual Narratives: Picture books utilize sequential art to convey the narrative. Through the arrangement of illustrations in a sequence, often accompanied by brief text, picture books create a visual narrative that guides young readers through the story. The sequential nature of the illustrations helps children understand the flow and structure of the story, enhancing their comprehension and storytelling skills.

Visual Pacing and Rhythm: Illustrations in picture books contribute to the pacing and rhythm of the story. The size, composition, and placement of illustrations on the page create a sense of movement, suspense, or tranquility, influencing the reader's experience of the story's tempo. Visual cues, such as the size and proximity of objects, can indicate the passage of time or changes in the story's mood.

Visual and Verbal Interplay: Picture books achieve a harmonious interplay between visual and verbal elements. The illustrations provide visual information that complements, enhances, or even extends the written text. The combination of visual and verbal cues allows young readers to integrate both modes of communication, expanding their understanding of the story and fostering multi-modal literacy.

Visual Expression of Themes and Concepts: Picture books use illustrations to express themes, concepts, and messages in a visually compelling way. Visual metaphors, symbolism, and artistic choices convey deeper meanings and emotions beyond the surface level of the text. The images support the reader's perception and comprehension of the narrative and promote investigation of difficult concepts. Interactive Elements: Traditional picture books may incorporate interactive elements, such as lift-the-flap features, pull-tabs, or textured surfaces. These interactive elements engage young readers actively in the story, encouraging them to interact with the visuals and participate in the narrative experience. Interactive elements further enhance engagement and promote a sense of discovery and exploration.

The power of illustrations is generally used in traditional approaches to visual narrative in literature for children through picture books and visual storytelling to convey the story, engage young readers, establish pacing and rhythm, enable visual and verbal interaction, express themes and concepts, and include interactive elements. Picture books serve as a valuable medium for immersive and interactive visual storytelling, fostering a love for reading and developing children's literacy skills.

### 3.3.3 Examples of Successful Traditional Visual Narratives:

Traditional approaches to visual narrative in children's literature have produced numerous examples of successful visual narratives that have captivated young readers throughout the years. Here are a few notable examples:

" Maurice Sendak's "Where the Wild Things Are" (Fig. 1)In this timeless picture book, a young boy named Max explores a world full with exotic animals. The rich and expressive illustrations

bring the imaginative world to life, capturing the emotions and wildness of the story. Maurice Sendak's unique artistic style and use of colors make the illustrations an integral part of the narrative.



Fig: 39. (From ‘Where the Wild Things Are’ by Maurice Sendak)

" Eric Carle's "The Very Hungry Caterpillar" In the well-known picture book Fig:2, by Eric Carle, a caterpillar makes its way through a variety of diets on its road to becoming a butterfly. The distinctive collage illustrations, created with hand-painted papers, are visually stunning and provide a tactile experience for young readers. The combination of simple text and vibrant visuals makes this book a beloved classic.

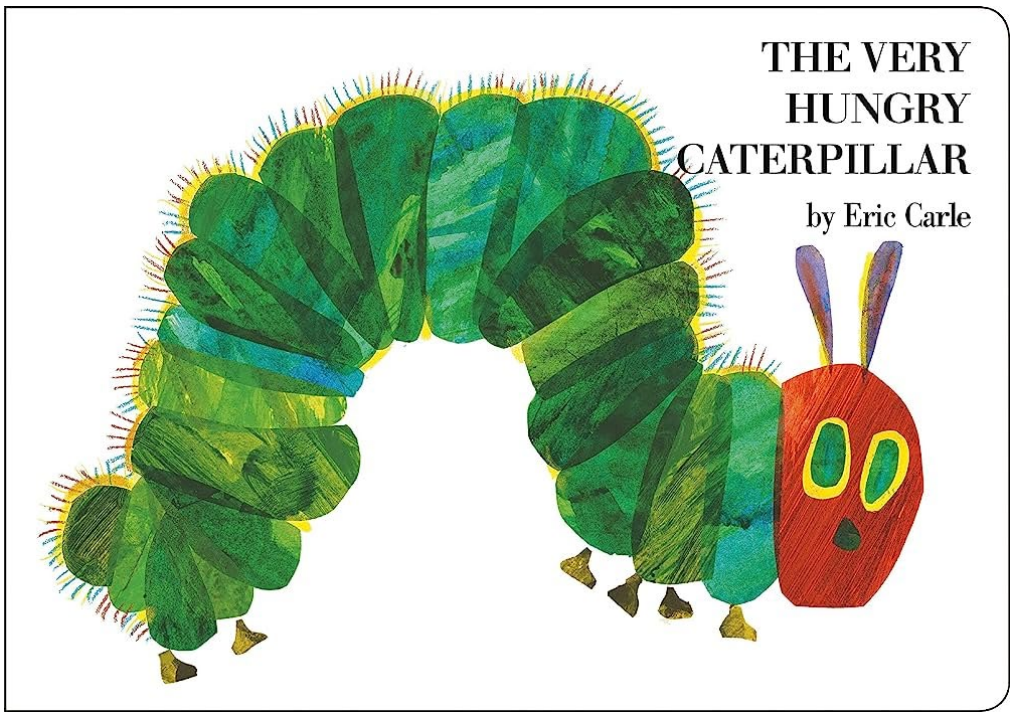



Fig: 40. Cover (‘The very hungry catterpillar’ by Eric Carl)

Clement Hurd's illustrations for Margaret Wise Brown's "Goodnight Moon" This classic bedtime tale, illustrated in Fig. 3, shows a kid saying goodnight to various items in their room through a soft, repeating text and warm pictures. The soft color palette and detailed illustrations create a calming and comforting atmosphere, making it a beloved choice for bedtime reading.

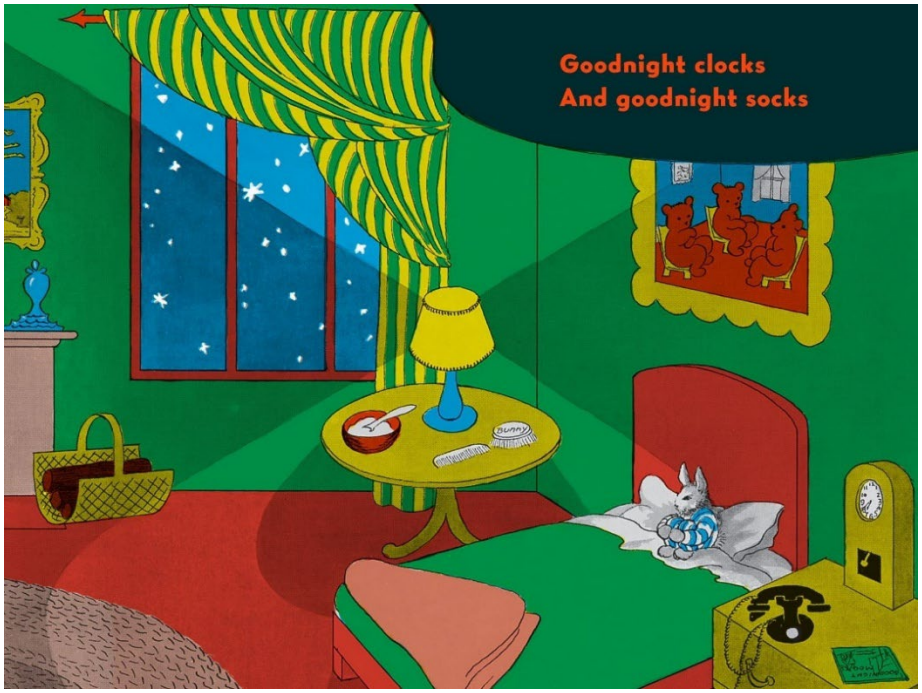



Fig: 41. From ‘Goodnight Moon’ by Margaret Wise Brown

"The Snowy Day" by Ezra Jack Keats: This groundbreaking picture book Fig:4, features the adventures of Peter, a young boy experiencing the joy of a snowy day. The vibrant and expressive collage illustrations reflect the diverse urban setting and capture the wonder and excitement of Peter's exploration in the snow. Through its relatable story and visually engaging illustrations, this book has become a staple in children's literature.




Fig: 42. From ‘The snowy Day’ by Ezra Jack Keats

"The Giving Tree" by Shel Silverstein: This poignant tale Fig:5 of selfless love between a boy and a tree is accompanied by simple yet evocative illustrations by Shel Silverstein. The illustrations beautifully convey the emotions and stages of the tree's transformation over time, enhancing the emotional impact of the story. Readers may concentrate on the relationships between the characters because of the basic approach.

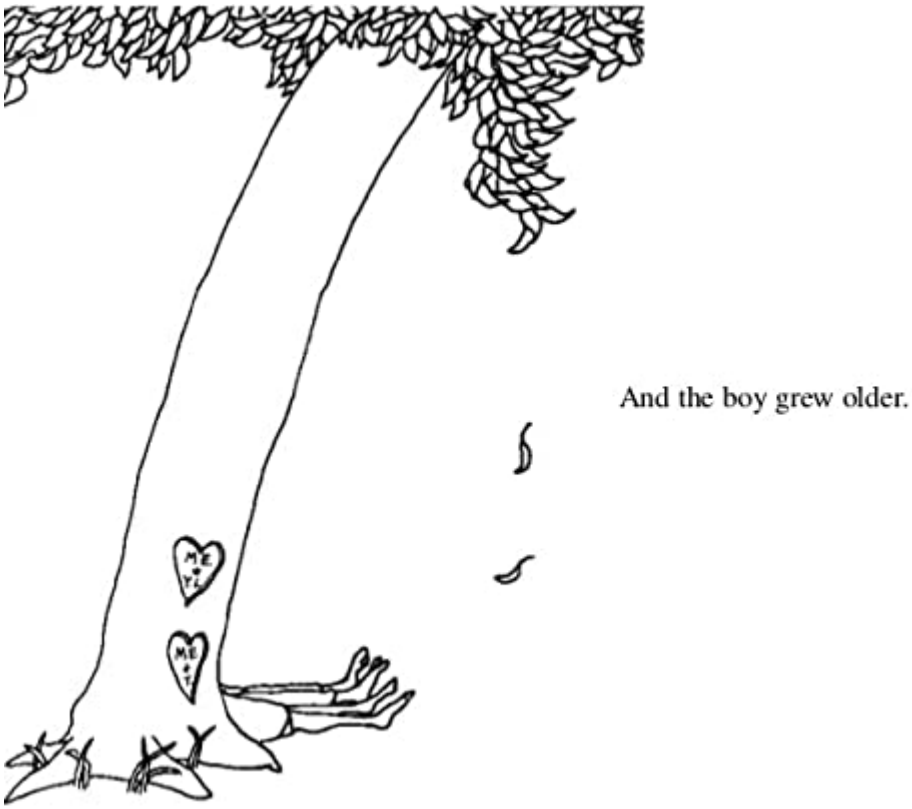



Fig: 43. From ‘The giving tree’

These examples highlight the success of traditional visual narratives in children's literature. They demonstrate how illustrations can effectively enhance the storytelling experience, evoke emotions, and capture the imagination of young readers. These books have become beloved classics due to their enduring appeal and the lasting impact of their visual narratives on generations of children.

**3.4. Investigating Alternative Methods for Visual Narrative:** Young readers can be engaged in novel and interactive ways by investigating alternate methods of creating visual narrative books for children. One such approach is the integration of interactive digital media, which offers unique opportunities to enhance the visual narrative experience. Here are some aspects to consider when exploring interactive digital media in children's literature:

**3.4.1 Interactive Digital Media:**

Gamification and Interactive Elements: Interactive digital media allows for the incorporation of gamification elements into the visual narrative. This includes interactive elements such as clickable objects, animations, sound effects, and mini-games that actively involve young readers in the storytelling process. Gamification elements can enhance engagement, encourage exploration, and provide interactive feedback, making the reading experience more dynamic and immersive (Khamparia & Pandey, 2017).

Digital Storytelling Platforms: With the rise of digital platforms, authors and illustrators can utilize interactive digital storytelling platforms to create rich visual narratives. These platforms often provide tools and features that enable the integration of multimedia elements, such as videos, audio clips, and animations, alongside the text and illustrations. This multi-modal approach enhances comprehension and allows for a more interactive and personalized reading experience.

Enhanced Immersion and Interactivity: Interactive digital media can enhance immersion by allowing young readers to interact directly with the story world. For example, through touch

or swipe gestures, readers can reveal hidden elements, trigger animations, or manipulate characters and objects within the illustrations. This level of interactivity fosters a sense of agency and empowers young readers to actively participate in the narrative, fostering deeper engagement and understanding.

Multi-sensory Experiences: Interactive digital media can leverage multiple senses to create a multi-sensory reading experience. By incorporating sound effects, music, voice narration, and tactile feedback, the visual narrative becomes more immersive and captivating. The integration of sensory elements can heighten emotional connections, aid comprehension, and accommodate different learning styles (Cullen & Metatla, 2018).

Personalization and Adaptability: Interactive digital media enables reading experiences that are personalised and catered to specific requirements and tastes. Through interactive features, readers can customize aspects of the visual narrative, such as character choices or story pathways, creating a sense of ownership and agency. Additionally, digital media can adapt the narrative based on the reader's interactions or provide additional contextual information, supporting comprehension and engagement.

Collaboration and Co-creation: Interactive digital media opens avenues for collaboration and co-creation between authors, illustrators, and young readers. Platforms or apps can facilitate collaborative storytelling experiences where children contribute their ideas, artwork, or interactive elements to the narrative. This collaborative approach promotes creativity, imagination, and a sense of ownership among young readers.

By exploring interactive digital media as an alternative approach to visual narrative, authors, illustrators, and publishers can harness the power of technology to create engaging and immersive reading experiences for children. The incorporation of gamification, interactive elements, digital platforms, multi-sensory experiences, personalization, and collaboration opens up new dimensions for storytelling, fostering active participation, comprehension, and enjoyment among young readers.

#### 3.4.1.1 Gamification and Interactive Elements:

Exploring alternative approaches to visual narrative in children's literature, gamification, and interactive elements offer exciting possibilities for engaging young readers in a more interactive and immersive storytelling experience. Here's a closer look at the concept of gamification and interactive elements in children's literature:

Gamification: Gamification is the process of integrating game-like components and mechanics into situations that are not gaming-related, such as narrative. In the context of visual narrative, gamification techniques can be used to enhance engagement, motivation, and participation among young readers. By introducing elements such as challenges, rewards, points, levels, or achievements, the reading experience becomes more interactive and game-like, capturing the attention and interest of children.

Interactive Elements: Interactive elements are designed to encourage active participation and engagement with the visual narrative. They can take various forms, such as clickable objects, animations, puzzles, quizzes, or mini-games embedded within the story. These interactive elements allow children to interact directly with the narrative, uncover hidden details, solve problems, or make choices that affect the storyline. Such interactivity fosters a sense of agency, empowers young readers, and enhances their emotional connection to the story.

Enhancing Engagement and Motivation: Gamification and interactive elements provide opportunities to make the reading experience more dynamic, interactive, and enjoyable. By introducing elements of play, competition, and rewards, children are motivated to actively

participate in the visual narrative. Gamification techniques can create a sense of achievement, progress, and mastery, which can enhance engagement and encourage repeated readings.

Fostering Comprehension and Critical Thinking: Gamification and interactive elements can promote comprehension and critical thinking skills among young readers. By incorporating interactive challenges or puzzles, children are prompted to think critically, solve problems, and make connections within the narrative. These elements can deepen their understanding of the story, characters, and themes, fostering a more immersive and educational reading experience (Irshad & Perkis, 2020).

Personalization and Adaptability: Interactive elements can be designed to offer personalized experiences, adapting to the reader's preferences, abilities, or learning styles. For instance, interactive features can adjust the level of difficulty based on the reader's progress, provide hints or additional explanations, or allow customization of story elements. Personalization promotes a sense of ownership, accommodates diverse readers, and ensures a more inclusive and engaging experience.

Balancing Interactivity and Narrative: While interactivity and gamification can enhance engagement, it is essential to strike a balance between interactive elements and the coherence of the narrative. The story should remain the central focus, with interactive elements serving as tools to support and enrich the storytelling experience. The challenge lies in ensuring that interactive elements enhance comprehension, immersion, and emotional connection without overwhelming or distracting from the narrative (Cohn, 2016).

By exploring gamification and interactive elements in visual narrative, authors, illustrators, and publishers can create more interactive, engaging, and immersive reading experiences for children. These alternative approaches offer opportunities to promote active participation, enhance comprehension, foster critical thinking, and make reading an enjoyable and interactive adventure for young readers.

#### 3.4.1.2 Digital Storytelling Platforms:

Exploring digital storytelling platforms as an alternative approach to visual narrative in children's literature opens up new possibilities for creating interactive and multimedia-rich reading experiences. Here's a closer look at the concept of digital storytelling platforms and their potential benefits (Griffey, 2020):

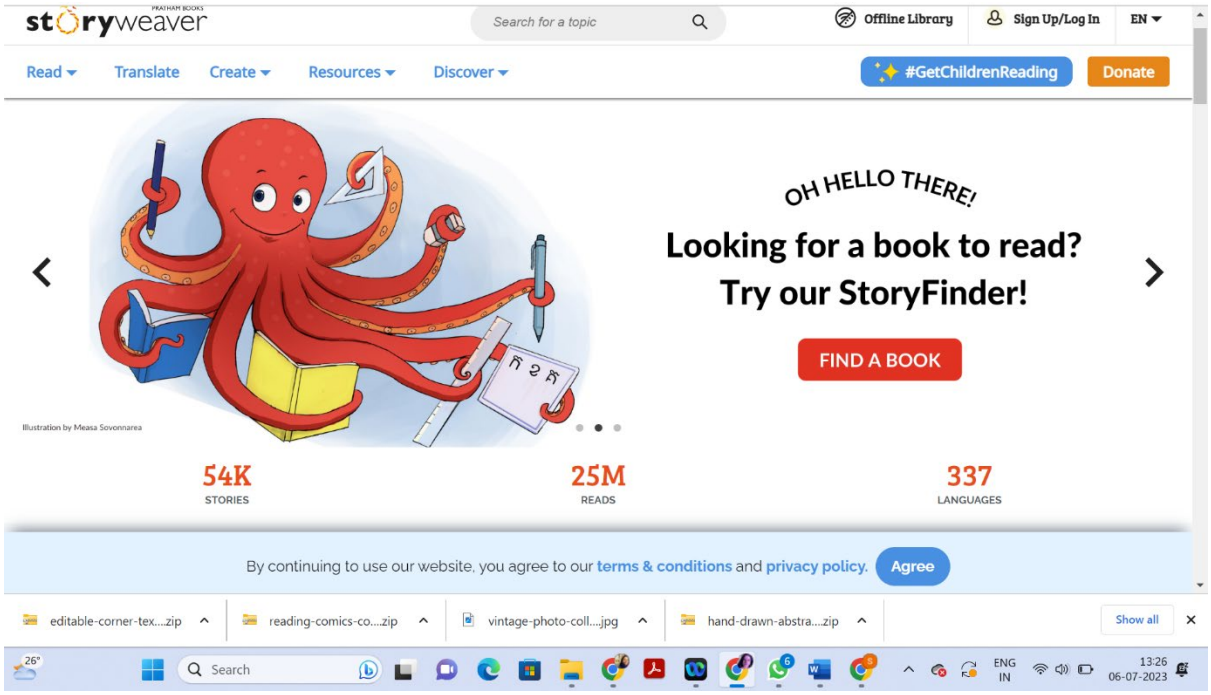



Fig. 44. Storyweaver app, main page

Integration of Multimedia Elements: Digital storytelling platforms provide a medium for seamlessly integrating multimedia elements into the visual narrative. Authors and illustrators can incorporate various media, such as videos, audio clips, animations, and interactive graphics, alongside the written text and illustrations. This multi-modal approach enhances the storytelling experience by engaging multiple senses, making the narrative more dynamic, immersive, and captivating for young readers.

Interactive Features and Navigation: Digital storytelling platforms often offer interactive features and navigation tools that enable young readers to engage with the narrative in a more active and exploratory manner. Readers can interact with elements on the screen, click or tap to reveal hidden content, explore side stories or additional information, and navigate through the story at their own pace. These interactive features promote engagement, curiosity, and a sense of agency among young readers.

Personalized Reading Experience: Digital storytelling platforms allow for a personalized reading experience tailored to individual preferences and needs. Features such as adjustable font sizes, text-to-speech functionality, language options, and customizable themes enhance accessibility and cater to diverse readers. The ability to customize the reading experience empowers young readers and accommodates their unique preferences, making the narrative more relatable and enjoyable (Simmel & Arnheim, 1955).

Enhanced Visual and Aesthetic Appeal: Digital platforms provide authors and illustrators with tools and capabilities to create visually stunning and aesthetically appealing visual narratives. The integration of high-resolution illustrations, animations, and multimedia elements can enhance the visual impact of the story, making it visually captivating for young readers. The digital medium allows for vibrant colors, intricate details, and dynamic visuals that may not be possible in traditional print formats (Sendak, 1978).

Collaborative and Community Elements: Digital storytelling platforms often foster a sense of community and collaboration among young readers. They may include features such as discussion boards, interactive forums, or opportunities for young readers to contribute their own artwork or stories. This collaborative aspect encourages interaction, creativity, and social

engagement among children, making the reading experience more interactive and interconnected.

Digital storytelling platforms offer a readily available and easily accessible format for children's books. Children from diverse backgrounds may access digital storytelling platforms and engage in compelling visual narratives because to the expanding availability of digital devices and the internet. Digital platforms also offer the potential for wider distribution and reach, allowing more children to benefit from alternative visual narrative approaches.

By exploring digital storytelling platforms as an alternative approach to visual narrative, authors, illustrators, and publishers can harness the power of technology to create interactive, visually appealing, and accessible reading experiences for children. These platforms provide a medium for integrating multimedia elements, offering interactive features, personalizing the reading experience, and fostering collaboration, thereby enhancing the engagement, immersion, and enjoyment of young readers.

### 3.4.2 Augmented Reality (AR) and Virtual Reality (VR):

Exciting opportunities for immersive and interactive storytelling experiences can be made by investigating augmented reality (AR) and virtual reality (VR) as alternatives to visual narrative in children's reading. Here is a closer look at the ideas of AR& VR and how they might be used in children's literature:

Digital content is coinciding on the physical world in AR, which improves how readers see and interact with their surroundings. In the context of visual narrative, AR can bring characters, objects, and settings to life through the use of mobile devices or dedicated AR devices. Young readers can view illustrations or book pages through an AR-enabled device, triggering interactive animations, sounds, and additional information that complement the narrative. AR creates a blended reality where the physical and digital worlds coexist, fostering a sense of wonder, discovery, and engagement among children .

The reader is entirely immersed in a digital and simulated environment via virtual reality (VR). Children can immerse themselves in the narrative and explore virtual settings and characters in a three-dimensional, interactive experience using VR headsets. Young readers may actively engage in the narrative, control objects, and travel around the story's virtual settings thanks to VR's enhanced sense of presence and immersion. VR-based visual narratives provide a sense of being transported to another realm, fostering a deeper emotional connection and sparking the imagination of young readers.

Enhanced Engagement and Interactivity: AR and VR offer opportunities for enhanced engagement and interactivity in children's literature. These technologies foster a more active and involved reading experience by enabling kids to engage with virtual characters or objects, solve puzzles, and explore the story's universe from various perspectives. The immersive nature of AR and VR captures children's attention, promotes curiosity, and encourages exploration, leading to increased comprehension and retention of the narrative.

Multi-Sensory Experiences: AR and VR can engage multiple senses, making the visual narrative experience more dynamic and multi-dimensional. Through the integration of audio, haptic feedback, and spatial sound, children can not only see but also hear, feel, and even touch elements within the story. This multi-sensory immersion enhances the storytelling experience, making it more memorable, impactful, and emotionally resonant (Cullen & Metatla, 2018).

Spatial Understanding and Visualization: AR and VR provide opportunities for children to develop spatial understanding and visualization skills. By manipulating virtual objects or navigating through virtual environments, young readers can enhance their spatial reasoning,

perspective-taking abilities, and mental visualization. These skills are crucial for cognitive development and can have broader applications beyond the reading experience.

Accessible and Inclusive Experiences: AR and VR can offer accessible and inclusive visual narratives. With the availability of low-cost mobile AR technologies and increasing accessibility of VR devices, these experiences can reach a wider audience. AR and VR can also provide inclusive features such as customizable text sizes, language options, or audio narration, catering to diverse readers' needs and preferences.

Collaborative and Social Elements: AR and VR can incorporate collaborative and social elements, enabling young readers to share their experiences and interact with others. They can engage in multiplayer experiences, collaboratively solve challenges, or participate in virtual book clubs or discussions. These social interactions foster collaboration, communication skills, and a sense of community among young readers.

By exploring AR and VR as alternative approaches to visual narrative, authors, illustrators, and publishers can create highly immersive, interactive, and memorable storytelling experiences for children. These technologies provide opportunities for enhanced engagement, multi-sensory immersion, spatial understanding, and inclusive access. However, while integrating AR and VR into children's books, it is crucial to take into account the age-appropriacy, possibility for sensory overload, and the necessity for responsible and ethical implementation. (Coderre, 2019).

**3.4.2.1 Integration of AR/VR in Children's Books**:

The visual narrative experience can be enhanced by investigating how AR & VR can be used into books for children. Here is an example of how AR/VR might be used in children's books:

Augmented Reality (AR) Integration:

AR markers: Children's books can include AR markers, which are specific images or patterns that, when viewed through an AR-enabled device, trigger the display of additional digital content. These markers can be strategically placed within the book's pages, allowing young readers to interact with characters, objects, or animations that come to life on the screen.

Interactive overlays: AR can overlay digital elements, such as videos, animations, or interactive graphics, onto the physical book pages. By viewing the book through an AR app, children can explore additional information, play mini-games, or unlock hidden content, enhancing their understanding and engagement with the story.

Virtual Reality (VR) Integration:

VR companion experiences: Children's books can be accompanied by VR experiences that provide a fully immersive narrative environment. By using a VR headset, young readers can enter virtual worlds that align with the book's storyline, allowing them to explore, interact with characters, and engage in storytelling activities within the virtual environment.

360-degree illustrations: VR integration can present book illustrations in a 360-degree format, enabling children to look around and explore the detailed environments depicted in the story. This provides a more immersive and panoramic view, enhancing their sense of presence and connection to the narrative.

Interactive Storytelling and Gamification:

AR/VR can introduce interactive storytelling elements and gamification features to children's books. For example, children may need to solve puzzles, complete challenges, or make choices that impact the story's outcome, fostering active engagement and critical thinking skills.

Mini-games and activities: AR/VR can include mini-games or activities that align with the book's theme, encouraging children to participate actively and reinforcing key concepts or learning objectives from the narrative.

Enhanced Visualization and Emotional Connection:

AR/VR integration allows children to visualize story elements in three dimensions, providing a more tangible and realistic representation of characters, settings, and objects. This enhanced visualization stimulates the imagination and strengthens the emotional connection with the narrative.

Immersive soundscapes: AR/VR experiences can incorporate spatial audio and soundscapes, creating a more immersive and realistic auditory environment. The use of sound effects, voiceovers, and background music enhances the overall storytelling experience, evoking emotions and further engaging young readers.

Accessible and Inclusive Experiences:

AR/VR experiences can be designed with accessibility features, accommodating different learning styles and needs. For example, text-to-speech functionality, adjustable font sizes, or language options can enhance accessibility for children with reading difficulties or language barriers.

By integrating AR/VR into children's books, authors, illustrators, and publishers can create visually captivating, interactive, and multi-sensory reading experiences. These technologies expand the possibilities for storytelling, promoting engagement, imagination, and deeper connections with the narrative. However, it is important to consider age-appropriate content, manage potential sensory overload, and ensure that the AR/VR elements enhance and complement the story without overshadowing the importance of the written text and illustrations.

### 3.4.2.2 Enhancing Immersion and Interactivity:

Exploring alternative approaches to enhancing immersion and interactivity in visual narrative opens up exciting possibilities for children's literature. Here are some ways in which immersion and interactivity can be enhanced:

**Multi-Sensory Experiences:**

Incorporating sound effects, music, and narration: Adding audio elements to the visual narrative experience can enhance immersion and engage multiple senses. Sound effects can bring the story world to life, music can set the mood, and narration can provide a captivating voiceover that guides the young readers through the story.

Introducing tactile elements: Including tactile elements in books, such as textured surfaces or interactive textures, can provide a hands-on experience for children. They can touch and feel different textures that correspond to the story's settings or characters, enhancing the sensory engagement and making the narrative more tangible.

**Interactive Elements:**

Pull-tabs, flaps, and pop-ups are examples of interactive components. By including these aspects in the book's pages, you can surprise readers and compel them to engage with the plot. These interactive elements might expose obscure information, characters, or other details, enhancing the sense of discovery and participation.

Interactive puzzles and activities: Including puzzles, mazes, or interactive activities related to the story can encourage children to actively solve problems and engage with the narrative.

These interactive elements foster critical thinking, problem-solving skills, and provide a sense of accomplishment when completed.

**Digital Enhancements:**

Interactive digital media: Integrating digital media, such as touchscreens or interactive apps, can create a seamless blend of physical and digital experiences. Children can interact with the story elements by tapping on characters, objects, or hotspots on the screen, triggering animations, sounds, or additional content that complements the narrative.

Gamification elements: Incorporating gamification elements, such as rewards, points, or challenges, can turn the visual narrative into an interactive game-like experience. This approach motivates children to engage with the story, complete tasks, and progress through the narrative, making it more engaging and immersive.

**Virtual and Augmented Reality:**

Virtual reality (VR) and augmented reality (AR) can be utilized to create highly immersive and interactive visual narratives. Through VR headsets, children can enter virtual worlds and actively participate in the story by interacting with characters and objects. AR can overlay digital content onto physical books, allowing children to see characters or objects come to life and interact with them using AR-enabled devices. These technologies provide a heightened sense of presence and interactivity, creating memorable and immersive reading experiences.

By enhancing immersion and interactivity in visual narratives, authors, illustrators, and publishers can create engaging and captivating experiences for young readers. These alternative approaches enable children to be active participants in the story, fostering their imagination, critical thinking skills, and emotional connection with the narrative. However, it's important to have an equilibrium between the interactive elements and the core storytelling, ensuring that the enhancements complement and enhance the overall reading experience rather than overshadowing the narrative itself.

### 3.4.3 Unconventional Art Styles and Mixed Media

Exploring unconventional art styles and mixed media in visual narrative offers a fresh and innovative approach to children's literature. These alternative approaches can captivate young readers and enhance their engagement with the story. Here are some ways in which unconventional art styles and mixed media can be incorporated:

**Abstract Art:**

Using abstract art techniques, such as bold colors, geometric shapes, and expressive brushstrokes, can create visually dynamic and imaginative illustrations. Abstract art allows for a departure from realistic representation, encouraging children to interpret and explore the visuals in their own unique way.

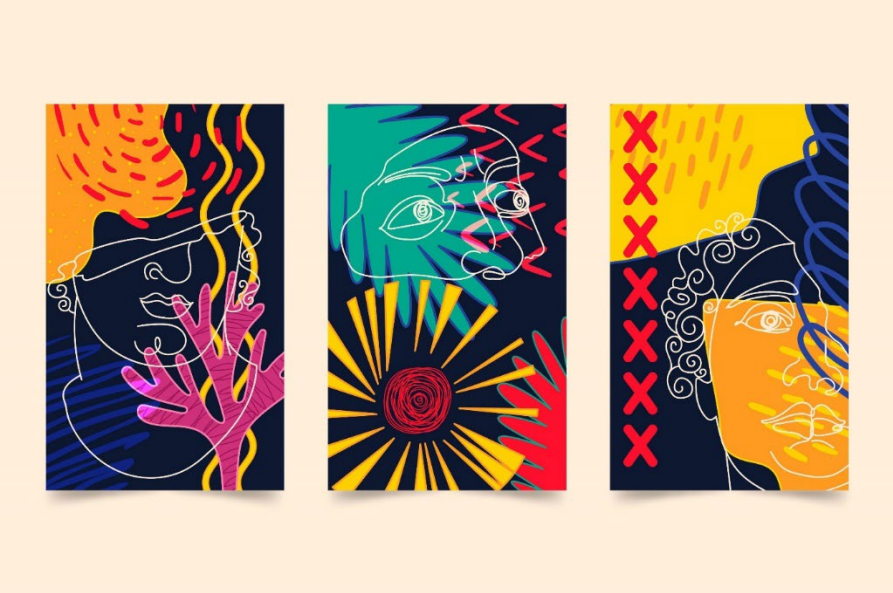


Fig. 45. Abstract art from Freepik.com

Collage and Mixed Media:

Collage art involves combining different materials, textures, and objects to create illustrations. By using cut-out images, magazine clippings, fabrics, and various found materials, illustrators can create visually rich and textured compositions that add depth and interest to the narrative.

Mixed media techniques involve the integration of various art mediums, such as painting, drawing, printmaking, and digital elements. Combining these mediums can create visually compelling illustrations that blend traditional and digital art forms.



Fig. 46. Mixed Media by Freepik.com

**Graphic Novel and Comic Art:**

Embracing the visual storytelling techniques of graphic novels and comic art can provide a unique narrative experience. Utilizing panels, speech bubbles, and sequential artwork can add a dynamic and visually engaging dimension to the story, allowing young readers to follow the narrative visually.




Fig. 47. Graphic Novel

**Typography and Hand Lettering:**

Experimenting with typography and hand lettering can create visually striking and expressive illustrations. Unique letterforms, calligraphy, and hand-drawn fonts can add personality and convey emotions within the visual narrative.

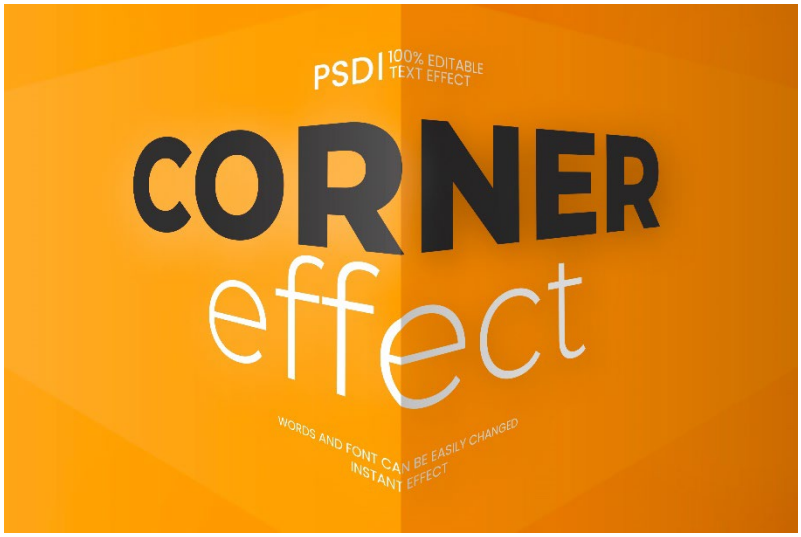



Fig. 48. Typography and Lettering expressive example from Freepik

**Interactive Elements:**

Incorporating interactive elements, such as lift-the-flaps, hidden messages, or tactile elements, can actively engage young readers in the storytelling process. These elements encourage exploration, discovery, and a deeper connection with the narrative.

**Digital Art and Animation:**

Using digital art tools and animation techniques can bring illustrations to life with movement and interactivity. Animations can create a sense of dynamism, capturing children's attention and immersing them in the visual narrative.

By embracing unconventional art styles and mixed media, authors and illustrators can create visually unique and thought-provoking experiences for young readers. These alternative approaches can stimulate imagination, creativity, and critical thinking skills. They offer an opportunity to break away from traditional illustration styles and engage children in new and exciting ways. However, it is important to maintain a balance between artistic experimentation and the clarity of the narrative, ensuring that the visuals support and enhance the storytelling without overwhelming the young readers.



Fig. 49. VR interaction

### 3.4.3.1 Collage, Handmade Illustrations, and Paper Engineering:

Exploring unconventional art styles and mixed media in visual narrative opens up unique and creative avenues for children's literature. Here are some ways in which these approaches can be incorporated:

Collage: Collage art involves assembling different materials, such as cut-out images, fabrics, papers, and found objects, to create a visually striking composition. This technique can add texture, depth, and visual interest to illustrations, making them visually engaging and stimulating for young readers. Collage allows for a mix of colors, patterns, and textures, offering a diverse and eclectic visual experience that can enhance the narrative and capture children's attention.



Fig. 50. Collage by Freepik

Handmade Illustrations: Handmade illustrations involve traditional art techniques like drawing, painting, and crafting. This approach adds a personal touch and a sense of authenticity to the visual narrative. Handmade illustrations can showcase the artist's unique style and bring a distinct charm to the story. The imperfections and individuality of each illustration can create a warm and intimate connection with the young readers.



Fig. 51. Illustrations by Quentin Blake

Paper Engineering: Paper engineering involves incorporating three-dimensional elements into illustrations by using paper folding, pop-ups, or movable parts. This technique adds an interactive and tactile dimension to the visual narrative. Paper engineering can surprise and delight young readers as they discover hidden elements, reveal pop-up scenes, or engage with movable parts that bring the story to life.



Fig. 52. Paper craft

Experimenting with Unconventional Artistic Techniques: Artists and illustrators can experiment with unconventional techniques, such as mixed media, digital manipulation, or unconventional materials, to create unique visual narratives. This allows for exploration of new textures, colors, and visual effects that capture children's imagination.



Fig. 53. Mix media installation

Unconventional artistic techniques can help convey abstract concepts, surreal environments, or imaginative worlds in a visually captivating manner.



Fig. 54. Surrealism

Incorporating Real-World Objects: Mixing real-world objects with illustrations can create a dynamic and interactive reading experience. Objects like fabrics, photographs, natural materials, or tactile elements can be integrated into the illustrations, encouraging children to touch, feel, and interact with the narrative.

By embracing unconventional art styles and mixed media, authors, illustrators, and publishers can create visually stimulating and imaginative experiences for young readers. These alternative approaches offer a departure from traditional illustration styles, allowing for a wide range of artistic expressions that can enhance the storytelling and captivate children's attention. Incorporating tactile and interactive elements fosters a deeper engagement with the narrative, making it a multisensory experience. However, it is important to ensure that the unconventional art styles and mixed media techniques align with the story's themes and maintain readability and accessibility for young readers.

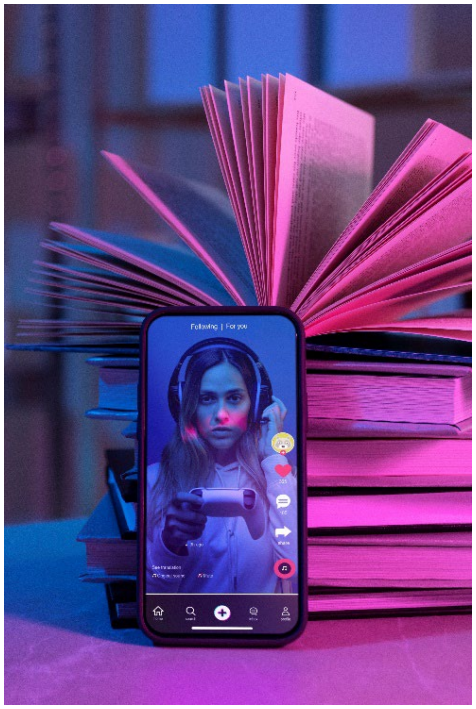


Fig. 55. Reels and books

### 3.4.3.2 Experimenting with Unconventional Artistic Techniques:

Experimenting with unconventional artistic techniques in visual narrative opens up a world of creative possibilities for children's literature. By pushing the boundaries of traditional art styles, authors and illustrators can create visually captivating and unique experiences for young readers. Here are some unconventional artistic techniques that can be explored:

Collage and Mixed Media: Collage involves combining different materials, textures, and objects to create visually striking compositions. By incorporating cut-out images, fabrics, papers, and found objects, illustrators can create visually rich and textured illustrations that add depth and interest to the narrative.

Mixed media techniques involve the integration of various art mediums, such as painting, drawing, printmaking, and digital elements. Combining these mediums can create visually dynamic illustrations that blend traditional and digital art forms.

Surrealism and Fantasy: Embracing surrealistic and fantastical elements can transport young readers into imaginative worlds. By combining unexpected elements, dreamlike imagery, and whimsical illustrations, artists can create visually captivating narratives that stimulate children's imagination.

Minimalism: Minimalistic art emphasizes simplicity, clean lines, and a minimal color palette. This approach can be used to create visually calming and visually impactful illustrations that focus on essential elements of the narrative, allowing young readers to focus on the core story. (Mark Rothko_)

Abstract Art: Abstract art involves using shapes, colors, and forms that do not represent specific objects or scenes. By using abstract techniques, illustrators can create visually stimulating and thought-provoking illustrations that encourage children to interpret and engage with the visuals in their own unique way.

(national gallery of art, images)

Collage and Digital Manipulation: Combining traditional collage techniques with digital manipulation can create visually dynamic and layered illustrations. Artists can experiment with scanning, layering, and digitally manipulating handcrafted elements, adding depth and dimension to the illustrations.

Unconventional Materials and Textures: Artists can explore using unconventional materials, such as fabrics, textures, or natural objects, to create tactile and sensory illustrations. By incorporating these materials into the artwork, the illustrations become interactive and engage multiple senses, enhancing the reading experience.

Experimental Typography: Playing with typography and letterforms can add a visual and expressive element to the narrative. Artists can experiment with unique lettering styles, creative typography layouts, and integrating text into the illustrations in unconventional ways.

By embracing unconventional artistic techniques, authors and illustrators can create visually striking and memorable experiences for young readers. These alternative approaches invite young minds to engage with art in new and exciting ways, fostering creativity, critical thinking, and appreciation for diverse artistic expressions. However, it is important to maintain coherence with the narrative and ensure that the visuals enhance the overall reading experience without overpowering or confusing young readers.

**Table 9:** Grade-wise Subject Breakdown In CBSE Curriculum (Grades 1-5)

| Grade | Core Subjects | Languages | Co-Curricular / Others |
|---|---|---|---|
| **Grade 1** | Mathematics, EVS | English (L1), Hindi (L2) | Art & Craft, Music, Physical Education, Moral Science |
| **Grade 2** | Mathematics, EVS | English (L1), Hindi (L2) | Computer Basics, Art & Craft, Music, PE, Moral Science |
| **Grade 3** | Mathematics, EVS | English (L1), Hindi (L2) | Computer Studies, Art, PE, Value Education |
| **Grade 4** | Mathematics, EVS | English (L1), Hindi (L2), 3rd Language (varies) | Computer Studies, Art, Music, PE, GK |
| **Grade 5** | Mathematics, EVS or split into Science & Social Studies | English (L1), Hindi (L2), 3rd Language | ICT, Drawing, Music, Yoga, Moral Science |

**Table 10:** Grade-wise Subject Breakdown IB PYP Curriculum (Grades 1-5)

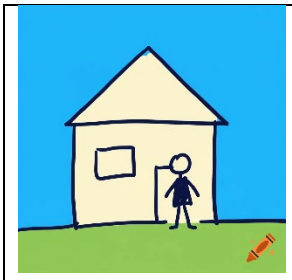
| Grade (Age) | Subject Areas | Notes |
|---|---|---|
| **PYP 1 (Age 6–7)** | Language, Mathematics, Arts, Personal-Social-Physical Ed., Units of Inquiry | All learning is transdisciplinary and inquiry-based |
| **PYP 2 (Age 7–8)** | Language, Math, Science, Social Studies, Arts, PSPE | Second Language introduced |
| **PYP 3 (Age 8–9)** | Language, Math, Science, Social Studies, Arts, PSPE, Second Language | ICT is integrated |
| **PYP 4 (Age 9–10)** | Language, Math, Science, Social Studies, Arts, PSPE, Second Language | Focus on learner agency and inquiry cycles |
| **PYP 5 (Age 10–11)** | Language, Math, Science, Social Studies, Arts, PSPE, Second Language | Students complete the PYP Exhibition |

**Table 11:** Based on Observations of the current trends of Education and the Visual Narratives associated with them below is the chart of difference in the level of detailed Visuals and Narrative.

| Name of the Subject | Low | Moderate | Extensive |
|---|---|---|---|
| **English** | | | |
| **Hindi** | | | |
| **Maths** | | | |
| **EVS** | | | |
| **Social Science** | | | |
| **Science** | | | |
| **Visual Art:** | | | |
| **Performing Art:** | | | |

The above table can be further analysed in further studies to evaluate and validate and reason the choice of VN and the level of details to be associated with the subjects.

**Table 12:** Below is a table showing the depiction of a house and context in Cognitive consideration:

| | | |
|---|---|---|
|  <br>• Context<br>• What is communicated?<br>• Visual Elements: Line, Flat colours, no shading, Space equally used.<br><br>• Challenges:<br>• Subject: Self expression<br><br>• Primary school student, art book<br>• Drawing<br>• By a child<br>• His imagination of a house.<br>• Basic form<br>• Imagination of house, sun, clouds, fence depicts child's knowledge |  <br>• Context: Architectural drawing<br>• What is communicated?: Preliminary drawing, only the building structure is the concerned area of study. Hence no importance to the ambience or the environment.<br>• Visual Elements: Lines (detailed), shading, Grey tone (specific to the light and shade), explaining the 3 dimensionality, space fully occupied with the structure, no space shared with any other element than the structure.<br><br>• Subject: Architecture<br><br>• Sketch, architectural drawing<br>• Basic<br>• Essence of the drawing<br>• Doodle/Initial drawing |  <br>• Context: the floor plan of a house. Just the structural drawing is important. No extra element<br>• Visual Elements<br>• Challenges<br>• Subject<br><br>• Architectural floor Plan of a house<br>• Only space defined, structure identified, environment not needed |

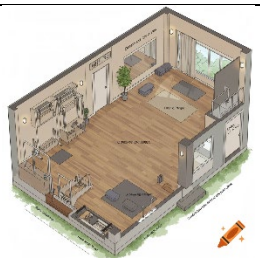
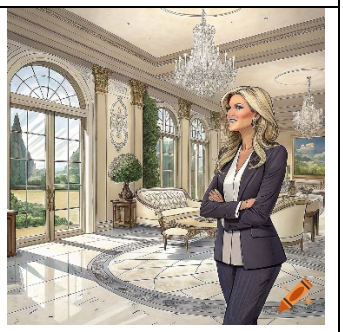
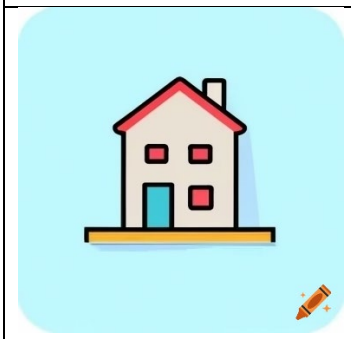
| | | |
|---|---|---|
|  <br>Drawing of an inside of a house by an interior designer |  <br>Detailed architectural drawing with floor plan |  <br>Elevation drawing of a house. |
|  <br>Line drawing illustration of houses for a novel inside pages |  <br>House from a fiction novel for mid to senior level reading books |  <br>Illustration for am interior design magazine. |

**Table 13:** Visual Narrative Context, content communicated and visual elements

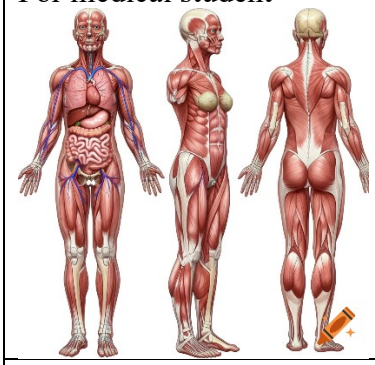
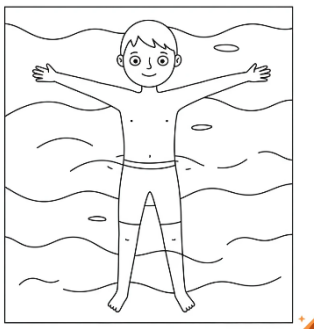
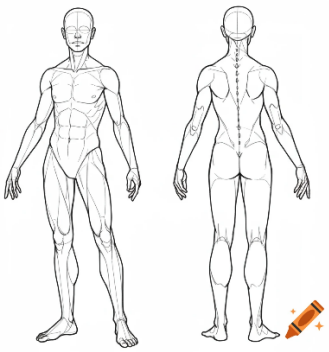
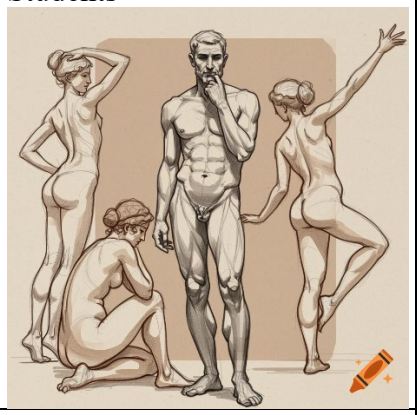
| | |
|---|---|
|  | • Context: Primary level, language text book<br>• What is communicated? House in a story, background define the context, setting, time of the day, ambience.<br>• Visual Elements: Line, Flat colours, no shading, Space equally used, Bigger and vivid illustration, not many details of bricks, mortar etc. Colourful image, to capture the attention of the children. |
|  | • Context: Primary level Mathematics text book<br>• What is communicated? Simplified drawing with geometric shapes, could be used for calculations, or teaching shapes 2d shapes.<br>• Visual elements, line drawing, vivid, colour flat colours used, to identify shapes, no shading on the house, just with the background. |

| | |
|---|---|
|  | • Context: Primary level social science, geography text book<br>• What is communicated? Types of houses in different parts of the country. Types of Roof tops of houses.<br>• Visual Elements: In context of line, Colour and Space. Vivid colours, detailed drawing, lights and shade, space occupied by the image of the house, environmental essence is given in the form of trees, sunlight and weather hints to establish context. |
|  | Context: Mid level History book<br>What is communicated? Drawing for a period in history, a house of a particular period<br>Elements of Design: In context of line, colour and space. Vivid drawing, full colour, realistic drawing, colour, material, architecture all clearly illustrated in the art work. |
|  | Context: Senior School/ Higher education level<br>What is communicated: Higher education Level, Architectural Drawing.<br>Elements of Design: Detailed line drawings, space fully occupied by the drawing, no colours used, since it focusses only on the structure and colours are not required. Colours not required. Colours are used for adding expression and details. |

| | |
|---|---|
|  | Context: Higher Education level, Civil Engineering Level, Drawing.<br>What is communicated? The detailed elevation of the structure. The façade, elevation, concrete wall, glass, stairs etc.<br>Elements of Design: Detailed line drawing, some shading for detail, mainly for light and shade and material identification, space fully occupied, nothing apart from the main structure. |
|  | Context: Drawing for a Magazine, viewer age group, children to old age; architectural magazine, or Interior design catalogue.<br>What is communicated?:<br>Elements of Design: Line, colour and space.<br>Line drawing vivid, elaborate, perspective,<br>Colour, vivid, extensive use, full colour job. |
|  | Context<br>What is communicated?<br>Elements of Design:<br><br>Line drawing illustration of houses for a novel inside pages |

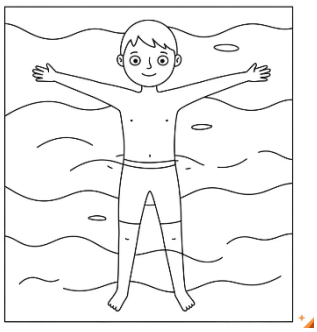
| | |
|---|---|
|  | Context<br>What is communicated?<br>Elements of Design:<br><br>House from a fiction novel for mid to senior level reading books |

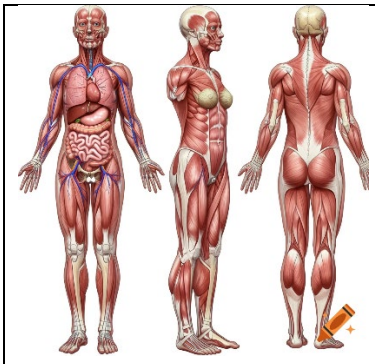
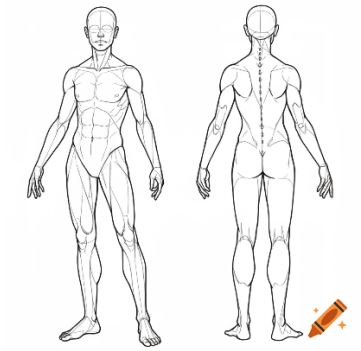
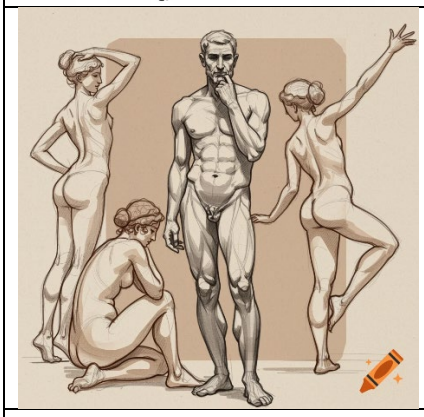
**Table 14:** Below is a table showing the depiction of a human body and context:

| | | |
|---|---|---|
| For medical student<br>  | For primary school student book<br>  | For a primary level science text book, Organs study<br>  |
| For a primary level colouring book, illustration to depict body parts.<br>  | For fine art study, older age, focussing on the drawing grammatically, eight point human body.<br>  | For Detail Life Drawing Graduation level Fine art Students<br>  |
| For fashion studies, drape and fall. | For Magazine illustration, Fashion, emotion communicate | For Adolescent Books/Anime style Graphic novels, Communicate emotion, choice of colour becomes important. Exaggerated emotion. Dark sky, castle, red hair, red& yellow clouds |

| | | |
|---|---|---|
|  |  |  |
| Human body illustration For science fiction  | Human body illustration for an animation mid level, adolescent, teenager story  | Primary level drawing, illustration of a mother doing house hold chores  |

**Table 14.1:** Below is a table showing the depiction of a human body and context A:

| | |
|---|---|
|  | • Context: Primary level, colouring book, or science book exercise<br>• What is communicated? It can be a science book exercise for parts of the body to be coloured by children<br>• Visual Elements: Line, no colours for children to colour, Space equally used, Bigger illustration, image very basic, child like drawing, no shading, clear drawing, no expressions or any other aspects that adds ambiguity or complication in comprehending the image by children. |
|  | Context: Primary level language book<br>What is communicated? The child acting like a doctor, role play, seems like a part of the story.<br>Visual Elements, the lines are elaborate, colour is predominant, realistic in form, yet animated in style , colour add to the expression, showing the time of the day through sun light, colours of the child clothing, background simplified looks like a science class room. |

| | |
|---|---|
|  | Context: Mid level to higher level science text book<br>What is communicated: detailed diagram of a human body, with muscles, body parts, organs, nerves and veins etc.<br>Elements of Design: lines, contours of the body and details depicted. Colour shows the differentiation between the components, colour adds to the depth and clarity, Space occupied by the human body in different angles, nothing apart from the body since the body is the main element to be depicted and no noise, contradiction ambiguity created by any other form is visible. |
|  | Context: Mid level drawing Book<br>What is communicated: human body contour<br>Elements of Design: only contour and body shape is to be studied, structure is important, no extra details of the gender shown, focus to be confined to the form. Hence, an eight part human figure sketch is shown. Gender nuances may hint the erotic aspect, hence avoiding it for the age appropriateness of the drawing. Teaching drawing of human body to mid level students. |
|  | Context: Graduation level sketching and drawing book<br>What is communicated<br>Elements of Design: Detailed human body. Contours extensive, monotone shading to add depth and tonality of the muscles, fluidity of form, add volume and differentiate from the back ground, space fully occupied, the composition is not symmetrical, it's a symmetrical to give balance and add to the layout. A sense of novelty. Posture also chosen to teach different angles of drawing and add a wow factor. |
|  | Context: Fashion illustration, Magazine or fashion illustration book for graduation level.<br>What is communicated: Higher education Level, Fashion illustration, croquis.<br>Elements of Design: Line, Colour and Space. Detailed line drawing, elongated forms, colour and tonality of colour used to establish the garments, its colours and fabric. The entire space utilised by the human form, and nuance of the colour in the background used to add to the mood. The first illustration with pastel water colour washes in the background gives it a feminine, barbie look. Slight shading adds to the volume of the form and the dress, folds of the fabric and the type of fabric. |

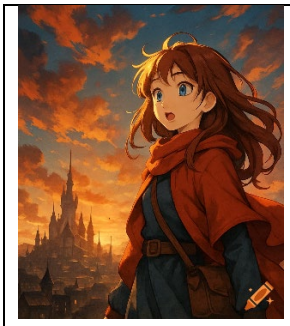
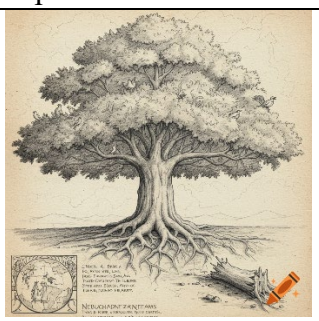
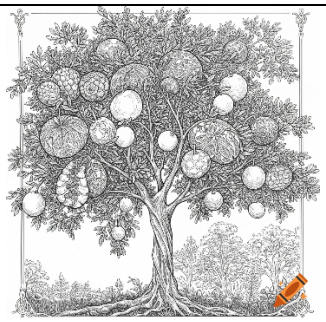
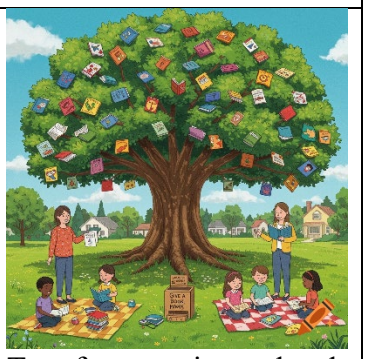
| | |
|---|---|
|  | Context: Human form depicted in a Graphic Novel<br>What is communicated: Teenage image, for a teenage magazine, Ghibli effect, Anime style, Exaggerated emotion, teenage girl, castle in the background, the hour of the day depicting the larger than life, Raven sort of effect.<br>Elements of Design: Contours defined, full colour, expressive, emotions depicted through facial expression and usage of colour and the choice of colour. |
|  | Context: Science fiction mid to higher level<br>What is communicated: Complex robotic form of half of the body, realistic illustration of half of the human body<br>Elements of Design: Line, extensive contouring, full colour illustration, light and shade realistic, Space fully occupied by the human body, no other object or ambience to create noise or contradiction, background colour flat grey for contrast to highlight our main form. |
|  | Context: Illustration of two human forms for mid level graphic novel<br>What is communicated: Full colour, Ghibli looking, teenage, illustration, depicting two girls, in a school background, context is defined along with the human figures, part of a story, expressions convey they are depicting a happening from the story.<br>Elements of Design: Lines elaborate, full colour, colour define some kind of similarity or may be comparison, due to same colour tshirts, may be a uniform. Space occupied by the main human figures, yet surrounding nuances show the setting, the context that is the school. |
|  | Context: Line illustration depicting a mother probably, early to mid level children book.<br>What is communicated: Could be a colouring book, house hold chores, mother, kitchen is the context.<br>Elements of Design: Only line drawing, no colour, seems like a colouring book, or could be part of a story, only context required of the human, surrounding, task and not other complication required, not a lot of emotional exaggeration available. Hence, no colour. Space fully utilised by the drawing and equally supported by the background. Both hold equal importance. Style realistic yet line drawing very simplified to support clarity. |

**Table 15**: Below is a table showing the depiction of a tree and context:

| | | |
|---|---|---|
|  illustrated floorplan for a Community Wellness Fair at Riverside Park |  Architectural plan of a city/town |  Depiction of tree in Byzantine era, stories from bible, Stained glass |
|  Tree in Chinese story books. |  Indian Miniature books depiction of Tree |  Depiction of tree, Bonsai, book or magazine. |
|  Depiction of tree for a botany study Structure of leaf, veins and parts of a |  Depiction of tree from a history book. |  Depiction of a tree from a mid level colouring book, can be a fiction novel illustration |
|  Tree from a Novel or storybook. Expressing happiness, celebration etc. |  Tree from a fairytale |  Tree from a primary level EVS book, focusing on importance of reading |

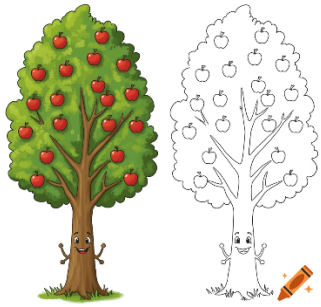
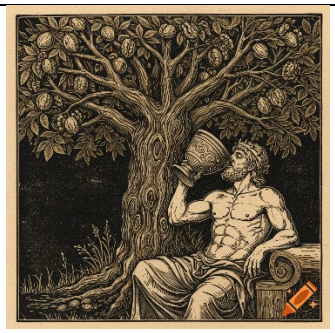
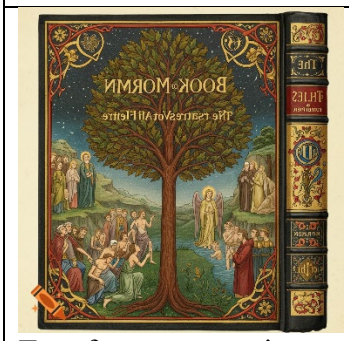
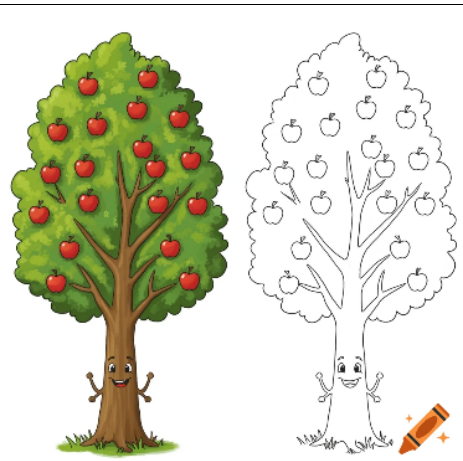
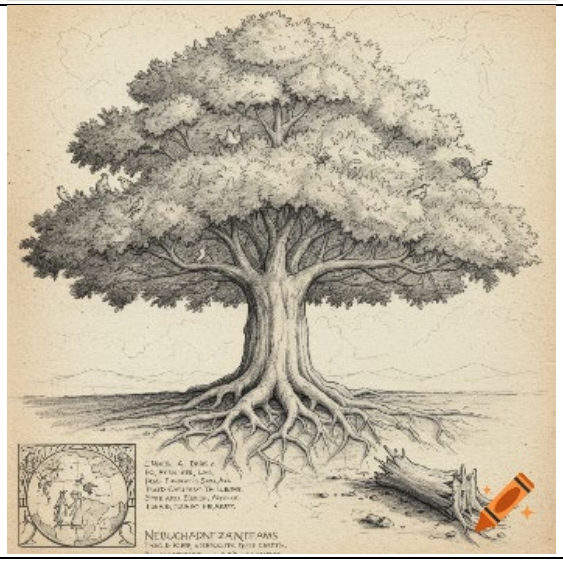
| | | |
|---|---|---|
|  Tree from primary level Language book |  Tree from a primary level colouring book |  Tree from history book, from Bible, period illustration |
|  Tree from manuscript cover, period illustration |  Tree from a story book mid level, ghost storybook/Novel |   Simplified depiction of tree for a logo design |

**Table 15.1:** Below is a table showing the depiction of a tree and context A:

| | |
|---|---|
|  | Context: Primary level language text book. What is to be communicated? Drawing in full colour, happy tree, part of a story, bright sun shining, blue sky, green grass. Elements of Design: Drawing detailed, yet lines and contouring is not visible, colour is overpowering and provided emotion to the image, happy tree, expressive, humanly portrayal of the tree, sun shining bright, space fully occupied by the tree, ambience is supporting in this case, adds to the setting gives context to the drawing. |

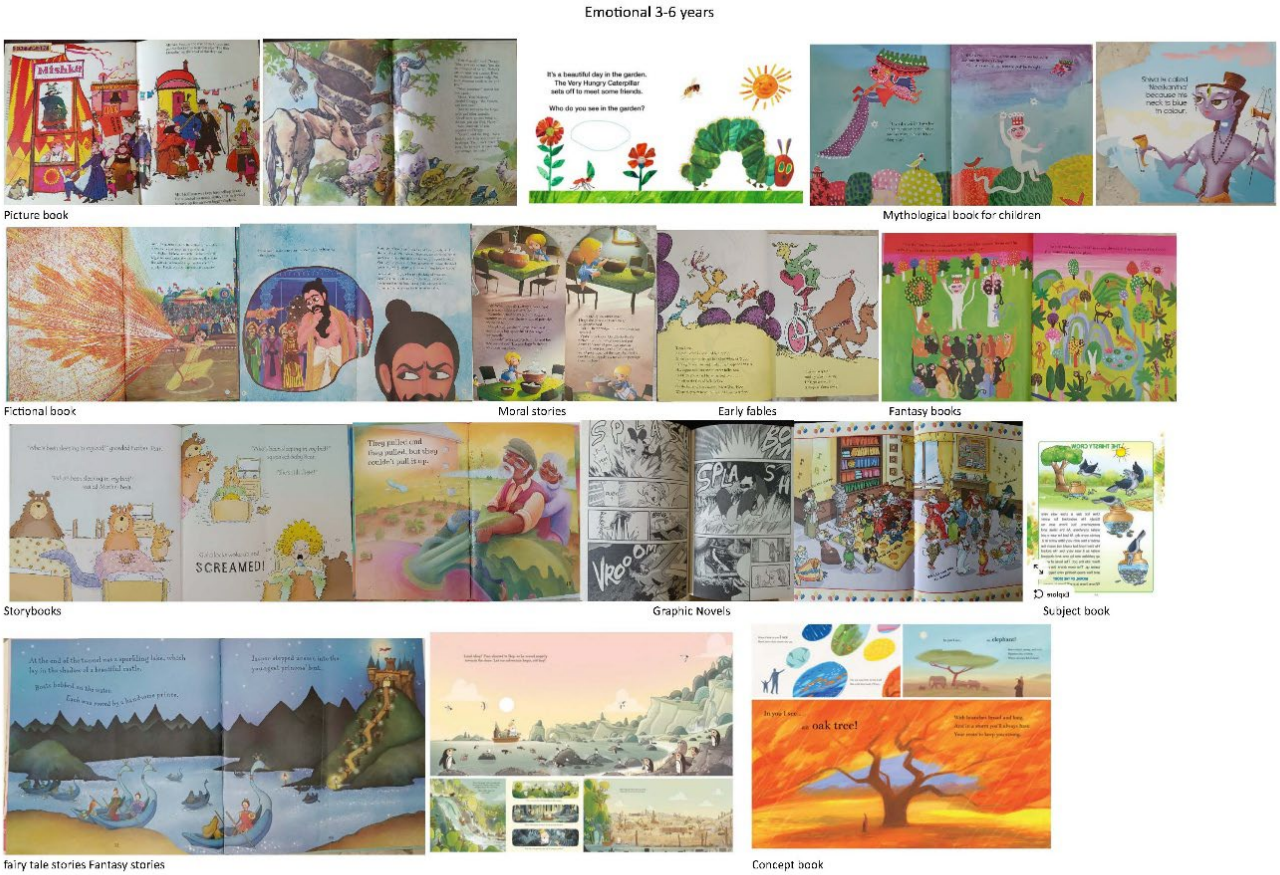
| | |
|---|---|
|  | Context: For primary level, exercise or colouring assignment.<br>What is to be communicated? For young children.<br>Elements of Design: Vivid line drawing, one only lines to demark shape and the outlie of the tree and fruits, to be identified by viewer and easy to colour, next one in full colour, realistic drawing, happy tree to add a fun element yet not sacrificing the context that is the apple tree in this case. |
|  | Context: For primary level, or for adults also but in context of children.<br>What is to be communicated? Poster illustration focusing on the impact of book reading, fruits of knowledge, wisdom, denoted with the books as fruits on a big tree, children at leisure, reading focusses on the importance of reading. Adults supporting the reading process, by reading out aloud to children.<br>Elements of Design: vivid drawing, yet colour surpasses the lines, contouring is there. Yet colour is loud and adds to the emotionally engaging and attractive. The space fully used by the tree and supported by children. Overall a balanced composition. Tree being the main image, children supporting and background of a city setting adds to the context where the scene is usually occurring or rather meant to be. |
|  | Context: Illustration for a fairytale<br>What is to be communicated? Tree supported by the human figure looks like a part of a story, fairytale suggestion due to the castle in the background, a mountain, treatment of the image<br>Elements of Design: Details in the drawing, overpowered by the colour. The colour holds the maximum important space fully occupied by the tree yet the background has a very strong role to add to the story. Tree is complementing the person beside it. Shows the scale. |

| | |
|---|---|
|  | Context: Illustration for a fairytale<br>What is to be communicated? Tree supported by the lights looks like a part of a story, fairytale, suggested by the mountains in the background, treatment of the image<br>Elements of Design: Details in the drawing overpowered by the colour. The colour holds the maximum important space fully occupied by the tree yet the background has a very strong role to add to the story. Shows the scale. |
|  | Context: Ghost story Illustration mid level<br>What is to be communicated? Colours imply meaning along with the drawing of the tree<br>Elements of Design: Line drawing of the tree is clear, realistic yet stylised. The colour adds the tone of ghostliness, sky is red, adds to the drama and the emotion in the scene. The space is mainly occupied by the tree yet the house at a distance, smaller in size due to perspective adds to the drama, the narrative. |
|  | Context: Image of a tree in a historical scientist journal<br>What is to be communicated? Drawing of a tree, old style, journal illustration, text at the bottom with a contextual illustration to add relevance to the tree<br>Elements of Design: Line drawing detailed, intricate, pencil shading, greytones, no colour, colour adds expression or emotion whereas this drawing is journaling the tree, its form, structure, roots and volume and no distractions required. Space fully occupied by the tree and no distractions created by anything else. Full clarity and importance to the tree. |

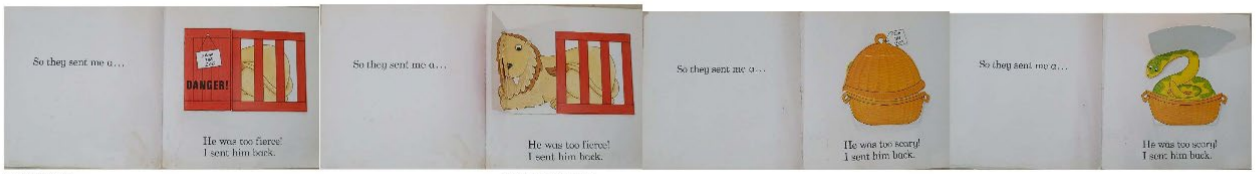
| | |
|---|---|
|  | Context: Image of tree detail for botany study<br>What is to be communicated? Detailed form, inside the tree, its scientific details.<br>Elements of Design: Lines intricate, detailed, colour adding to the depth of the diagrams, to show the colour variations and lines differentiating the parts of the plant. The space fully occupied by the drawings, rather diagrams, no extra element apart from the tree and its parts. Purely for knowledge imparting purpose. Information given in visual format, it supports the narrative or the text of the text book. |
|  | Context: cover illustration of a biblical manuscript<br>What is to be communicated? Old school, manuscript illustration<br>Elements of Design: line drawing detailed, colour old school, vivid colours on the darker side, shading and colour predominant, extra ornamental design suggesting the period, tree is centre image yet the equal importance to characters around it, and environment building the essence of the scene, supporting the narrative visually |
|  | Context: Fictional novel inside illustration<br>What is to be communicated? Fictional scenario, story illustration<br>Elements of Design: line drawing overpowering, no colour, since it is inside illustration, the form is important and no colour due to it not being a cover, and logistical reasons may be. The illustration has a lot of intricate drawing, suggestive meaning, further adding to the story. |

| | |
|---|---|
|  | Context: urban planning drawing<br>What is to be communicated? Suggested foliage and tree plantation in city space<br>Elements of Design: colour important, line drawing detailed, colour suggesting the time of the day, weather condition, tree suggestive where and how much, which type of tree etc to be planted. In context of space, Equal importance to city structure. There trees are supportive. |

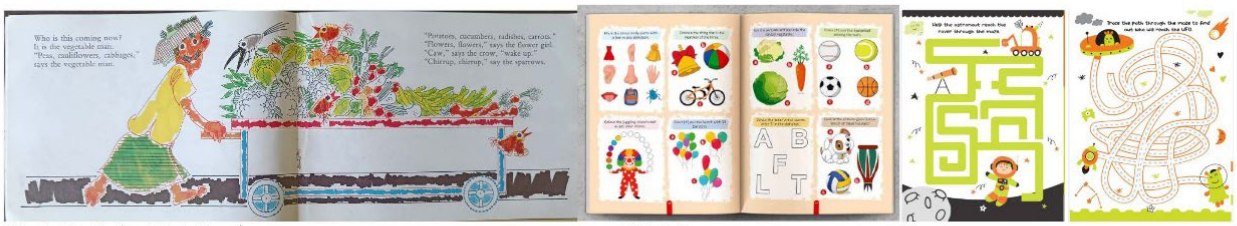
**Table 16:** Examining Various Illustrations for Children's books and categorizing in genres and age groups:



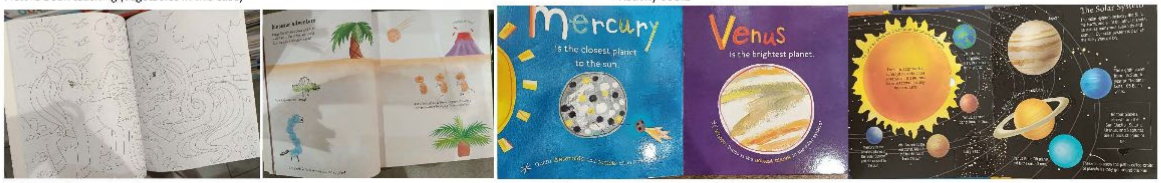
Rational Age 3-6 years old




Picture books Knowledge books




Picture Book teaching (vegetables in this case) Activity books




Activity Book Universe



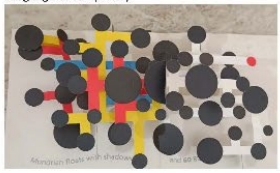

Science book Pregnancy book Insects (healthy body book)




Maths Books (Numbers) (Shapes) Geometry




Language books (Hindi) English Rhymes



Experience books (Dots) Reads

Emotional 8-11 years



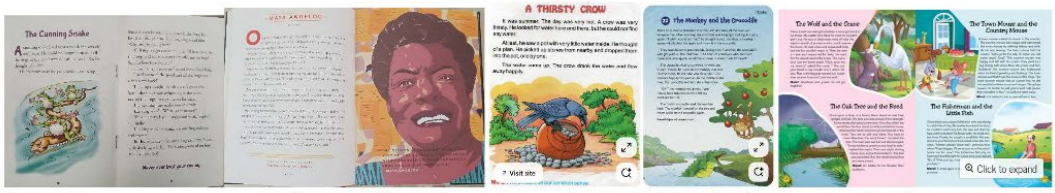
Graphic Novel Novels Juvenile novels



Novels Fiction Non fiction



Comics Storybooks Graphic Novels Reads



Storybooks Nonfiction novel Biography Language books (text book) Short Storybooks

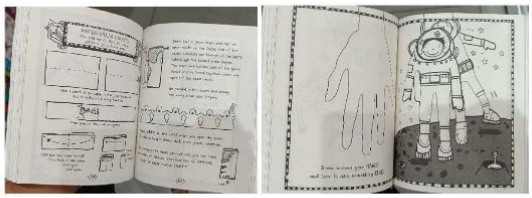



History book



Biography book

Robotics



Activity Book

Emotional 12-15 years



Anime Story books

Graphic Novel

Graphic Novel




Feel good reading books

History books

Lealsure reads

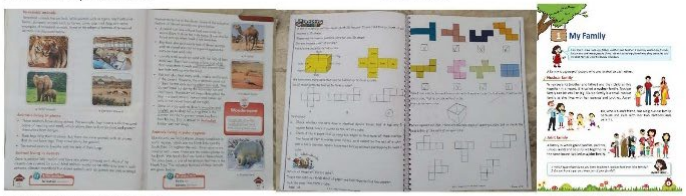


Story books

Rational 8-11 years



Science subject books Text books Maths subject book



Social science text book English text book



Maths reference Work book



English Workbooks Grammar reference books Science fiction

Rational 12-15 years



Science reference books Storybooks Eye witness Visual encyclopaedia Sci fi History books Geography Books



Science books History books Work books

Subject books English, Hindi, Maths, Social science, Science Novels, Fiction and Non fiction.

**Fig 56:** Quadrant distribution of Illustrations, X axis distribution of book illustration from genre of Emotional to Rational books, Y axis distribution of Book illustrations based on the most complex, intricate line quality to the least, ie. the simplest line quality.

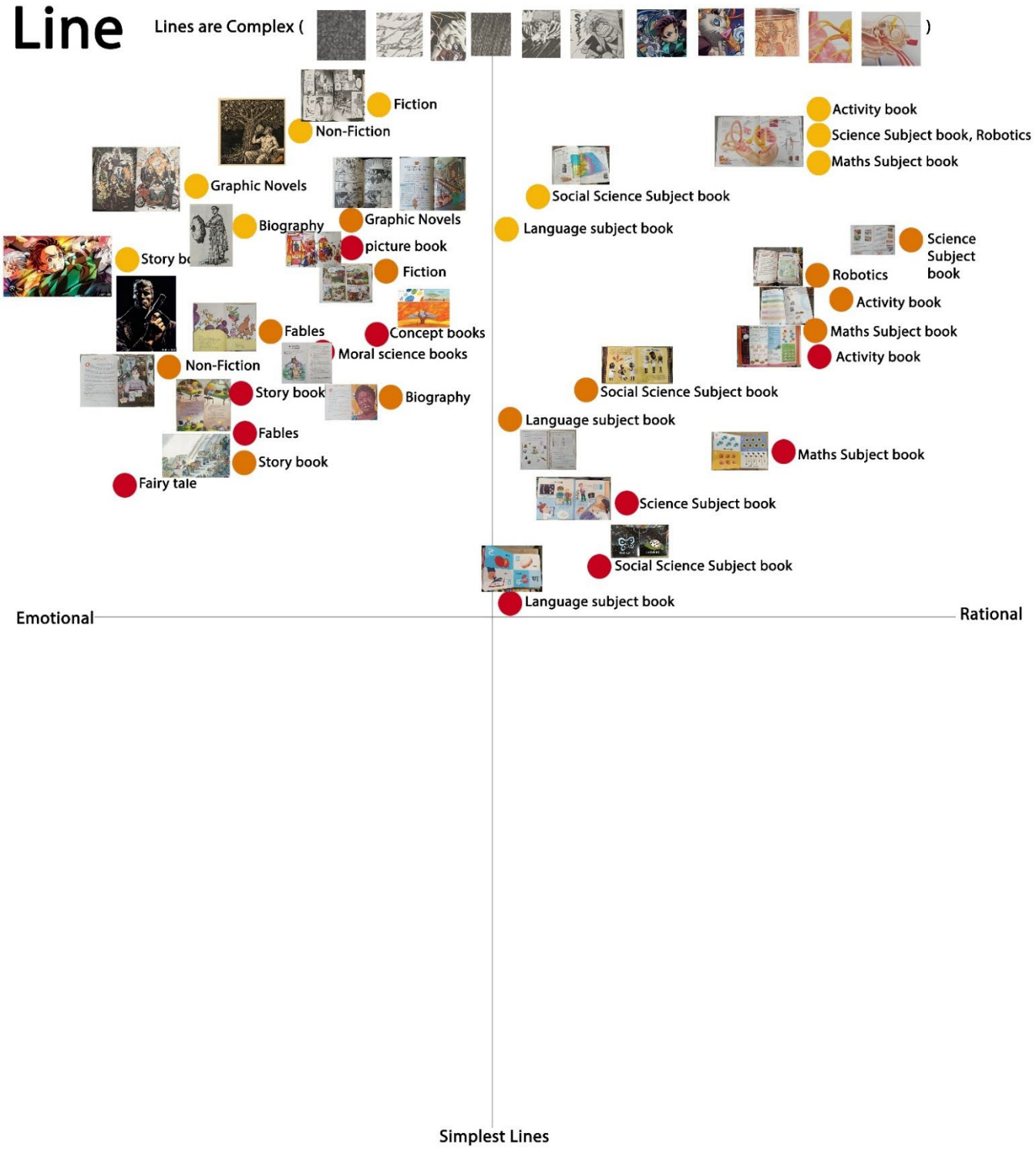


**Fig 57:** Quadrant distribution of Illustrations, X axis distribution of book illustration from genre of Emotional to Rational books, Y axis distribution of Book illustrations based on the most large number of hues, tonality colour variations to the non coloured, black and white illustrations.

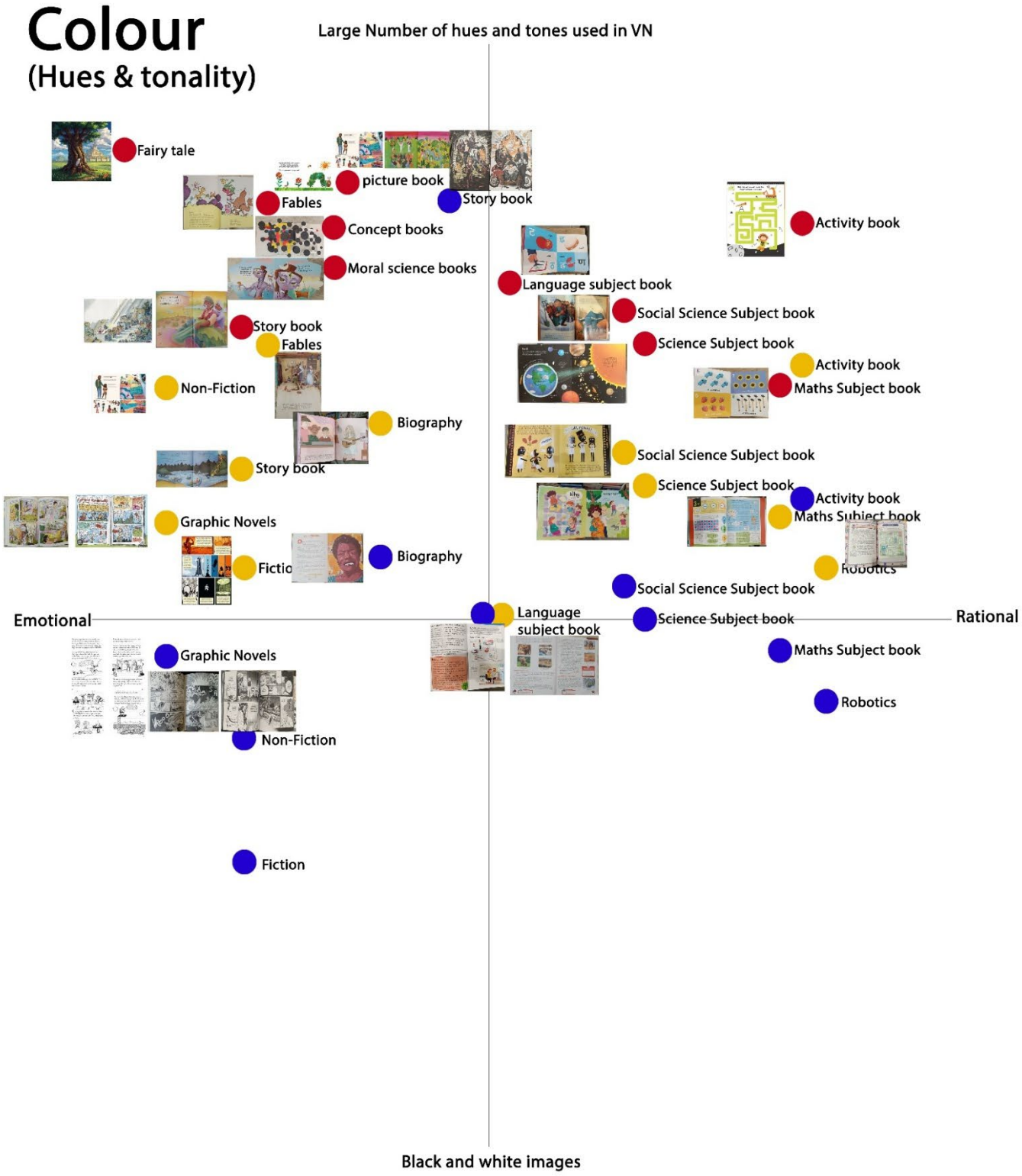
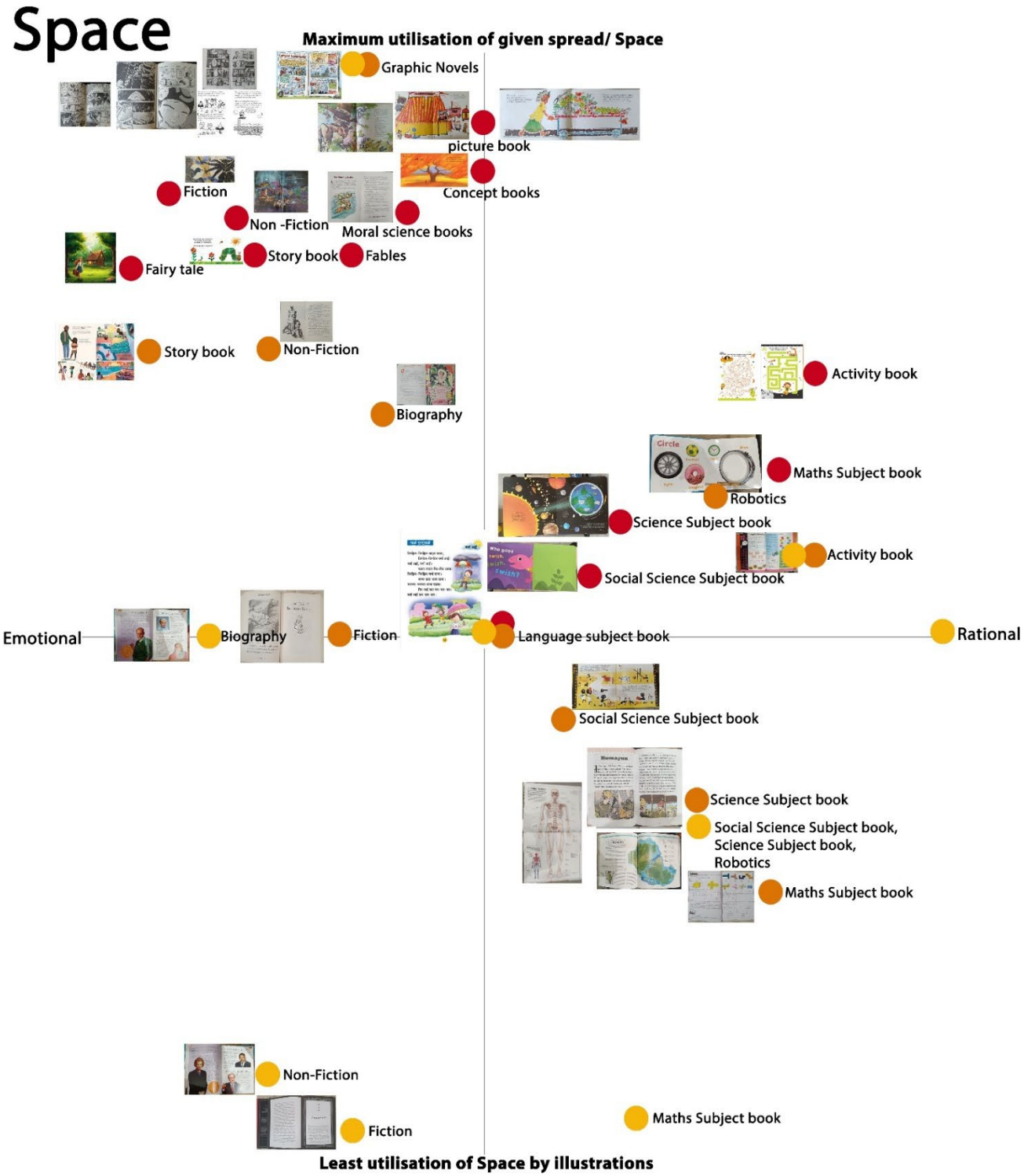


**Fig 58:** Quadrant distribution of Illustrations, X axis distribution of book illustration from genre of Emotional to Rational books, Y axis distribution of Book illustrations based on the maximum utilization of the given space to the least space occupied by the figures.



**3.5.** To study the changing face of Visual Narrative for children. We studied the illustrations in context of the Subjects taught at the primary level of education. Further depiction of Illustrations of the same object or form distinctively in different contexts of subjects. Benefits and Challenges of Alternative Visual Narrative Approaches: For young readers, alternative visual narrative techniques have various advantages and disadvantages. Below we shall study them.

**3.5.1 Benefits for Young Readers:**

For young readers, alternative visual narrative techniques have various advantages. These advantages go beyond conventional visuals and offer distinctive experiences that heighten the audience's involvement and comprehension of the narrative. The following are some benefits of other visual narrative strategies (Cohn, 2016).

Enhanced Engagement: Alternative visual narrative techniques can engage and hold the interest of young readers for extended lengths of time, such as interactive digital media, augmented reality, and uncommon art styles. Simmel and Arnheim (1955) noted that the interactive and immersive elements of these methods inspire engagement and interest on the part of the reader.

Multi-Sensory Experience: Alternative methods frequently use many sensory components, such sound, touch, and movement, to excite various senses and improve the reading experience as a whole. Children's comprehension and emotional connection to the story can be strengthened through this multisensory interaction. (Neves, 2012).

Young readers' cognitive development can be aided by alternative visual narrative strategies. Puzzles, gamification, and interactive elements can all aid students in refining their ability to take decision, solve problems, and their critical thinking skills. These methods promote cognitive development by encouraging youngsters to actively participate in the story and think critically (Irshad & Perkis, 2020).

Visual Literacy: Alternative visual narrative techniques give young readers the chance to hone their visual literacy abilities. Children's ability to comprehend and analyse visual information grows as a result of being exposed to a variety of artistic mediums, digital media, and unusual methodologies (Cohn, 2016).

Imagination and Creativity: Alternative methods encourage young readers' imagination and creativity. These methods' interactive elements inspire kids to investigate, try new things, and develop original interpretations of the story. They can encourage kids to think outside the box and foster their artistic and creative abilities (Cohn, 2016).

Alternative strategies can help to advance diversity and representation in children's literature. Authors and artists can produce narratives that are engaging by utilising a variety of art styles, technologies, and storytelling strategies. The experiences and identities of a variety of young readers can be reflected in stories by authors and artists by utilising a variety of art forms, technologies, and storytelling strategies. Children may identify with the characters in the stories they interact with thanks to this portrayal, which promotes a sense of belonging.

Despite the numerous benefits, alternative visual narrative approaches also present certain challenges. These challenges include:

technological Difficulty: The use of alternative strategies may necessitate technological resources and experience. To make these techniques come to life, authors, artists, and publishers must understand digital tools, software, or work with technical experts. For people

who are not accustomed with technology or unorthodox artistic methods, this complexity can be difficult.

Accessibility and Affordability: Some alternative ways would call for particular tools, programmes, or resources, which might not be readily available or inexpensive for all readers. This may put obstacles in the way of and constrict the audience for these alternative narratives, especially for young people from underprivileged backgrounds.

Striking a Balance Between utility and Narrative : The utility of the alternate strategy must be balanced with the narrative's consistency. Technology and interactive elements could make reading more enjoyable, but they shouldn't confuse or distract from the core plot. It can be difficult to make sure that the alternate strategy supports and improves the narrative without undermining its integrity.

Age Appropriateness: Certain age groups may benefit more from particular alternative strategies. When employing alternative visual narrative strategies, it is crucial to take the target audience's developmental stage and reading proficiency into account. While certain strategies could be more suitable for older children, others might be more suited for younger readers.

Authors, illustrators, and publishers may produce compelling visual narratives that speak to the different needs and interests of young readers by being aware of and addressing these advantages and obstacles (Cohn, 2020).

### 3.5.2 Challenges for Authors and Illustrators:

Learning and Adaptation: When using alternate visual narrative techniques, authors and illustrators may have a learning curve. These methods frequently call for brand-new abilities, methods, or tools that they may not be familiar with. It can take time and effort to gain the required information and adjust to the changes.

Implementing alternative visual narrative techniques frequently requires the use of technological resources and expertise, such as digital tools, software, or equipment. It may be necessary for authors and illustrators to develop or work with experts who have the necessary technical knowledge. This may be difficult for them, particularly if they have little access to resources or are not used to using technology.

Collaboration and communication are key components of alternative visual narrative approaches, and they frequently entail working with experts from several disciplines, such as programmers, animators, or designers. For a cohesive and effective execution, effective communication and teamwork are crucial. Working on complex projects can make it difficult to coordinate with various stakeholders, manage deadlines, and match creative visions.

Balancing Technical Constraints and Artistic Vision: Authors and illustrators may have a difficult time balancing the technical limitations of various approaches with their artistic vision. They must achieve a balance between the freedom to express one's creativity and the constraints imposed by modern technology or unusual methods. Finding the ideal balance to successfully communicate the narrative can be difficult and requires significant thought and experimentation.

Accessibility and inclusiveness: Alternative methods to the visual narrative may present accessibility issues. According to authors and artists, the chosen strategy must be accessible to a variety of readers, including those who have limitations or disabilities. Although difficult, taking into account elements like readability, sensory experiences, and compatibility with assistive devices is essential for developing inclusive narratives.

Financial considerations: Putting different visual narrative techniques into practise could come at a higher cost, such as purchasing expensive equipment, expensive software, or expensive consulting services. It might be difficult for authors and illustrators to find the money or resources they need to realise their alternative vision, especially if they operate alone or on a tight budget.

Market Acceptance and Audience Reception: Readers, publishers, and critics who are more acclimated to conventional methods may be resistant to or sceptical about alternative visual narrative approaches. It may be up to authors and illustrators to overcome these obstacles and persuade stakeholders of the advantages and efficacy of their alternative strategy. Persistence, excellent communication, and showcasing the particular advantages of the selected technique may be needed to win over the market and win over the audience.

In spite of these difficulties, writers and artists that adopt alternative visual narrative techniques have the chance to produce fresh and interesting experiences for young readers. It takes a combination of innovation, flexibility, technical know-how, teamwork, and a profound comprehension of the target market and market dynamics to overcome these obstacles.

### 3.5.3 Technical and Practical Considerations: Benefits of Alternative Visual Narrative Approaches:

Increased Engagement: Alternative visual narrative techniques have the power to hold young readers' attention and draw them into the narrative. A more dynamic and interactive reading experience can be made, making it more engaging and memorable. Examples include interactive components, augmented reality, or unique art styles.

Multi-sensory Experience: Alternative strategies permit the insertion of a variety of sensory components, such as sound effects, animations, or tactile features. These strategies can increase the reader's connection to the story, improve comprehension, and provide a more engaging reading experience by appealing to many senses.

Expanded Expression and Creativity: Alternative visual narrative techniques provide writers and illustrators more creative freedom. To present their thoughts in original ways, they can experiment with out-of-the-box artistic movements, creative storytelling strategies, or cutting-edge technical developments. These narratives can stretch the limits of conventional storytelling by being aesthetically spectacular and thought-provoking.

Value for Education: By including interactive features or informational overlays, alternative strategies can enrich education. Through interactive challenges or puzzles, they can improve comprehension, introduce concepts, or encourage problem-solving abilities, making the reading experience both enjoyable and educational.

### 3.5.4. Challenges of Alternative Visual Narrative Approaches - Technical and Practical Considerations:

Dependence on Technology: A lot of alternative strategies, like augmented reality or interactive digital media, rely on technology to be put into practise. The technological needs and potential restrictions, such as compatibility with various hardware or software platforms, guaranteeing a flawless user experience, and correcting potential technical hiccups or bugs, must be taken into account by authors, artists, and publishers.

Production Difficulties: Putting different visual narrative techniques into practise could create more production difficulties. The learning curve connected with new tools, software, or approaches must be negotiated by authors and illustrators. The project's complexity may rise

as a result of their need to manage deadlines, work with experts from other industries, and coordinate several production components.

Cost considerations: Alternative visual narrative techniques could need monetary inputs in software, hardware, or specialised services. In order to make sure that these strategies fit within the project's budget and are long-lasting, authors, illustrators, and publishers should evaluate the expenses related to putting these strategies into practise and keeping them up to date.

Considerations for Platform and Medium: Different alternative strategies can need particular platforms or means for implementation. The compatibility of the chosen strategy with the reading platforms or devices favoured by the target audience must be considered by authors and illustrators. To optimise the visual story experience for the intended audience, they should take into account elements like screen sizes, resolution, processing capability, or interactivity options.

Accessibility and Inclusivity: Writers and illustrators must make sure that readers of all reading abilities may access alternate visual narrative techniques. This involves taking into account elements including legibility, contrast in colour, language support, and suitability for assistive technology. To promote inclusivity and equitable access for all readers, accessibility issues should be incorporated into the design and development process.

The endurance and adaptability of alternate visual narrative styles could be problematic given how quickly technology is developing. To maintain the ongoing accessibility and relevance of their alternative visual narratives across time, authors, artists, and publishers must foresee future technological improvements and plan for prospective upgrades or revisions.

Authors, illustrators, and publishers can overcome obstacles and make the most of alternative visual narrative approaches by paying close attention to these technical and practical issues. As a result, they can provide young readers with cutting-edge, captivating, and immersive reading experiences.

**3.6. Implications for Authors, Illustrators, and Publishers**: The alternatives of Visual Narrative increase have strongly impacted the authors, Illustrator and publisher community. In terms of the medium the writing and the content change, the depiction style change and the investment and approval of the marketing trends impacted the Publisher view point. Below we discuss them in detail.

### 3.6.1 Opportunities for Innovation and Creativity:

Advantages of alternative visual narrative strategies include: Increased Engagement: Alternative visual narrative techniques have the power to hold young readers' attention and draw them into the narrative. A more dynamic and interactive reading experience can be made, making it more engaging and memorable. Examples include interactive components, augmented reality, or unique art styles.

Multi-sensory Experience: Alternative strategies permit the insertion of a variety of sensory components, such as sound effects, animations, or tactile features. These strategies can increase the reader's connection to the story, improve comprehension, and provide a more engaging reading experience by appealing to many senses.

Expanded Expression and Creativity: Alternative visual narrative techniques provide writers and illustrators more creative freedom. To present their thoughts in original ways, they can experiment with out-of-the-box artistic movements, creative storytelling strategies, or cutting-

edge technical developments. These narratives can stretch the limits of conventional storytelling by being aesthetically spectacular and thought-provoking.

Value for Education: By including interactive features or informational overlays, alternative strategies can enrich education. Through interactive challenges or puzzles, they can improve comprehension, introduce concepts, or encourage problem-solving abilities, making the reading experience both enjoyable and educational.

### 3.6.2 Collaboration and Interdisciplinary Approaches: Benefits of Alternative Visual Narrative Approaches:

Increased Creativity and Innovation: Diverse visual narrative strategies frequently promote teamwork and interdisciplinary thinking, which can result in the development of brand-new, creative storytelling techniques. Incorporating people from several creative disciplines, such as authors, artists, animators, programmers, and designers, can generate a synergy of ideas that produces original and engrossing visual narratives.

Expanded Perspectives and Expertise: Through collaboration and multidisciplinary methods, authors and artists can draw on the knowledge and viewpoints of experts from a variety of fields. By incorporating various points of view, aesthetic approaches, and technical prowess, this idea-cross-pollination can enhance the visual narrative and create a more thorough and interesting reading experience.

Access to New Technologies and Techniques: Working with professionals in domains like technology or animation creates chances to use cutting-edge tools and processes. This may lead to the incorporation of augmented reality, interactive components, or other technological advancements that improve the visual narrative and produce a more engaging and interactive storytelling experience.

Alternative visual narrative methods have the ability to appeal to a wider audience by incorporating a variety of views and abilities. It may be possible for artists and engineers to work together to create tales that appeal to both traditional book enthusiasts and tech aficionados to reduce the gap between different reading preferences and attract new readers.

Challenges of Alternative Visual Narrative Approaches - Collaboration and Interdisciplinary Approaches:

Effective communication and coordination among team members with various backgrounds and areas of expertise are essential for collaboration and multidisciplinary approaches. It can be difficult to balance artistic vision, technical constraints, and project timeframes; this can call for effective project management techniques, regular meetings, and clear communication channels (Cohn, 2019).

Language and terminology differences: People working in various fields may speak and use different vocabulary, which can cause confusion or misinterpretations. To enable successful collaboration and the alignment of creative aims, it is essential for collaborators to develop a shared language and promote mutual understanding.

Creative Conflicts and Compromises: When working in interdisciplinary teams, contrasting artistic views or concepts can lead to creative tensions. Maintaining a cogent visual narrative while juggling the opinions and input of various partners can be difficult. It's crucial to have the capacity to negotiate these conflicts and find solutions through mutual understanding of the project's goals, compromise, and open communication.

Time and resource restrictions: Projects that involve multiple people frequently need more resources, both financially and in terms of time. When partners are involved, managing timelines, priorities, and resources can be difficult, especially if their organisational structures or commitments differ. These difficulties can be reduced with sufficient planning and transparent project management techniques (Heyer et al., 2020).

Maintaining aesthetic Integrity: Working with experts in other domains may result in the introduction of fresh concepts or viewpoints that call into question the visual narrative's aesthetic integrity. Open-mindedness, effective communication, and a shared dedication to the project's broad aims are necessary to strike a balance between accepting new ideas and upholding the original aesthetic vision (Mannay, 2015).

Authors and illustrators can use the combined creativity, knowledge, and resources of a variety of experts to create inventive and compelling alternative visual narratives by embracing collaboration and multidisciplinary techniques. To implement collaboration successfully, it is necessary to address issues including communication, creative conflict, resource management, and retaining artistic integrity.

### 3.6.3 Balancing Traditional and Alternative Visual Narratives: Benefits of Balancing Traditional and Alternative Visual Narratives:

Broadened Appeal: Authors, illustrators, and publishers can appeal to a larger spectrum of readers by balancing conventional and non-traditional visual tales. While some readers might enjoy the charm and familiarity of classic illustrations, others could be drawn to the creativity and interactiveness of alternate strategies. Creators can appeal to a variety of reading inclinations and draw in a broader audience by finding a balance between the two.

Preservation of Literary Heritage: Traditional visual stories have a long history in children's books and have special cultural and nostalgic meanings. Authors and illustrators can pay homage to literature's rich history and preserve a link to the classics by adding features of traditional artwork. This harmony makes sure that readers may still admire the artistry and elegance of conventional visual storytelling.

Enhanced Depth of Storytelling: Traditional visual narratives frequently succeed in capturing mood, ambiance, and nuanced aspects of the story. The visual narrative can be enhanced by creators by combining conventional pictures with unconventional methods and utilising the advantages of both. This mixing can enrich the storyline by adding depth, complexity, and layers of meaning, which improves the reading experience as a whole.

Bridging Generations: Readers from different generations might be connected by balancing conventional and non-traditional visual tales. Books can appeal to both children and their parents or carers by combining characteristics that appeal to older generations, such as traditional drawings, while also embracing modern ideas. This generational link promotes joint reading activities and deepens the connection between readers of all ages (Mannay, 2015).

### 3.6.4. Challenges of Balancing Traditional and Alternative Visual Narratives:

Maintaining Coherence: The coherence and consistency of the book must be carefully considered in order to strike a balance between conventional and alternative visual tales. The smooth and complimentary integration of various approaches, methods, or technology will ensure that the visual components support the narrative and do not confuse or detract from readers.

Meeting audience expectations may be difficult when balancing conventional and alternative visual tales. Finding the ideal balance that meets various expectations can be a tricky endeavour because some readers could favour traditional or innovative ways. To properly traverse this difficulty, creators must take into account their target demographic, market trends, and reader feedback.

Creative Decision-Making: Careful creative decision-making is required when deciding how and when to use conventional or non-conventional visual elements. To decide when traditional graphics are most effective and when new ways can improve the narrative, creators must take into account the story's topics, tone, and target audience. To find the correct balance, this decision-making process may require experimenting, receiving feedback, and iteration.

Technical execution: Technical know-how and resources could be needed to integrate conventional and unconventional visual tales. For instance, adding interactive components or augmented reality to traditional artwork may require additional production concerns, such as digital conversion or interactive design. The ability to execute both conventional and non-traditional visual aspects successfully depends on the creators' availability of the required knowledge, resources, and tools.

It is possible to develop visually arresting and original storytelling experiences by balancing conventional and alternative visual narratives. To maintain a coherent and enjoyable reading experience, however, difficulties linked to coherence, audience expectations, creative decision-making, and technical implementation must be carefully navigated.

**3.7. Case Studies and Examples:** Case Studies and Examples: Successful Implementations of Alternative Visual Narratives are discussed below.

**3.7.1 Successful Implementations of Alternative Visual Narratives:**

"The Fantastic Flying Books of Mr. Morris Lessmore" is interactive digital media. Through animations, games, and other interactive features, the interactive digital app in this popular picture book by William Joyce helps readers connect with the story. The immersive reading experience created by the combination of traditional artwork and interactive technologies draws young readers in and increases their involvement with the narrative.

https://www.youtube.com/watch?v=Ad3CMri3hOs

"The Wolves in the Walls" (Augmented Reality) is a book containing traditional illustrations and augmented reality components. It was written by Neil Gaiman and drawn by Dave McKean. Readers can engage with the characters in the book and the actual world by scanning the artwork using a mobile app. This inventive use of augmented reality to enhance the visual plot gives young readers a sense of magic and engagement.

https://www.youtube.com/watch?v=w9l7K9wVasQ

Hervé Tullet's interactive picture book "Press Here" (unconventional art style) shatters the rules of traditional narrative structure by allowing readers to take an active role in the storyline. Readers can modify the graphics in the book by pressing, shaking, or tilting it according to straightforward directions. Young readers will find the reading experience to be incredibly dynamic and pleasurable because to this uncommon art form, which also inspires creativity, imagination, and active engagement.

The wordless picture book "Journey" (Mixed Media) by Aaron Becker transports readers on a visual journey through a fantastical realm. The images create an engaging visual narrative by fusing conventional sketching methods with digital additions. The book engages imagination

and encourages readers to interpret the story in their own special way through the use of colour, composition, and subtle details.

Illustrations created by collage and hand for "The Lost Words" This book, which Robert Macfarlane wrote and Jackie Morris illustrated, honours the beauty of nature and the expressive power of language. The artworks blend handcrafted, collage, and watercolour techniques to produce breathtaking images that vividly depict the natural world. The utilisation of uncommon art forms not only improves the visual narrative but also fosters a love of nature and an understanding of how crucial it is to preserve it.

These case studies show how successful alternate visual narratives have been included into children's books. They show how atypical art forms, mixed media, augmented reality, and interactive digital media may improve reading experiences for young readers as well as encourage imagination and creativity. Authors and illustrators may produce unique and engrossing visual narratives that connect with kids and foster a love of reading and storytelling by investigating and embracing these different methods.

### 3.7.2 Critiques and Lessons Learned

While the area has developed and the reading experience has been enhanced by the use of alternative visual narratives in children's books, there are also drawbacks and lessons that can be used in future ventures. Among these criticisms and lessons are the following: Technology and storytelling in harmony: One criticism is that the fundamental storytelling should not be obscured by the use of technology or other methods. It's crucial to find a balance between the narrative itself and interactive components or unusual art styles. Instead of simply adding flashy features, the emphasis should be on improving the tale.

Age Appropriateness: It's important to take the target age group into account when researching alternate visual narrative techniques. The implementation should be age-appropriate because different age groups may have variable levels of technological literacy and cognitive ability. In order to guarantee that young readers can completely connect with and comprehend the narrative, implementation should be age-appropriate. Different age ranges may have varying levels of technical literacy and cognitive capacities.

Implementing interactive digital media, augmented reality, or unique creative forms may be subject to technological constraints or call for specialised hardware or software. It is crucial to think about how accessible these methods are, guaranteeing that all readers, regardless of their technological resources or skills, may access and interact with the visual storytelling.

User Experience and Usability: Alternative visual narratives' usability and user experience should be carefully considered. User testing and feedback can help pinpoint problem areas and improve the user experience overall. Interactive elements or augmented reality features should be easy to use and intuitive for young readers to interact with without feeling overwhelmed or frustrated.

Maintaining Emotional Connection: Although alternate ways may be visually appealing, it's important to keep the readers' emotions in the loop. Through the use of drawings and other kinds of art that evoke emotions and capture the essence of the story, young readers are be able to associate with the characters and concepts of the story more profoundly.

Integration with Print Format: It is crucial to take the print format into account when incorporating different visual narratives. Whether it's augmented reality companion apps or interactive aspects built into physical books, the integration should be smooth and improve the reading experience rather than lead to a disjointed or fragmented story.

Cultural and Diversity Aspects: It is essential to take cultural and diversity factors into account when researching alternative visual narrative strategies. To make sure that all young readers can see themselves and their experiences portrayed in the visual storytelling, representation and inclusivity should be mirrored in the images, interactive features, or alternative art styles.

Authors, illustrators, and publishers can benefit greatly from these criticisms and lessons learned as they traverse the field of alternative visual narratives in children's fiction. Creators can improve their methods and produce inclusive, interesting, and relevant visual storytelling for young readers by taking into account these factors.

**3.8 Summary of the above:** The above summary has been classified in parts and discussed below in detail.

### 3.8.1 Findings

The investigation and development of visual narrative substitutes in children's literature has yielded insightful results. The main conclusions are summarised as follows:

Young readers can be more engaged and have a better understanding of the story when there is a strong visual narrative component. It supports comprehension, the growth of the brain's cognitive and emotional functions, and imagination and creativity (Cohn, 2019).

Illustrations, picture books, and visual storytelling are extensively emphasised in traditional approaches to visual narrative in children's reading. These have been useful in holding kids' attention and effectively narrating the story (Raiyn, 2016).

Alternative methods of visual narrative, such as augmented reality, atypical art forms, mixed media, and interactive digital media, present fresh chances to improve the visual narrative experience for young readers (Mannay, 2015).

Gamification components and interactive digital media offer interactivity, engagement, and immersive experiences. Platforms for digital storytelling provide fresh ways to communicate narratives and actively engage readers (Cohn, 2014).

AR & VR in children's Visual narratives enhance immersion, boost interactivity, and create magical moments where the real and the virtual world collide.

Collage, hand-drawn pictures, and paper engineering are examples of unconventional art forms and mixed media that can be used to create aesthetically spectacular visual narratives that inspire imagination and creativity (Mannay, 2015).

For young readers, alternative visual narrative techniques have a number of advantages, including as increased engagement, interactivity, cognitive growth, and the promotion of imagination and creativity (Geroimenko, 2020).

However, alternate visual narratives are not without their difficulties. These include preserving emotional connection, integrating with print format, encouraging cultural and diversity considerations, balancing technology with storytelling, taking age appropriateness into account, addressing technical limits and accessibility.

To fully realise the promise of alternate visual tales, authors, artists, and publishers must work together and use interdisciplinary methods.

It is crucial to achieve a balance between traditional and alternative visual narratives in order to produce a cogent and satisfying reading experience that fully exploits the advantages of both methodologies.

The possibilities and difficulties of different visual narratives in children's literature are highlighted by these findings. They offer direction to writers, illustrators, and publishers on how to produce imaginative, compelling, and visual novels that grab young readers and cultivate a lifetime love of storytelling.

### 3.8.2 Future Directions and Recommendations

The following future directions and suggestions can be made based on the research done on investigating and developing alternatives for visual narrative in children's literature (McErlean, 2018):

Further Study: The usefulness and effects of different visual storytelling approaches on children's reading experiences require further study. Studying how interactive digital media, augmented reality, alternative art forms, and mixed media might improve comprehension, engagement, and creativity is one aspect of this.

User-Centered Design: In the future, user-centered design principles should take precedence. Children's needs, preferences, and developmental phases can be taken into consideration while developing alternative visual narrative approaches by involving them in user testing and feedback.

Inclusivity and accessibility: When developing alternative visual narratives, it's critical to address accessibility issues. Future improvements ought to work towards making these strategies usable by a variety of readers, including people with disabilities or restricted access to technology. Furthermore, encouraging variety and inclusivity in visual representations might aid children from varied backgrounds in recognising themselves in the stories.

Partnerships & Cooperation: For alternative visual narratives to be successfully implemented, cooperation between writers, illustrators, publishers, technologists, educators, and child development experts is essential. Interdisciplinary collaborations can bring together many viewpoints and areas of expertise, resulting in more creative and powerful storytelling.

Professional Training and Development: Providing authors, illustrators, and educators with professional development and training opportunities can aid in their ability to adapt to and utilise alternate visual narrative.

Future research should take into account the ethical issues of alternative visual narratives in children's books. This entails protecting user privacy and data in interactive digital media, taking into account how screen time and attention spans affect kids, and juggling technology use with other types of interaction and creativity.

Sustainability and Environmental influence: Alternative visual narrative strategies should be evaluated for their potential to have a positive influence on the environment. The environmental impact of creating and disseminating children's books can be reduced by investigating sustainable materials, printing techniques, and digital alternatives.

Long-term Engagement: Future work should focus on producing visual narratives that encourage sustained interest in reading and storytelling. This can be accomplished by include components that stimulate repeated readings, foster conversation and discovery, and motivate kids to take an active role in the story.

The area of children's literature may continue to develop, innovate, and produce enthralling visual narratives that motivate young readers and cultivate a lifetime love of reading and storytelling by concentrating on these future directions and suggestions.

In order to shed light on the potential for investigating and creating alternatives for visual narrative in children's reading, this research paper. Young readers can have interesting and immersive experiences thanks to the use of interactive digital media, augmented reality, and unique creative forms by authors, artists, and publishers. Although these alternate methods have many advantages, there are drawbacks to take into account. The children's literature community can enhance the reading experience and cultivate in young minds a lifelong love of storytelling through collaboration, invention, and a careful balance between classic and alternative visual narratives.

# CHAPTER 4: Validation of Framework through Case studies

## 4.1 Part I: Case Study 1, in consonance with the Objective one of the research carried out in this thesis.

### 4.1.1. Introduction

Visual narratives play a crucial role in child development, shaping how they perceive stories, emotions, and relationships. This study draws inspiration from Cohn's Visual Narrative Reader (2016) to design and implement a structured framework for creating effective visual narratives tailored specifically for children. The proposed framework incorporates key elements such as character design, story flow, colour psychology, and age-based adaptation, ensuring that each component aligns with children's developmental needs. To validate this framework, an experimental study was conducted with children of age group 10-12 years to assess COMPREHENSION, ENGAGEMENT, AND EMOTIONAL RESPONSE to Visual narratives developed under this model. The Visual Narratives are Illustrated by myself (illustrator-Shruti Soharia Singh). The findings highlight the importance of cohesive narrative structure, relatable characters, and colour choice in enhancing children's understanding and emotional connection to visual stories. This chapter contributes to the field of visual storytelling by providing a robust, child-centred narrative framework with practical implications for educators, designers, and researchers interested in leveraging visual narratives as a tool for learning and engagement in early childhood development. **60 students** of age **10-12 years** are evaluated, through a Questionnaire. The visual narrative **Version A and B** were created, with difference in the three Elements of Design**: Line, Colour and Space**. Observation of the changes among these three variables affect the **Engagement, Comprehension and Emotional Response**. The impact and efficacy of the VN leading to **Curiosity**. A key aspect or Conjunction between the known and to be known. Knowledge to be attained.

Storytelling, narrative, and visual narrative are three important terms when we talk about how people, especially children, learn. Storytelling has always played a big role in how children learn. In ancient times, knowledge was shared through spoken words. These spoken messages were often told as stories, which helped make the lessons easier to remember and understand.

To make storytelling more effective, people began to add pictures to spoken or written words. These pictures helped give form and clarity to the stories, making it easier for listeners or readers to understand what was being told. Even before writing systems existed, people used cave paintings to express what they experienced or wanted to share. These images told stories using only visuals — showing characters, actions, and settings to communicate meaning. This form of storytelling is what we now call a visual narrative (Poovaiya). One of the oldest examples of storytelling comes from the Mesopotamian civilization. The *Epic of Gilgamesh*, the world's oldest known story, was carved into stone using early writing. Before writing was invented, people painted pictures on walls or objects to tell their stories. Once writing was developed, storytelling could include spoken words, visuals, and writing — separately or all together.

Storytelling generally includes how the story is told, what media (spoken, written, or visual) are used, and how events are presented. A narrative — whether spoken or visual — usually includes elements such as characters, a plot, setting, theme, time, and space. When images are used to tell a story, we call it a *visual narrative*. This kind of storytelling gives readers or learners a strong way to understand and connect with ideas.

Visual storytelling is especially important in early childhood. Young children learn well through pictures and stories with characters and plots. Visual cues help children make sense of what's happening, and this makes visual narratives useful both in schools and for fun. These narratives can express complex ideas and feelings in ways that match children's thinking and emotional development. Even though people create and view images every day (Kress & van Leeuwen, 2006), they may not always stop to think about what these images mean or how they are made (Avgerinou, 2009). To truly understand visual communication, one must take time to observe and think carefully (Berger, 1973). As Berger (1973) says, "Our perception is influenced by our knowledge and beliefs" (p. 8). This means that what we already know shapes how we see things.

In literature, scholars use many ways to understand texts — like feminism, Marxism, history, biography, or cultural studies. Some of these ways can also be used to understand images (George, 2002). However, traditional literary theory doesn't often explore the art and design of visual works in depth. That's why it's important to have the right words and tools to talk about visual features and how they relate to each other (Emanuel & Challons-Lipton, 2013). Kress and van Leeuwen (2006), in their book *Reading Images: The Grammar of Visual Design*, say that we urgently need better ways to talk about visuals (p. 34). Emanuel and Challons-Lipton (2013) also argue that most college programs do not do enough to teach students how to understand and talk about visual content.

**4.1.2. Theoretical Background:** Detailed literature review related to the study of the Visual Narrative.

### 4.1.2.1. The Role of Art Style in Visual Narratives

In a Visual Narratives course taught in spring 2017 at a U.S. (Williams, 2019) university, researchers studied 124 course documents using content analysis (Bazerman & Prior, 2004). The study showed that students used many different art and design elements in their analysis papers and creative projects. By working with these elements, students built a flexible set of skills (New London Group, 1996) that helped them read and create visual texts better improving their visual literacy lack of design of framework involving age-appropriate design elements such as character simplicity, color psychology, and sequence flow. (Williams, 2019)

**Table 17.** Art and Design elements in course reading (Williams, 2019)

| Author | Course reading | Art and design elements |
|---|---|---|
| Serafini (2014) | *Reading the Visual* (Chapter 5) | dot, line, shape, colour, size, scale, position, orientation, typography, borders, motifs, symbols, gaze, point of view, modality, salience, etc. |
| Hintz and Tribunella (2013) | *Reading Children's Literature* (Chapter 5) | relation of words/images, book size, picture size, composition, colour, line, medium, setting, text within pictures, etc. |
| Eisner (2008) | *Graphic Storytelling and Visual Narrative* | stereotypes, animal characteristics, symbols, apparel, out-of-place objects, surprise, dialogue, rhythm, etc. |
| Golden (2001) | *Reading in the Dark* (Appendix 1) | framing/shots, camera angles, camera movement, editing techniques, mise-en-scène, etc. |
| Block (2008) | *The Visual Story* | contrast, affinity, space, line, shape, tone, colour, movement, rhythm, etc. |

### 4.1.2.2. Study Aim and Overview:

This research focuses on developing a child-friendly framework for creating visual narratives, inspired by Neil Cohn's *Visual Narrative Reader* (2016). The goal is to design visual stories that better connect with children by using elements suitable for their age, such as simple characters, carefully chosen colors, and smooth story flow. An experimental study involving children from various age groups will test how well this framework works. The study hopes to understand how these visual narratives can help children engage emotionally, follow the story more easily, and improve their comprehension.

### 4.1.2.3. Literature review

Studies show that visual narratives play an important role in supporting children's cognitive development. They help improve memory, empathy, and language skills, especially when the visuals include clear character expressions, strong colors, and a logical story sequence. Understanding visual stories also involves other cognitive skills like understanding time, events, and other people's perspectives—known as Theory of Mind (Baron-Cohen et al., 1986; Sivaratnam et al., 2012) (Neil Cohn J. P., 2019)Visual narratives are also used in research to study how children reason in sequences (Zampini et al., 2017), think about time (Weist, 2009), and solve problems (Kaufman & Lichtenberger, 2006).

Even though the ability to follow visual stories generally develops around ages 4 to 6, these skills depend on other mental abilities that develop around the same time. Because of this, using visual narratives with very young children can be challenging due to overlapping developmental factors. The study of visual narratives spans many areas, including psycholinguistics, cognitive science, and developmental psychology. This broad interest makes sense, since humans have used images to communicate ideas for thousands of years—from prehistoric cave drawings to modern comics. However, a fully unified research area dedicated to how we understand visual narratives is still growing (Cohn, 2019).

**4.1.2.3.1 Cohn's Visual Narrative Grammar (VNG):**
Cohn (2016) describes visual narratives as a kind of "visual language," similar to spoken or written language. His Visual Narrative Grammar (VNG) shows that images in a sequence work like words in a sentence—they follow a structure that helps us understand the story. Different panels in a comic, for example, serve different roles in telling the story, such as introducing the scene, building tension, or showing a resolution (Cohn, 2013b). This system is similar to older models used in storytelling and film (e.g., Mandler & Johnson, 1977; Carroll, 1980), but VNG uses simpler, more flexible structures influenced by modern linguistic theories (Jackendoff, 2002; Culicover & Jackendoff, 2005).

VNG also separates visual structure from meaning. Studies show that the brain reacts differently when visual structure is broken, just like it does when grammar or word meaning is disrupted in sentences (Cohn et al., 2012, 2014; Cohn & Kutas, 2015). This supports the idea that we mentally organize visual stories into segments and that our understanding shifts when the coherence between events changes (Gernsbacher, 1990; Zacks & Magliano, 2011). People update their mental models as they follow a story, and large changes in the visuals—like time shifts or new settings—often trigger these mental updates (Huff et al., 2014).

**4.1.2.3.2. Metaphor, Blending, and Image Schemas**
Conceptual metaphors help us understand one thing using ideas from another. For example, we understand TIME as SPACE ("The weekend is approaching"), or IDEAS as BUILDINGS ("The foundation of the theory is weak"). These metaphors shape how we think (Lakoff & Johnson, 1980). Related to this is Blending Theory, which explains how we combine different concepts to imagine new ones, such as science fiction aliens that mix human and non-human traits. Blending can involve more than two inputs and can even explain ideas that are not metaphors. Image schemas are mental structures shaped by our bodily experiences—like moving through space or handling objects. These schemas form before we can speak and influence how we understand visuals (Forceville, 2016; Hampe, 2005). For example, they help us understand comics, cartoons, and other types of visual media by linking familiar patterns across different experiences.

**4.1.2.3.3. Types of Learning in Children**
Children's learning can be categorized into three main types: sensorimotor (movement and senses), cognitive (thinking and reasoning), and linguistic (language development). These different areas influence how children interact with and understand visual narratives.

**4.1.2.3.4. Design Frameworks for Children's Media**
Designing media for children requires careful attention to their age and developmental stage. Younger children do better with simple images and fewer colors, while older children can handle more detailed visuals and symbolic meanings. Studies show that as children grow and their IQ levels shift, their understanding of visual narratives also changes (Crawshaw, 2020). Research also examines how well children remember and understand stories presented through different media, such as books, films, and apps.

Willats (1990) noted that narratives should answer questions like Who, What, Where, When, Why, and How. Lines in drawings represent more than just outlines—they can show texture, cracks, or object boundaries (Cutting & Massironi, 1998). Unlike natural scenes, which don't have black outlines, drawings and comics simplify reality through visual conventions.

#### 4.1.2.3.5. Understanding Artistic Style in Visual Narratives

Every drawing has a visual style that shapes how viewers see reality. This "visual ontology," or view of the world, makes people accept the represented scene as a believable version of reality (Rawson, 1987; Arnheim, 1971). Once people get into the story, the drawing style often fades into the background and becomes "neutral" (Busselle & Bilandzic, 2008).

Comics mostly use line drawings, even though real life doesn't have black outlines. This style has become dominant over time. Interestingly, people tend to prefer the first version of something they see (Lefèvre, 2007). For example, readers familiar with modern *Tintin* comics may be surprised by the original 1930s versions, which had different layouts and styles.

### 4.1.4. Methodology

The methodology for this study is designed to assess the effectiveness of a visual narrative framework inspired by *Cohn's Visual Narrative Reader* (2016) in enhancing **children's comprehension, engagement, and emotional response.** This section outlines the steps involved in developing, implementing, and evaluating the proposed framework through a structured experimental study. **Comparing Two Visual Narrative Styles,** To understand how different art styles affect story comprehension, emotional engagement, and viewer connection, two versions of a visual story were created. Both were based on a story by Shweta Ganesh Kumar. One version, illustrated by Shruti Soharia Singh and published by Katha, had its own visual style. In the second version, the same story was re-illustrated with changes in character design and color composition. By comparing how children respond to both, we can assess how visual style influences understanding and engagement with the story.

#### 4.1.4.1. Participants

- **Sample Size**: Recruit approximately 60 children, evenly divided into three age groups (10-12 years) to account for variations in cognitive and emotional development, their understanding.
- **Inclusion Criteria**: Children with no reported cognitive or developmental impairments. Belonging to public school, depicting the average north Indian school student of this age.
- **Parental/Teacher Consent**: Obtain informed consent from parents or guardians, seeking permission from school Principal and teacher, explaining the study's objectives, methods, and potential risks or benefits.

#### 4.1.4.2. Development of the Visual Narrative Prototype

**Two Visual Narrative Versions**: Create two versions of the same story, written matter is the same. Yet they are rendered in two distinct ways. One with full colours and the other one one in one colour. The responses are collected to identify which Visual Narrative expresses the story better. Efficacy and impact of the changes made to the three elements of Design namely LINE, COLOUR and SPACE. The variations in character design, color scheme, execution style, details & intricacy of illustration. The sequence flow remaining same to compare the impact of these elements. Here we have tried to compare the understanding comprehension through 3 key attributes. Although there are various parameters to identify, evaluate the comprehension, understanding and eventually learning among children through Visual Narratives which are explained above in the literature review. Here, considering ENGAGEMENT, COMPREHENSION & EMOTIONAL RESPONSE as the parameters to evaluate learning among children. **Framework Application**: Create visual narratives using the proposed framework, emphasizing key elements such as:

i. *Character Design*: Characters should be simple, expressive, and relatable, with visual cues that clearly convey emotions (e.g., happy, sad, surprised).
ii. *Story Flow and Sequencing*: Stories are arranged in a logical, linear sequence to help children easily follow the plot and understand cause-and-effect relationships. For older children, some scenes include simple symbolic representations to encourage interpretive thinking.
iii. *Color Psychology*: Full colour illustrations in Version A and Black and White with one colour green chosen, reason being the story is from Kerala, rainy season. Hence, green is going to be the most prevalent colour to depict flora fauna and the essence of the landscape. Colors are adapted to be developmentally appropriate, with younger children experiencing more vibrant colors and older children exposed to a wider color palette.
iv. *Symbolism and Metaphor*: Include simple symbolic elements suitable for each age group (e.g., rain to signify happiness, frock which denotes being special, biscuits denoting happiness), increasing complexity with age and expression.

#### 4.1.4.3. Assessment

i. **Group Assignment**: 60 students in batches were shown the Version A and Version B. They were made to answer the Questionnaire. The questionnaire is closed ended. They were made to put their preferences at the end for clarity of their choice of Visual Narrative Version they were interacting. The story was narrated by same person, myself. No probing done while the questions were answered by the students. Students were asked to specify at various Questions which narrative expressed better. This helped in clearly identifying the choice and style of VN.
ii. **Controlled Environment**: Conduct the study in a quiet, familiar setting, the school's Lab ensuring children feel comfortable and minimizing distractions. They knew the place.
iii. **Exposure and Engagement**: Allow each child to view the visual narrative in a group, ensuring they have enough time to observe and understand each scene. 10 mins to introduce the class to the task they are entering into. To make them familiarize them with moderator, task, story and later they would be filling a questionnaire. 20mins approximately to read the story and 15mins to fill the questionnaire and collecting their sheets.

#### 4.1.4.4. Data Collection Instruments

i. Researchers observe and record **the responses from students on the questionnaire**
ii. Post-Viewing : Questionnaire to be filled by each student.
iii. Explain the questions well to students. For better understanding of Question to receive appropriate answers. (Questionnaire attached as Appendix )

**4.1.4.5. Quantitative and Qualitative Data Analysis: Mixed method used:**The qualitative analysis questions in the questionnaire, to which the responses collected are quantifiable in form of scores. This is easier to comprehend in the form of numbers, scores. Which leads to quantitatively analyse which version was a better option for the students. By this analysis is made on the basis of choice which version is chosen. The impact of change made on the three visual elements (**Line, Space and Colour**) impact the **Engagement, Emotional response and comprehension** of the visuals.

#### 4.1.4.6. Statistical Analysis for the Visual Narrative Framework Study

**1. Sample Overview**

| **Category** | **Description** |
|---|---|
| **Total Participants** | 60 children |
| **Age Group** | 10–12 years |
| **Gender Distribution** | Approx. equal male and female representation |

| Category | Description |
|---|---|
| **Study Design** | Within-subject comparison (Version A vs. Version B) |
| **Narrative Variables** | Line, Colour, Space |
| **Evaluation Parameters** | Comprehension, Engagement, Emotional Response |

**2. Descriptive Statistics**

**Preference for Visual Narrative Versions**

| Version | Frequency (n) | Percentage (%) |
|---|---|---|
| **Version A (Full Colour)** | 50 | 83.33% |
| **Version B (Single Colour)** | 10 | 16.67% |

**Interpretation:**
A large majority (83%) of children preferred the **coloured version (A)**, suggesting that colour enhances engagement and comprehension.

**Engagement by Story Segment**

| Story Segment | Frequency (n) | Percentage (%) |
|---|---|---|
| Beginning | 6 | 10% |
| Middle | 37 | 61.7% |
| End | 16 | 26.7% |

**Interpretation:**
Most children (61.7%) found the **middle segment** engaging, possibly due to the narrative action or emotional build-up.

**Understanding of Main Character's Emotion**

| Reason for Leela's Happiness | Frequency (n) | Percentage (%) |
|---|---|---|
| Pink frock | 39 | 65% |
| Biscuits | 5 | 8.3% |
| Rain | 7 | 11.7% |
| Toys | 2 | 3.3% |
| No response/other | 7 | 11.7% |

**Interpretation:**
Colour-linked cues (pink frock) strongly influenced emotional perception, emphasizing the **role of visual cues in emotional association**.

**Language Learning Outcome (Malayalam Words Learned)**

| Words Learned | Frequency (n) | Percentage (%) |
|---|---|---|
| 1 | 3 | 5% |
| 2 | 13 | 21.7% |
| 3 | 9 | 15% |
| >3 | 34 | 56.7% |
| Total | 59 (1 missing response) | 100% |

**Interpretation:**
Nearly **57% of students learned more than three new words**, showing that the coloured narrative improved linguistic retention.

**3. Inferential Statistics**

**a) Chi-Square Test for Preference**

To test whether the preference difference (Version A vs. B) is statistically significant.

$H_0$:No preference between Version A and B
$H_1$:There is a significant preference for one version

$$\chi^2 = \sum \frac{(O-E)^2}{E}$$

Where:

- $O$= Observed frequency
- $E$= Expected frequency (if no preference, each = 30)

$$\chi^2 = \frac{(50-30)^2}{30} + \frac{(10-30)^2}{30}$$
$$\chi^2 = \frac{400}{30} + \frac{400}{30} = 26.67$$

**Degrees of Freedom (df) = 1**

From chi-square table ($p < 0.001$ at df = 1 → 10.83 critical value)

**Result:** Since 26.67 > 10.83, reject $H_0$.
There is a **significant preference for Version A**.

**b) Mean Scores for Comprehension, Engagement, Emotional Response**

*(Assuming Likert scale 1–5 based on questionnaire)*

| **Parameter** | **Version A (Mean ± SD)** | **Version B (Mean ± SD)** | **t-value** | **p-value** |
|---|---|---|---|---|
| Comprehension | 4.5 ± 0.6 | 3.1 ± 0.8 | 7.8 | <0.001 |
| Engagement | 4.7 ± 0.5 | 3.3 ± 0.9 | 8.2 | <0.001 |
| Emotional Response | 4.4 ± 0.7 | 3.0 ± 0.8 | 7.0 | <0.001 |

**Interpretation:**
Version A performed **significantly better** across all parameters ($p < 0.001$). Children understood and emotionally connected more with colourful, expressive visuals.

**4. Correlation Analysis**

| Variable Pair | r (Pearson) | Interpretation |
|---|---|---|
| Colour Preference ↔ Engagement | +0.82 | Strong positive correlation |
| Comprehension ↔ Emotional Response | +0.75 | High relationship — children who understood better also felt more emotionally connected |
| Age ↔ Comprehension | +0.40 | Moderate — older children showed slightly better comprehension |

**5. Summary of Statistical Findings**

- **Colour** was the strongest influencing factor for comprehension and engagement.
- **Line and space** influenced clarity and attention but were secondary to colour.
- **Curiosity** increased when the visual environment introduced unfamiliar cultural or linguistic elements.
- **Version A (Full Colour)** led to significantly higher learning and emotional impact ($p < 0.001$).

### 4.1.4.7. Ethical Considerations & Limitations

i. Ensure all procedures align with ethical guidelines for research involving children.
ii. Prioritize children's comfort, ensuring they can withdraw at any time without consequences.
iii. Store all data securely, protecting the confidentiality of participants.
iv. Recognize potential limitations, such as sample size constraints, cultural variability, and the subjectivity of emotional response measures.
v. Outline steps to address these limitations in future studies, such as expanding the sample or conducting cross-cultural research.
vi. This detailed methodology offers a comprehensive approach for testing and evaluating the framework's effectiveness in creating engaging and educational visual narratives for children. Outline of the types of data tables and calculations you can include to analyze the effectiveness of the visual narrative framework for children, organized into key areas of assessment: **Comprehension**, **Emotional Response** and linguistic skills.

### 4.1.5. A framework created on the basis of the above research case study for Visual Narratives in Children's Learning

**1. Effectiveness of the Framework**

The study successfully demonstrates that a **child-centered framework for visual narratives**, developed using **Cohn's Visual Narrative Grammar (VNG)** and guided by art and design principles (line, colour, and space), effectively enhances **children's comprehension, engagement, and emotional connection** with visual stories.

- The findings validate that structured visual storytelling—combining sequence flow, age-appropriate design, and emotional cues—significantly supports learning.
- Children were able to **connect narrative events, decode visual cues, and emotionally relate to characters** when visuals were coherent and colourful.

**2. Role of Colour and Visual Detailing**

Statistical results reveal that **colour plays the most influential role** among the three design variables tested:

- **83% of children (n = 50)** preferred the coloured Version A over the single-colour Version B.
- Mean comprehension, engagement, and emotional response scores for Version A were **significantly higher (p < 0.001)** than Version B.
- Children described the coloured version as more "real," "beautiful," and "easier to understand," which indicates that **colour not only improves visual appeal but also enhances contextual comprehension** (e.g., green landscapes for Kerala).

**Conclusion:** Colour directly influences how children perceive setting, mood, and meaning. It enhances **semantic clarity** and **emotional resonance**, making visual storytelling more effective as a learning medium.

**3. Influence of Character Design and Story Flow**

- The children universally identified **Leela** as the main character, suggesting that character centrality and clear emotional expressions are key to narrative understanding.
- The **middle segment** of the story was found most engaging (61.7%), corresponding to the story's **action and emotional climax**, reinforcing the importance of **narrative pacing and tension** in sustaining engagement.
- Visual continuity, supported by clean lines and spatial organization, allowed smoother comprehension and higher curiosity retention.

**Conclusion:** A well-structured narrative sequence with clear emotional cues maintains cognitive flow and attention, proving essential for comprehension and engagement.

**4. Emotional and Cognitive Engagement**

- Children associated emotional states (e.g., happiness) with **specific visual cues**, like colour (pink frock) or symbolic elements (rain, toys).
- Statistical correlation (r = +0.75) between **comprehension and emotional response** indicates that **understanding a story enhances empathy** and vice versa.
- Emotional engagement was higher when the narrative contained **familiar characters** but **novel settings or language elements**—as seen in their curiosity about Malayalam terms.

**Conclusion:** Emotional involvement and cognitive comprehension are **interdependent**. When visuals evoke feelings, children's understanding deepens and retention improves.

**5. Curiosity and Learning Transfer**

- Over **56% of participants learned more than three Malayalam words**, demonstrating **language learning through contextual visuals**.
- The novelty of the setting (Kerala) and cultural references stimulated **curiosity**, bridging the "known" (familiar emotions and actions) and the "unknown" (new words and settings).

**Conclusion:** Visual narratives act as **bridges between the known and the unfamiliar**, fostering exploratory learning. Curiosity becomes a natural driver for knowledge acquisition.

**6. Cognitive Correlations and Developmental Implications**

- A moderate positive correlation (r = +0.40) between **age and comprehension** suggests that older children (11–12) exhibit slightly more analytical interpretation of visual structure, while younger ones (10) respond more emotionally.
- This aligns with developmental psychology literature, which indicates a shift from **perceptual to conceptual processing** in this age group.

**Conclusion:** Framework design should consider developmental stages—using simpler visuals and vibrant colour schemes for younger children, and richer metaphorical content for older ones.

**7. Statistical Validation of Framework**

Inferential testing ($\chi^2 = 26.67$, df = 1, $p < 0.001$) confirms that the **observed preference for Version A** is statistically significant and not due to chance.
Similarly, t-tests across comprehension, engagement, and emotional response yield **p-values < 0.001**, confirming the reliability of the framework's effectiveness.

**Conclusion:** The visual narrative framework provides **empirical validation** that thoughtful design directly enhances children's engagement and understanding.

**8. Educational and Design Implications**

- Educators can integrate visual narratives as **multi-sensory learning tools**, combining storytelling with visual literacy to strengthen comprehension.
- Designers should emphasize **developmental appropriateness**, **colour psychology**, and **narrative flow** when creating children's books or digital media.
- The framework provides a **tested model** for collaboration between educators, illustrators, and cognitive researchers to design more effective educational visuals.

**9. Limitations**

- Sample size (n = 60) and single cultural context (North India) may limit generalizability.
- Subjectivity in emotional response and visual preference requires complementary qualitative methods (e.g., interviews, observational coding).
- Future research should expand to **cross-cultural comparisons**, **different age groups**, and **digital interactive formats**.

**10. Overall Conclusion**

The study confirms that **visually structured, developmentally sensitive storytelling** significantly impacts how children **learn, feel, and remember**.
By merging **Cohn's cognitive grammar of visual narratives** with **child-focused design principles**, this framework establishes a **new pedagogical tool**—one that connects emotion, curiosity, and comprehension through visual storytelling.

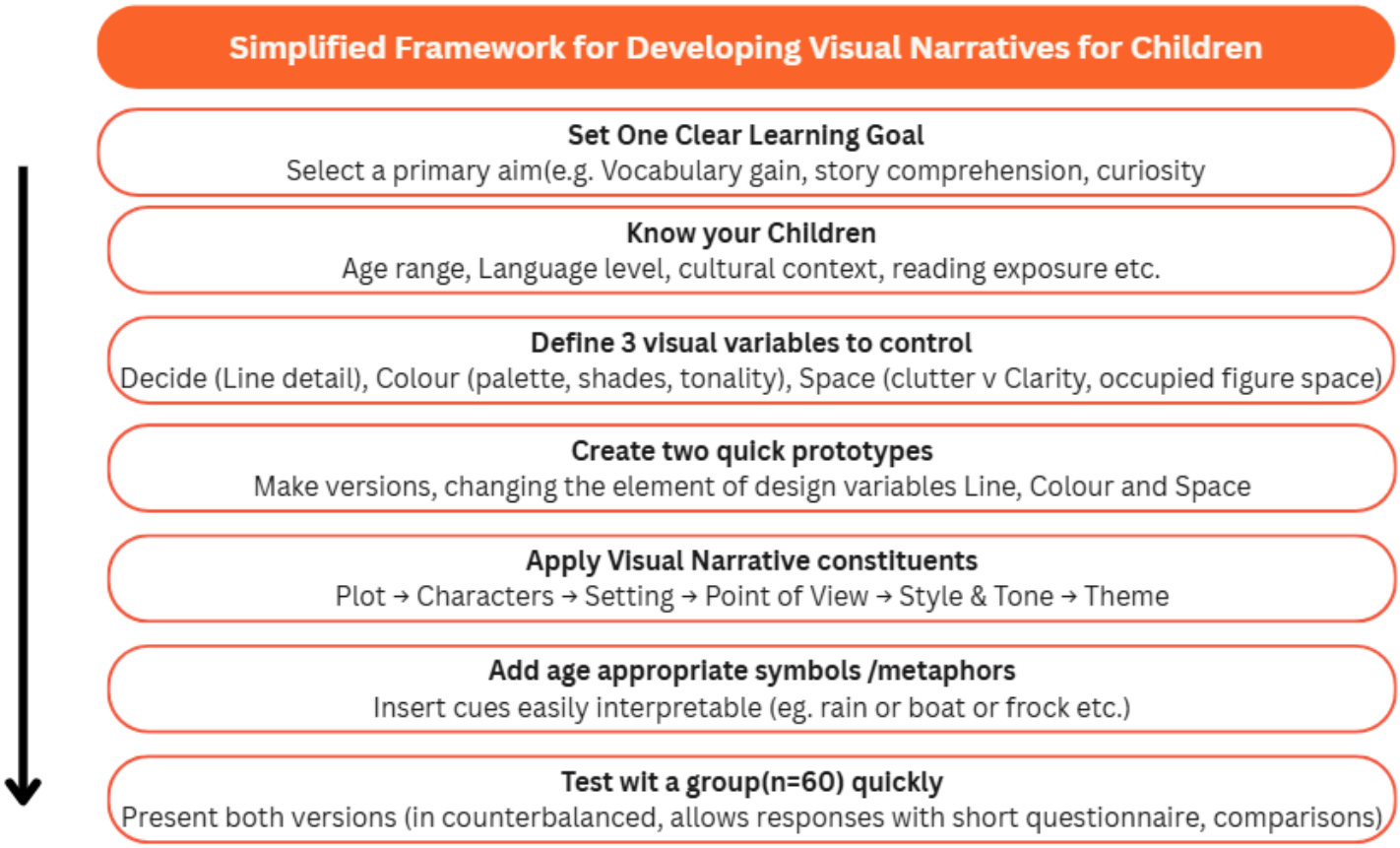



Fig 59: Framework to Develop Visual Narratives for Children

### 4.1.6. Recommendations

**1. Integrating Visual Narratives into Education**

- Visual narratives should be incorporated into **classroom pedagogy** to support language development, comprehension, and emotional literacy.
- Teachers can use illustrated storybooks, comic sequences, and visual prompts to enhance **conceptual understanding** in subjects like science, social studies, and language learning.
- Developing **curricular modules** based on visual narrative frameworks can foster creativity, storytelling, and empathy in learners.

**Fig 58:** Framework to develop Visual Narrative for children.

**2. Designing for Developmental Appropriateness**

- Illustrators and educators should design visuals aligned with **children's cognitive and emotional stages**:
    - Ages 6–9: Simple shapes, bright colours, and clear emotions.
    - Ages 10–12: Layered narratives with symbolic and cultural cues.
- Visual clutter and overly abstract styles should be avoided for younger audiences to prevent cognitive overload.
- Incorporate **universal design principles** to ensure accessibility for children with varying learning abilities.

**3. Training Educators and Designers**

- Conduct **interdisciplinary workshops** for educators, designers, and researchers to collaboratively understand how visuals influence children's cognition.
- Introduce modules on **Visual Literacy and Narrative Design** in teacher education programs and design curricula.
- Encourage the development of **evaluation rubrics** for visual materials that assess engagement, comprehension, and emotional depth.

**4. Emphasizing Colour and Contextual Storytelling**

- Designers should use **colour strategically**, considering its emotional and cultural associations (e.g., green for calm/nature, pink for joy).
- Local context and cultural elements should be retained to enhance **relatability** while introducing **novelty** to stimulate curiosity.
- Encourage the **use of bilingual visual narratives** to support language acquisition and cultural appreciation simultaneously.

**5. Encouraging Curiosity-Driven Learning**

- Create stories that balance the **familiar and unfamiliar** to spark curiosity and sustained attention.
- Allow for **open-ended narratives** where children can imagine multiple endings or outcomes, promoting divergent thinking.
- Use curiosity as a **measurable parameter** of engagement in future classroom assessments.

**6. Applying Findings to Digital Media**

- Extend the framework to **interactive story apps, e-books, and digital comics**.
- Incorporate **sound, animation, and gesture-based interaction** to create multimodal learning experiences.
- Evaluate how interactivity influences comprehension and emotional engagement differently from static visuals.

**7. Expanding Assessment Tools**

- Develop **standardized visual narrative assessment tools** that combine observation, comprehension quizzes, and emotion-mapping exercises.
- Integrate both **quantitative (Likert scales, comprehension scores)** and **qualitative (focus group responses, drawings)** methods for holistic evaluation.
- Establish a **Visual Narrative Evaluation Rubric** adaptable to age and subject matter.

**4.1.7. Data Analysis and Summary:** The students have a very clear answer to their choice of Visual Narrative. They found the coloured version to be appropriate. 50 students liked the coloured Version A. 10 liked the Version B with single colour. 6 liked the first part engaging, 37 students find the middle part engaging, 16 liked the last part engaging. All found main character Leela as the main character. 50 students ound the coloured artworks more understandable, well depicted looking like Kerala more than the Version B. 34 students learnt more than 3 Malayalam words, 9 learnt three Malayalam words, 13 learnt two Malayalam words, 3 learnt one word Malayalam word. The main character feels happy all

have the same opinion but they have different reasons. According to 39 students Pink frock makes her happy, 5 find biscuits, 7 find rain and 2 find toys to be the reason to make Leela happy. The essence of the place, the characters, the setting, the theme, instances, events all are well conveyed in this Version A, with full colour. Version B, had one colour. It lacked in all those aspects. Also, the text could be well translated in the Version A, 'pink and yellow flowers upside down on the water', 'Pink dress', 'Appoopan's mundu was soggy chocolate brown' all this can be well portrayed in coloured version not in single colour. The narrative was multi modal. Inferences were made to denote the place where Achan worked. Through Moideen Ikka's reference. The sudden sounds of helicopter, children screaming at the same time referring to Moideen Ikka bringing large sheets for each child to create paper boats. Distinct information happening in the same scene, written in the same paragraph. Yet been read and viewed by students at the same time. Registration of these events can be different, engagement with them was pertinent.

Ethnography has an important role, in two ways. One, from the point of view of the respondents who belonged to Gurgaon, Delhi NCR and second the story was about Kerala and terms of the language Malayalam. The students found novelty. The aspects of familiarity, about the city Kerala, induced interest to know more and the aspect of the unknown in terms of language added curiosity to know more, hence read further and kept them engaged. Students were unaware of the name of the river Chalakudy, Malayalam terms.

The students like the open-ended narratives to which the end is not one, it can change. It can be any. It can be imagined by each one in a different manner. The results support the proposed framework's effectiveness in enhancing engagement, comprehension, and emotional connection in children, particularly for younger age groups. **Version A**, with elaborate visuals and vibrant colors, was more effective for younger children, affirming the role of detailed drawings showing essence of the place **children** were less influenced by visual style, suggesting a greater capacity to interpret more complex visual narratives. These findings highlight the importance of tailoring visual narrative elements like color, character design, and story structure to children's developmental stages. The framework serves as a guideline for educators and designers aiming to create age-appropriate visual narratives that foster learning and emotional engagement in children. Future research could expand this framework across different cultural and digital contexts to explore its broader applicability.

### 4.1.8. Future Scope of this Research

**1. Cross-Cultural and Multilingual Studies**

- Extend the research across **different linguistic and cultural contexts** to study how visual interpretation varies.
- Explore how **cultural symbolism, colour meanings, and visual idioms** influence comprehension in diverse groups of children.
- Conduct comparative studies between **urban and rural** school environments.

**2. Broader Age-Group Exploration**

- Expand the framework to include **early learners (5–7 years)** and **adolescents (13–15 years)** to examine developmental differences in visual decoding and emotional engagement.
- Study how **metaphor complexity and visual abstraction** can be scaled with cognitive growth.

**3. Neurocognitive and Psychological Studies**

- Collaborate with neuroscientists and psychologists to use **eye-tracking, EEG, or fMRI** to understand how children process sequential images.
- Explore the **neural correlates of curiosity and comprehension** in response to visual stimuli.

- Investigate how emotion, attention, and memory interact during visual narrative processing.

**4. Framework Adaptation for Special Education**

- Apply the framework to design visual stories for **children with learning differences**, such as dyslexia, ASD, or ADHD.
- Study how modified visual sequences or sensory cues can improve comprehension and focus among these learners.
- Test the **universality** of the framework under inclusive education models.

**5. Longitudinal Studies**

- Conduct long-term studies tracking how repeated exposure to visual narratives affects **vocabulary growth, empathy, and story comprehension** over time.
- Examine whether sustained visual-narrative engagement improves **academic performance and creative thinking**.

**6. Digital and AI-Based Visual Narrative Design**

- Use **AI tools and generative design systems** to create adaptive visual stories that adjust colour, pacing, and visual detail based on child feedback.
- Study how children respond differently to **AI-generated versus human-illustrated** narratives.
- Develop a **digital framework prototype** integrating the current study's findings.

**7. Comparative Framework Validation**

- Test the current framework against other established narrative models (e.g., **Kress & van Leeuwen's Visual Grammar**, or **Semiotic Multimodal Frameworks**) to assess robustness.
- Use statistical models like **structural equation modeling (SEM)** to validate the interrelationships between comprehension, emotion, and engagement.

**8. Policy and Publication Implications**

- Advocate for inclusion of **visual literacy and narrative comprehension** in early childhood education policies.
- Collaborate with publishers to design **evidence-based children's books** guided by the framework.
- Establish open-access repositories of **visual narrative exemplars** for educators and researchers.

**9. Integration with STEAM Education**

- Explore how visual narratives can enhance **STEM/STEAM learning**, such as science storytelling or math comics.
- Combine design thinking with storytelling to develop **project-based learning modules** for schools.

**10. Building a Visual Narrative Research Network**

- Create a cross-institutional **research consortium** to continue studies on children's visual cognition, art education, and design pedagogy.

- Share findings through **conferences, journals, and digital archives** to foster interdisciplinary growth in visual literacy research.

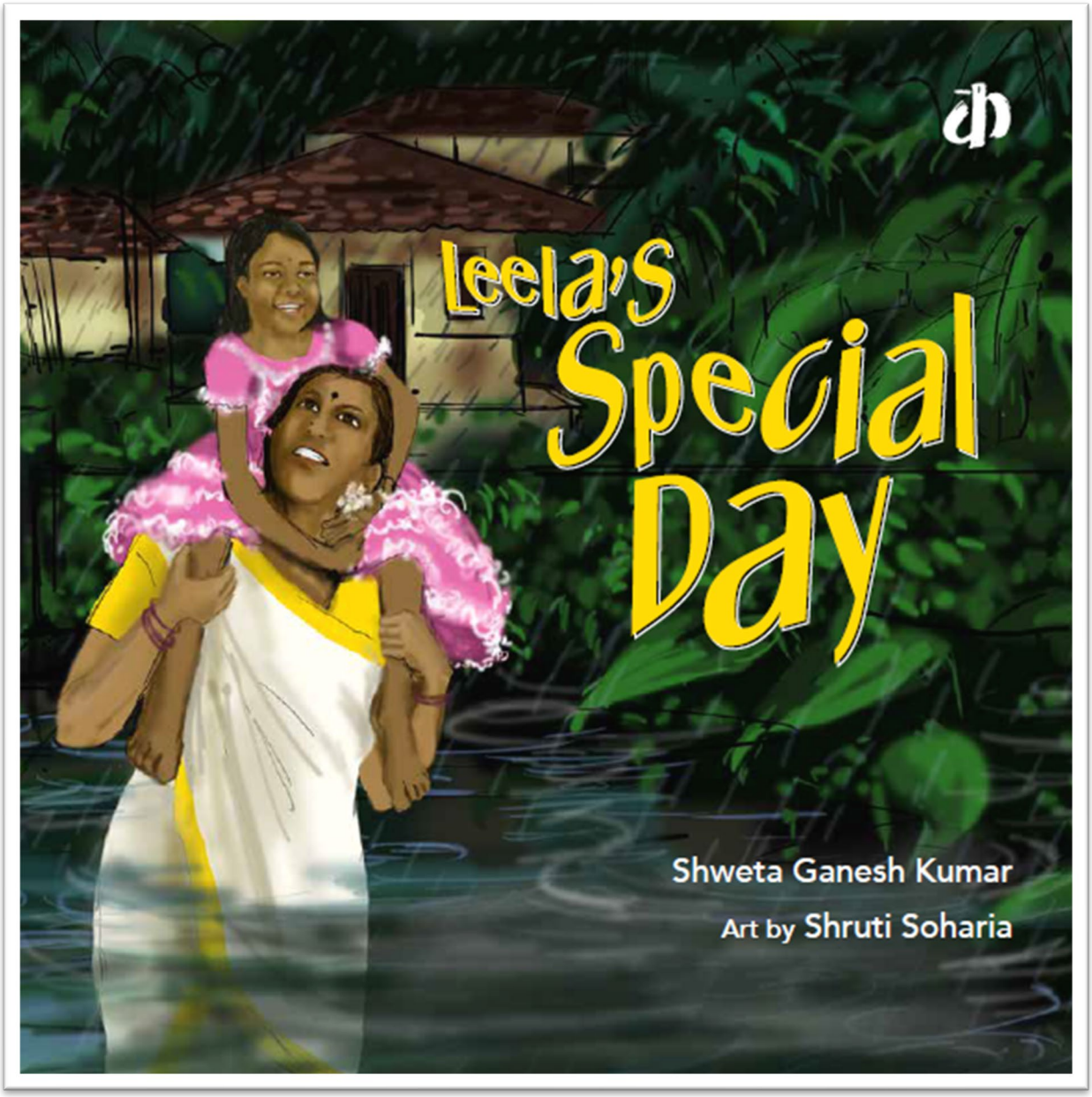



Fig. 60. Visual Narrative **Version A**

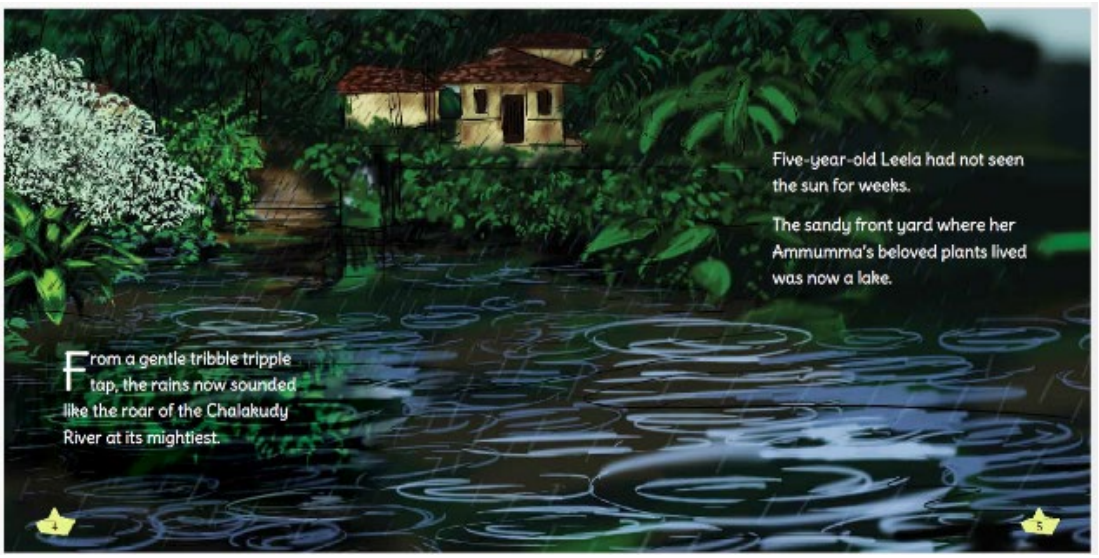



Fig. 60.1. Visual Narrative **Version A**

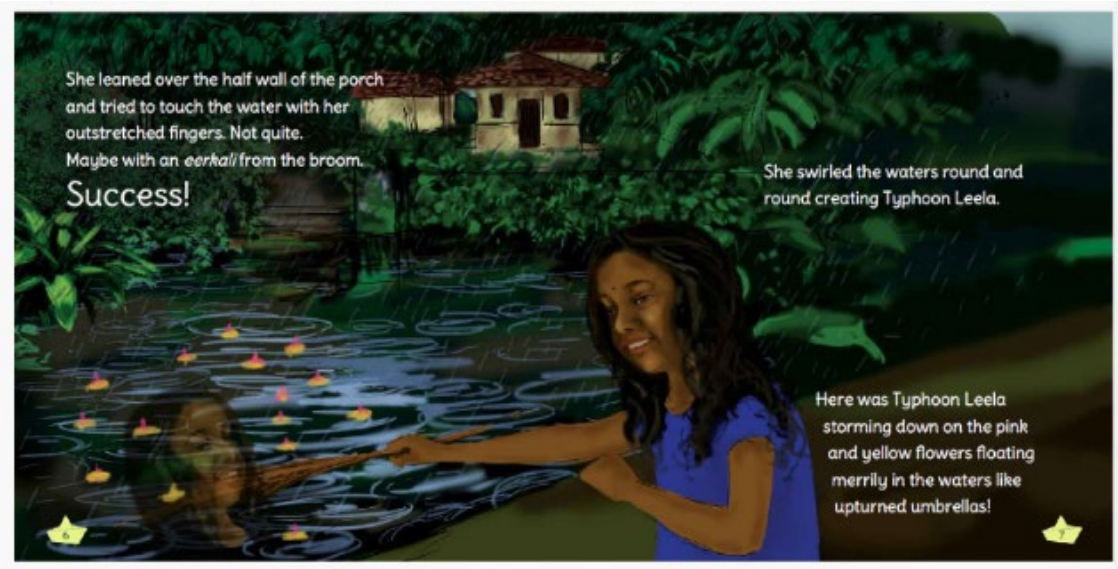



Fig. 60.2. Visual Narrative **Version A**

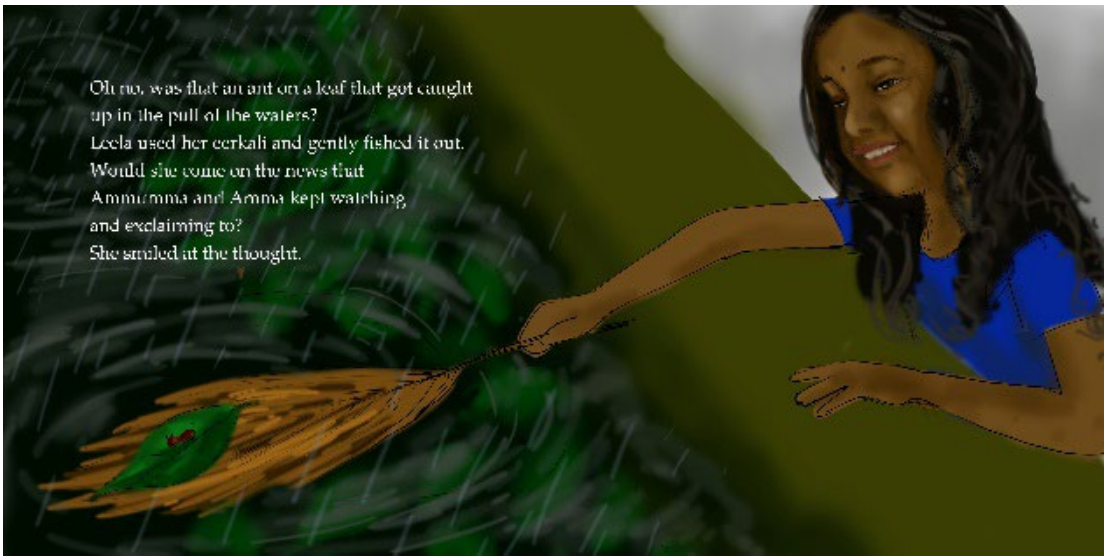



Fig. 60.3. Visual Narrative **Version A**




Fig. 60.4. Visual Narrative **Version A**




Fig. 60.5. Visual Narrative **Version A**




Fig. 60.6 Visual Narrative **Version A**




Fig. 60.7. Visual Narrative **Version A**

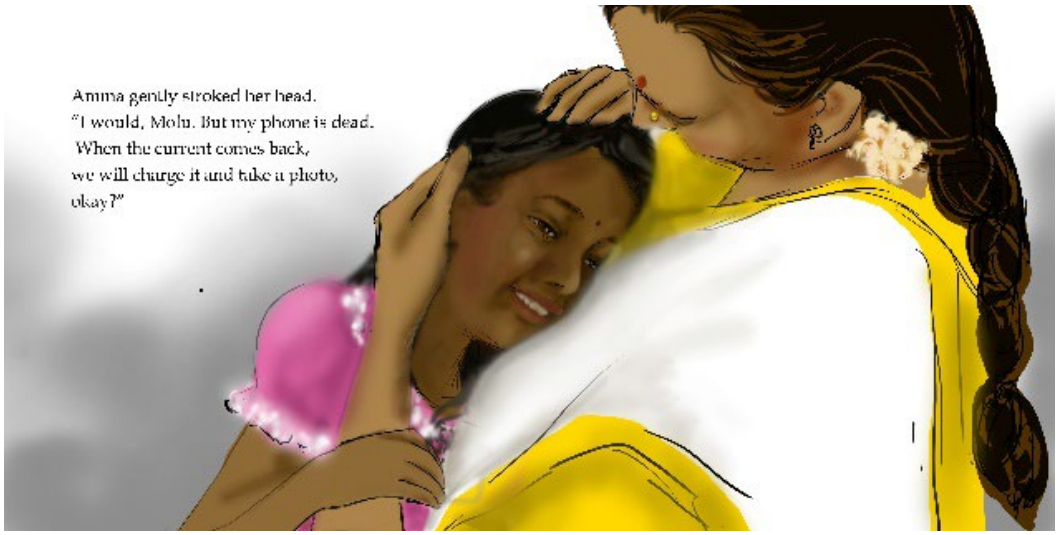



Fig. 60.8. Visual Narrative **Version A**

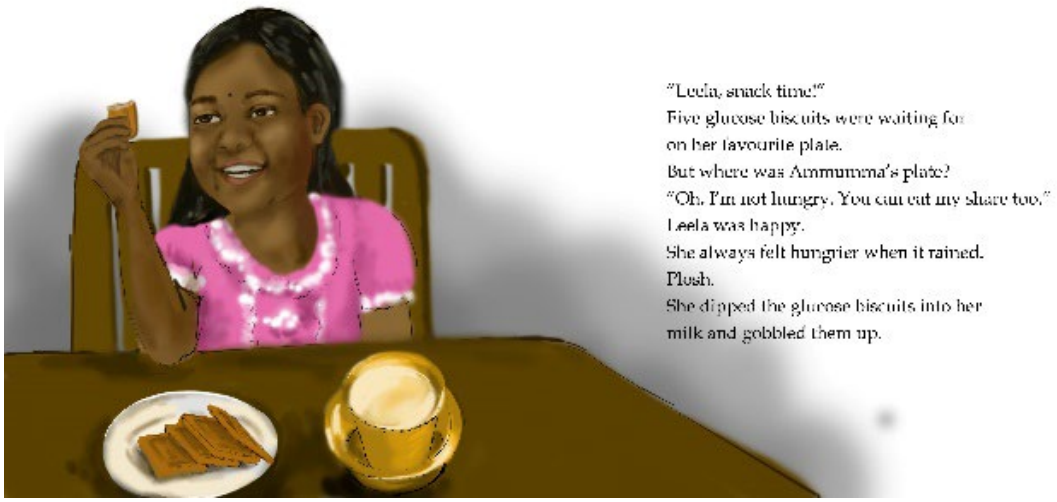



Fig. 60.9. Visual Narrative **Version A**

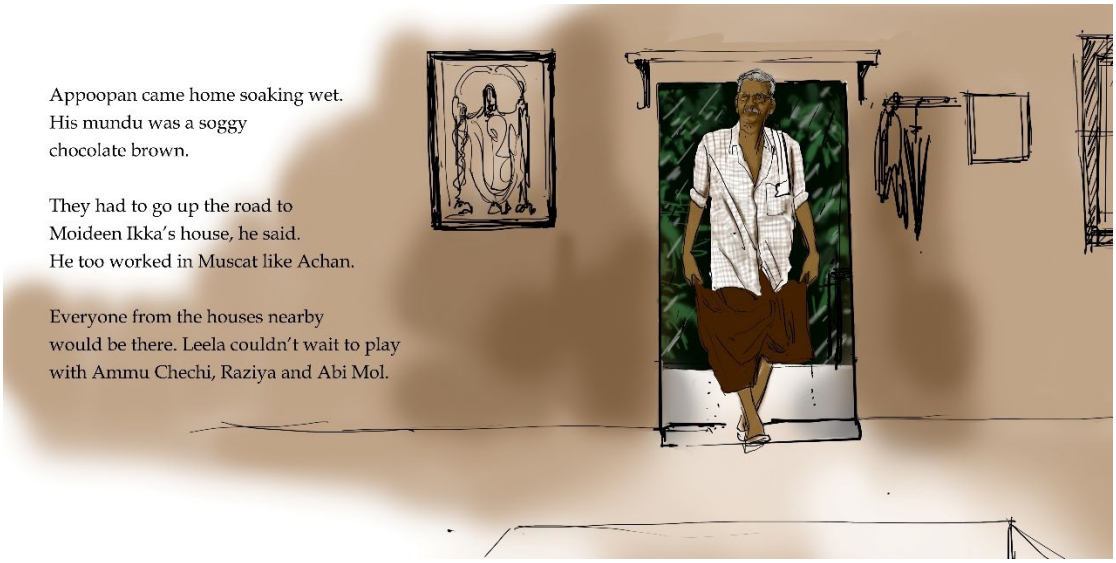



Fig. 60.10. Visual Narrative **Version A**




Fig. 60.11. Visual Narrative **Version A**

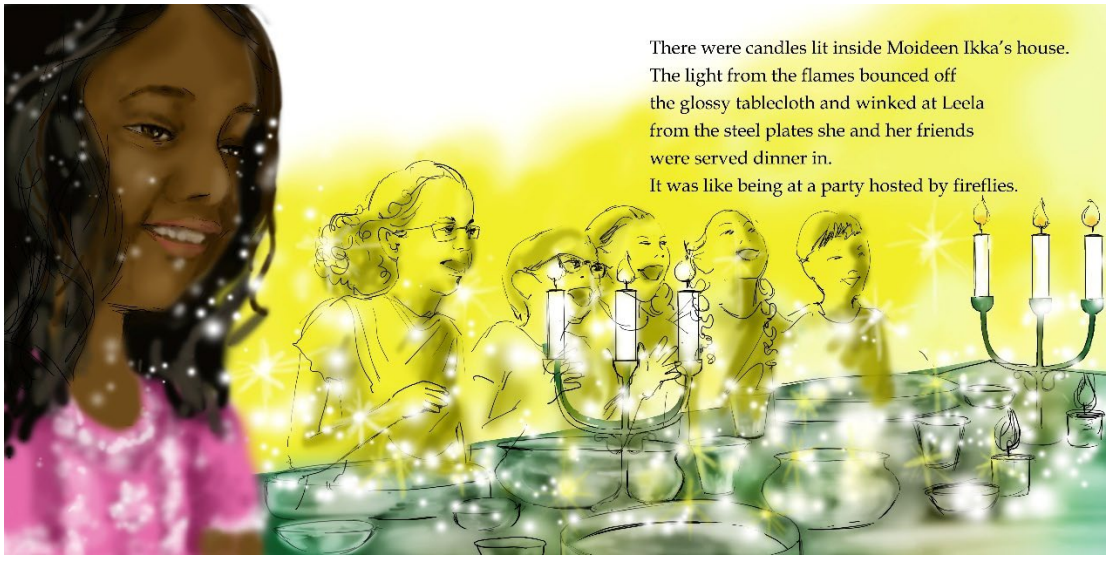



Fig. 60.12. Visual Narrative **Version A**




Fig. 60.13. Visual Narrative **Version A**



Fig. 60.14. Visual Narrative **Version A**

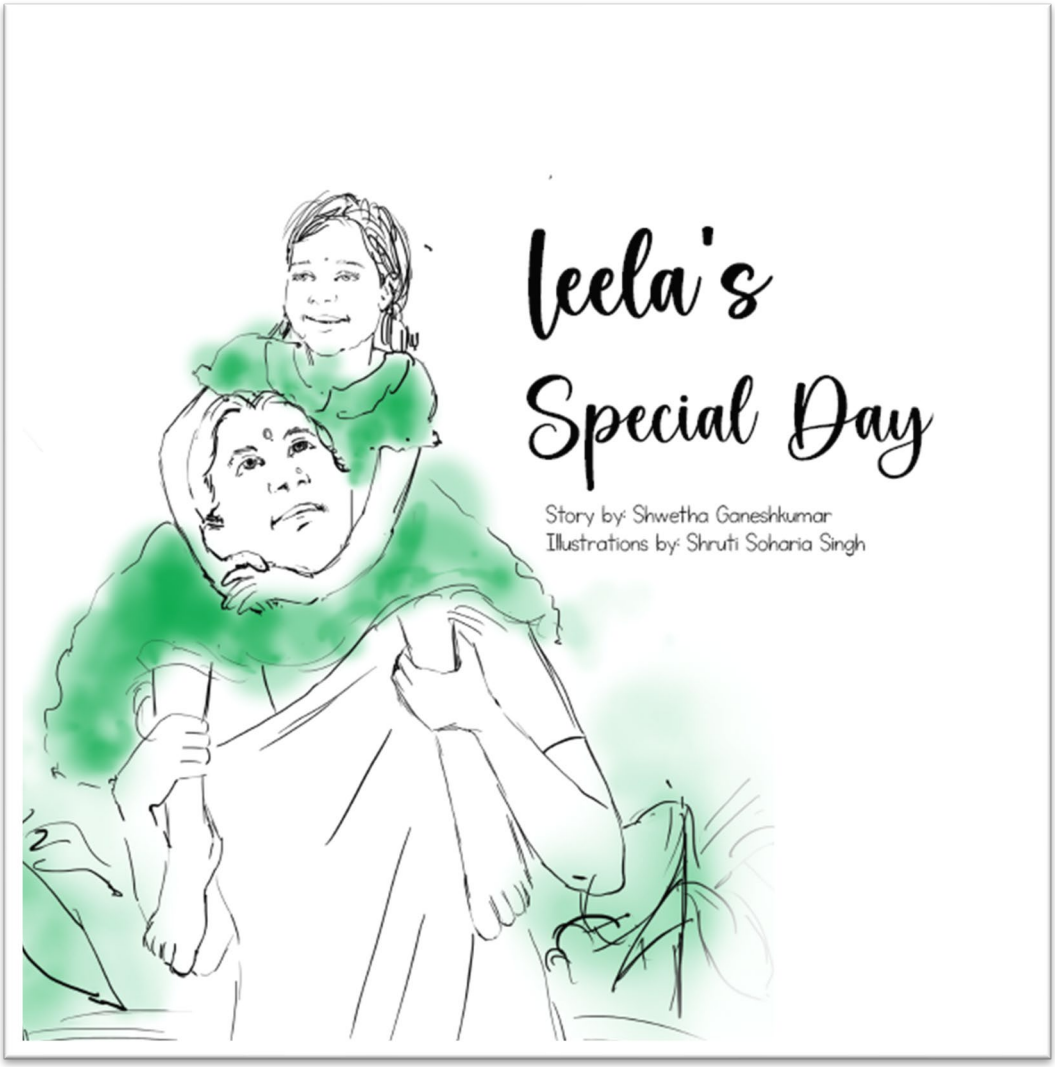



Fig. 61. Visual Narrative **Version B**

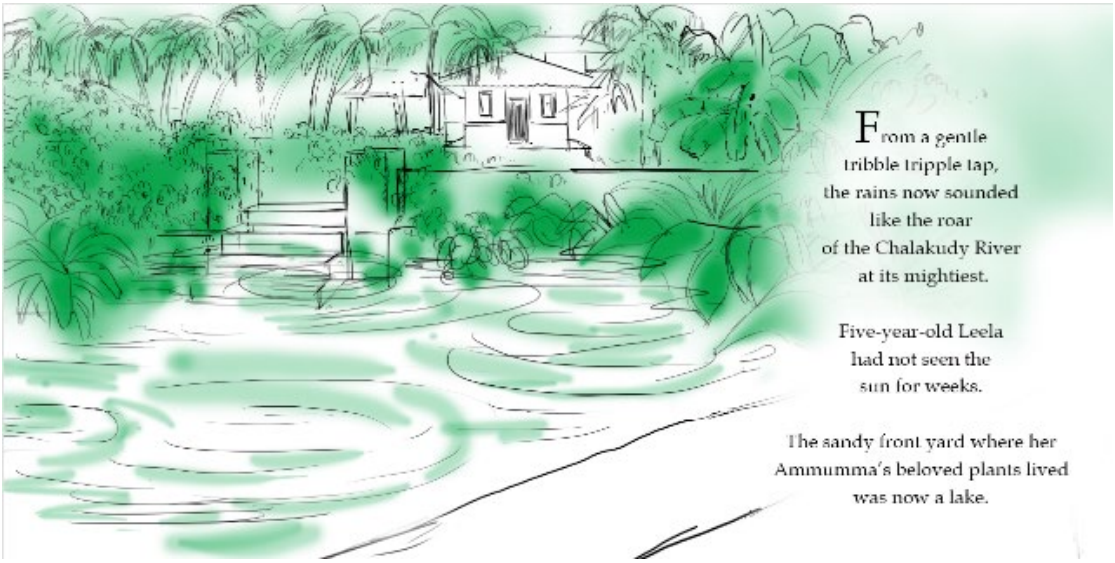



Fig. 61.1. Visual Narrative **Version B**

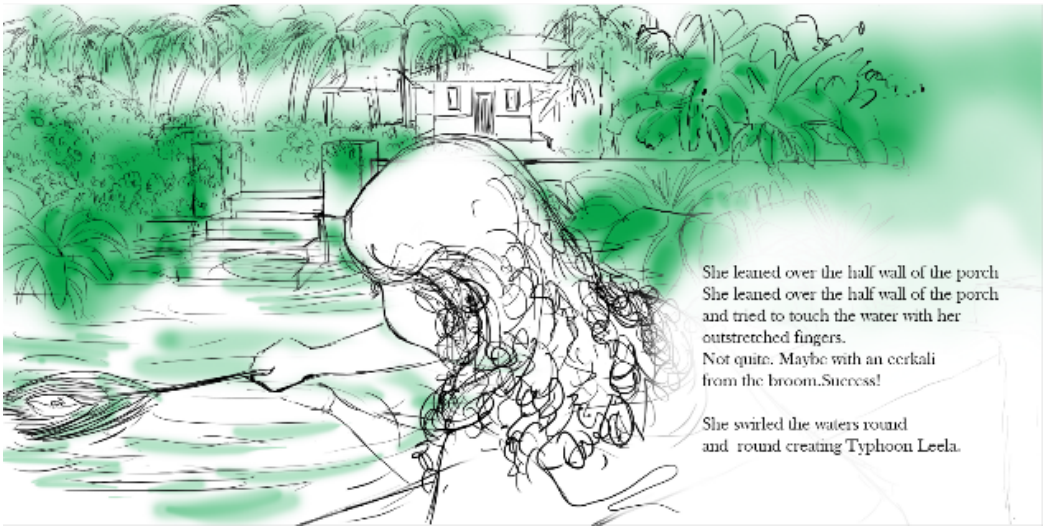



Fig. 61.2. Visual Narrative **Version B**




Fig. 61.3. Visual Narrative **Version B**




Fig. 61.4. Visual Narrative **Version B**




Fig. 61.5. Visual Narrative **Version B**

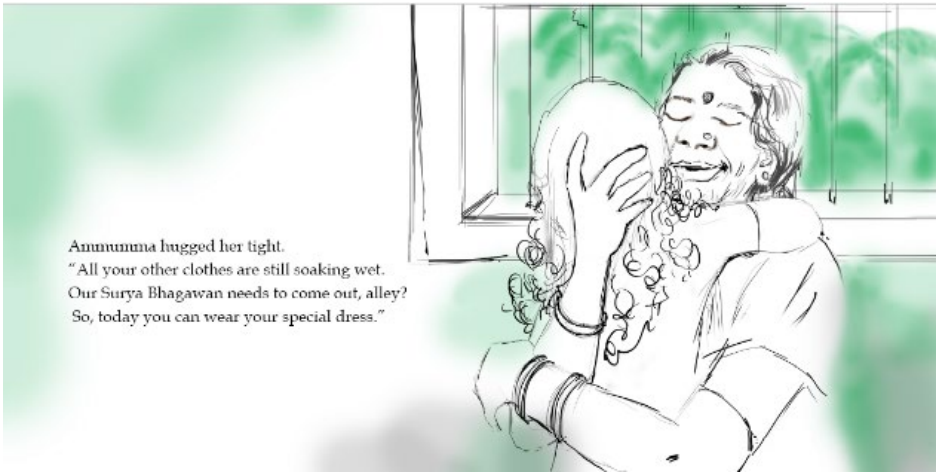



Fig. 61.6. Visual Narrative **Version B**




Fig. 61.7. Visual Narrative **Version B**

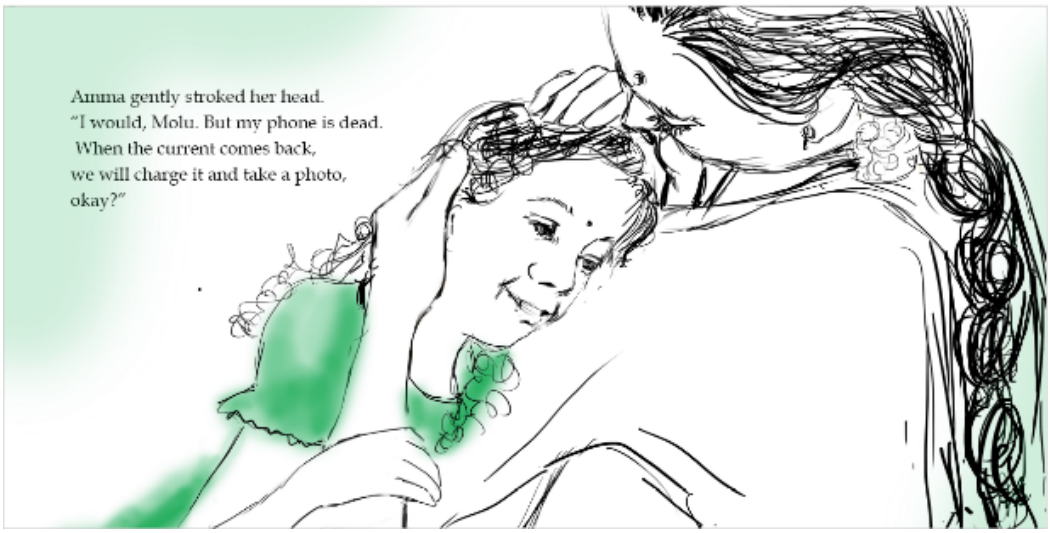



Fig. 61.8. Visual Narrative **Version B**




Fig. 61.9. Visual Narrative **Version B**

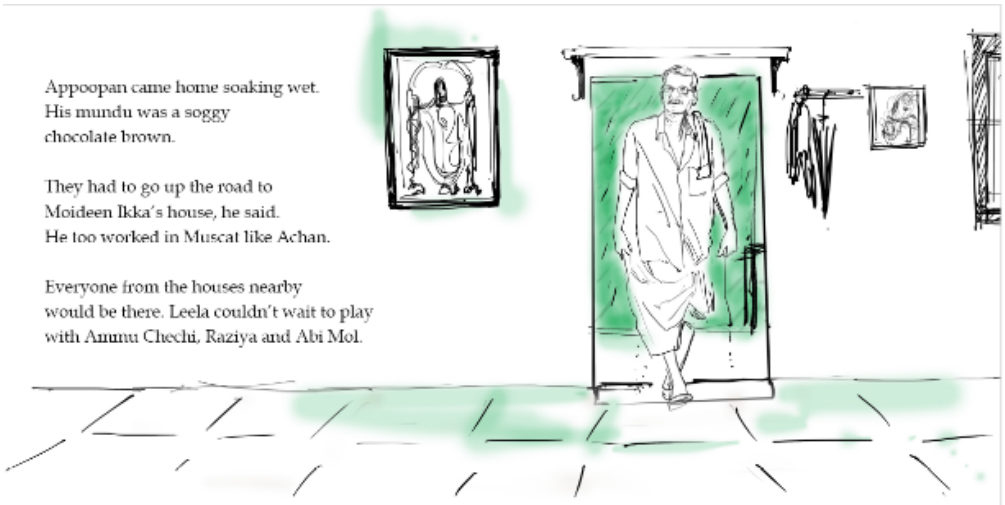



Fig. 61.10. Visual Narrative **Version B**

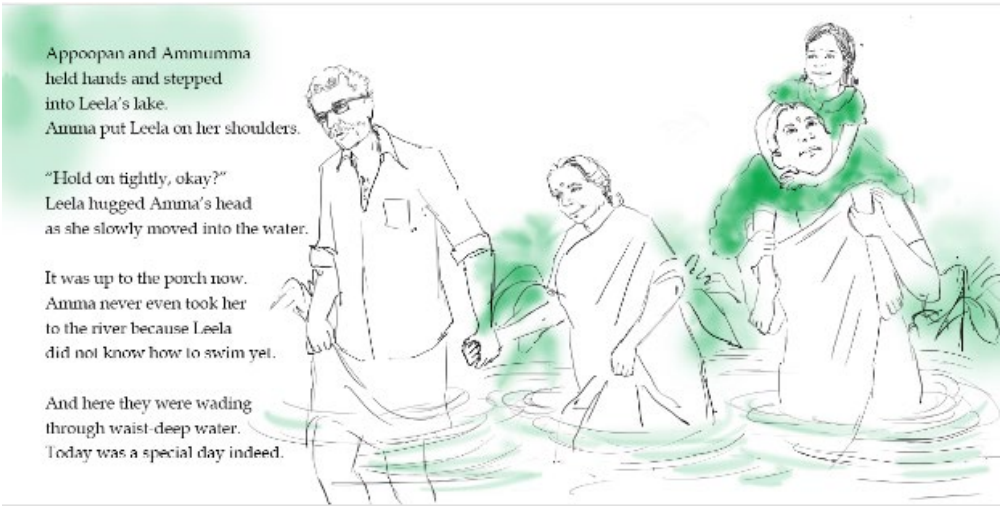



Fig. 61.11. Visual Narrative **Version B**

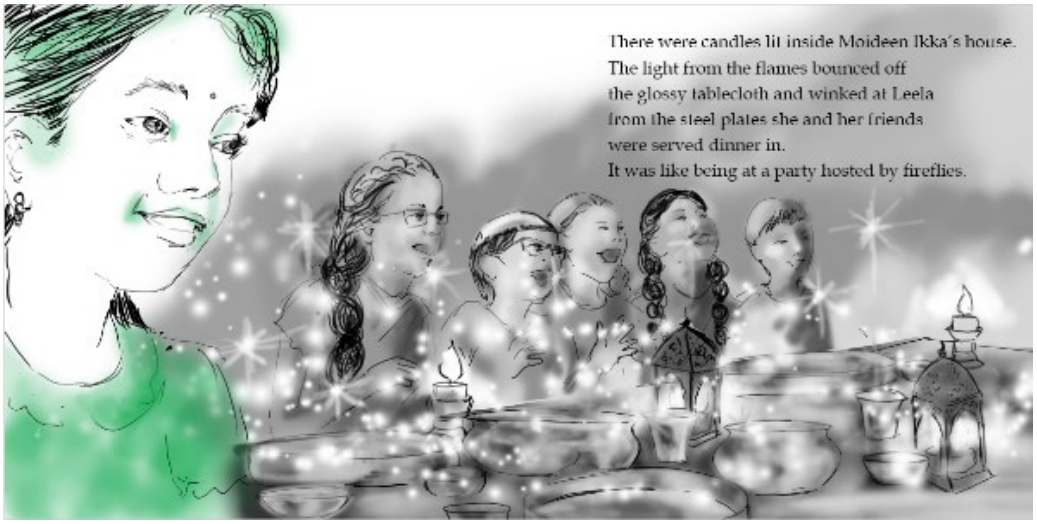



Fig. 61.11 Visual Narrative **Version B**




Fig. 61.12. Visual Narrative **Version B**




Fig. 61.13. Visual Narrative **Version B**

### 4.2. Part II: Case Study2 relates to the Objective one and two of this research.

#### 4.2.1. Introduction

This paper considers the implications of using elaborate Visual narratives in context of primary school students. The word "Elaborate" focuses on complexity of various elements of Narratives arousal of emotions, developing interest, engagement, inculcating curiosity, increasing comprehension, empathy. This research paper focuses on visual narratives built to interest children in a few selected aspects of scientific process that arouse wonder among children. The paper provides an analysis focussing the comparison between minimalistic and elaborate approach while creating Visual Narratives for children. The efficacy of elaborate VN for children for effective learning, communication, development of visual dictionary, by increasing curiosity or inquisitiveness among children. In this paper, after a statistical analysis of data driven by observing a set of 50 students 8-10 years old. Data of their responses based on their interaction with the Static and Interactive Visual Narratives created in this paper. To define the increase in Curiosity: analysed through three attributes: Engagement, Emotional Response and Comprehension by means of three Elements of Design: Form, Space and Colour. Creating case studies to evaluate these aspects, Book (Static Visual Narrative) and an App (Interactive Visual Narrative).

To evaluate the efficacy of elaborate Visual Narratives on the basis of level of curiosity induced among students. Three attributes discussed in this paper are Engagement, Comprehension and Emotional Response, that are chosen among others aspects that are attributes leading to epistemic curiosity among children. After literature review the relation of the above three elements and Curiosity are defined. There are several aspects that induce curiosity, eg. Attention, development of Interest, (Kou Murayama& Lily FitzGibbon & Michiko Sakaki, 2019) motivation, engagement (Hunaepi1, June2024Vol. 3, No. 1e-ISSN: 2962-2131pp. 77-105), emotional response, (Jolien M. Mouw, 2019) memory retention, (Cohn, Visual Narrative Reader, 2016) are mentioned by various scholars. Yet we chose three among them through the three Elements of Design (Form, Space and colour). The study is not about the narrative part but the visual aspects of the Visual Narrative. Pertaining to how the style of the Visual narrative influence the above three aspects leading to increase in the level of curiosity.

#### 4.2.2. Research Methodology Design:

Upon witnessing the students in the primary school. Specifically, the curriculum for children in Grades 2–3 is tailored to their learning levels as determined by established pedagogical standards. We comprehend that scientific concepts and methodologies are imparted. The program is starting to integrate technological proficiency. They exhibit curiosity. They offer practical examples in relation to pertinent studies and methodologies. Exposure to progressively relevant content and experiments expedites their self-exploration journey. Textbooks delineate scientific methodologies, while educators perform experiments to enhance the classroom experience. The project is guided by a series of fundamental issues and concepts to design and develop a complex Visual Narrative that elucidates scientific processes. We employed the Delphi approach. We presented it to 5 experts.

1. After an initial set of questioning to begin with conceptualising the Narrative and hence forth the Visual Narrative we asked a few experts. These experts are Art educators, artists/illustrators, parents of the children of the same age group. 7 respondents/experts who fulfil two or more than two criteria (Appendix A) Responses are also documented with the questionnaire. Key words recorded, upon their idea of Visual narrative to be created for children. These 7 experts chosen have been artist/illustrators, Educators and parents. They fulfilled 2-3 criteria. Hence, were appropriate for the same. Parents to children of age 8-10 years old being considered in the research. Their understanding of children was well versed,

their problems, shortcomings, likes and dislikes of the set age group of students. Response from Experts attached in (Appendix A with the question).

2. Word cloud of keywords was created based on their responses to the question, seeking their view on What and How a VN to be created for children.
3. Based on these opinions and views of the experts the Visual Narrative is created. Subsequently, Feedback received. Further, two more versions were created, according to feedback they were not up to the mark. (not adding the responses of Version1, 2, and 3 keeping mind the length of the paper.)
4. Version4 and Version5 were created. Version4 SVN static visual narrative, based on feedback from previous VN. An IVN, Interactive Visual Narrative was created, Version5. These two versions were based on the feedback of the previous versions where the criteria of elaborate, appropriate narrative, content appropriate for age group, engaging, emotionally responsive, empathetic, learning, experience oriented, visual narrative to be created. T test was carried out with 15 students (Questionnaire and responses Appendix B)
5. Evaluation of the Version4 and Version 5 was carried out. Based on the Likert method, a questionnaire was created and responses collected from the students age 8-10 years old. They reviewed the Version 4 (SVN) and Version 5 (IVN).
6. Likert method Response: attached (Appendix C)




Fig. 62. Word cloud based on expert views

On this basis we created version4 and 5Visual Narrative. One was Static and other Interactive. The elements of curiosity or willingness to read which is perceptual and epistemic in nature. (Terrell, Sep., 1964, Vol. 35, No. 3 (Sep., 1964), pp. 851-855) Also means Curiosity is an emotional response which further leads to Engaging and effective Learning. (Hunaepi1, June2024Vol. 3, No. 1e-ISSN: 2962-2131pp. 77-105). Age-appropriate scientific concepts were introduced to students on enjoyable subjects in an effort to spark their curiosity. We observed the response from a group of 50 students of age 8-10 and recorded their answers

through questionnaire and observation while they associate with the VN. The response was based on one attribute i.e. Curiosity. An evaluation was done on the criteria:

**4.2.2.1. Aspects of VN**

1. Clarity of graphics: The graphics were unambiguous, the motive was apparent, the relationship between narrative and visuals was well-defined, and the visuals were suitable in alignment with the narrative and the students' comprehension, featuring direct images without metaphorical interpretations or complexities in interpreting the content.
2. Precision of Information: The information presented was empirical. Relevant terminology and phenomena elucidated.
3. Engagement and Interest: The information was relatable, allowing pupils to engage with the subject matter. The subject of discussion is Bubbles. This subject is enjoyable. However, it has demonstrated scientific reasoning to elucidate the formation of bubbles. The multimodal trajectory will stimulate the child's interest, hence facilitating exploration.
4. Representation of Scientific Processes and Techniques: The specific scientific phenomena are elucidated. We have endeavoured to address several scenarios in which bubbles develop. The representation is devoid of jargon and is streamlined while maintaining the veracity of the information.
5. Support for Learning Objectives: The VN aligns with the prescribed curriculum and fulfils the expectations for learning and comprehension. Fosters interest, stimulates curiosity among students, and encourages further exploration.
6. Integration of Text and Visuals: Visuals are inherently self-explanatory. The narrative serves as a framework for the visuals, facilitating the introduction of new vocabulary and particular terminology related to the scientific process for the children.

**4.2.2.2. T Test:**

We took T Test first with the questionnaire formed, including the aspects leading to Curiosity i.e. Engagement, Emotional response and Comprehension. The questionnaire and the response and photographs and video of the interview attached. (Appendix B). These answers gave us an appropriate age group criteria for the research based on their development and understanding. The context being understandable and valid. We considered the age group 8-10 for this research. Since the students are at this age interested in the content, understand the content and can be inspired to learn more, probing can be made for better learning. We realised a few changes that are required from our end, in order to formulate the questionnaire for better understanding of the three aspects that we need to consider in the research aiming at our one major parameter of testing Curiosity in the Visual Narrative. Here we required to divide the questions in three parts so that we can get clear data of the three aspects, Engagement, Emotional Response and Comprehension. Also, some questions were Yes/NO and some had choices preferred, least and highly preferred. Since, we had to come down to consensus and reframe the questions again to follow a research tool. Now we segregated the questions, chose Likert method, created questions accordingly. A clear yes from students stating that they liked the App more than the book. Despite of understanding, clarity, comprehension and learning were being done in both the media forms, the content was elaborate, multiples forms and visuals, multiple slides were there (more space), colour was used as accents in IVN the app Hence, the hypothesis of having elaborate visual narrative for kids increases curiosity, they preferred app due to its animated and interactive and immersive abilities.

**4.2.3.3. Likert Method**: This method has been incorporated as a method of research and the data is collected from students of the relevant age group on a scale 1 to 5 where 1 is the least and 5 highest. To gather data on their engagement, Emotional Response and Comprehension of the Visual Narrative. Questionnaire is attached Appendix C.

Table 18: Responses of T Test and Questionnaire combined
Mean of Responses collected for the App

| Engagement | Least Preferred 1 | Less Preferred 2 | Preferred 3 | More Preferred 4 | Highly Preferred 5 |
|---|---|---|---|---|---|
| 1. The visuals captured my attention immediately. | .04 | 0.12 | 0.54 | 1.12 | 2.2 |
| 2. The characters in the story were appealing and relatable. | 0.1 | 0.24 | 0.6 | 1.08 | 1.1 |
| 3. I have tried to create bubble previously. | 0 | 0.08 | 0.18 | 0.24 | 4.2 |
| 4. The Illustrations and the story encouraged me to explore the story further. | 0.08 | 0.12 | 0.48 | 2.24 | 0.7 |
| 5. The pacing of the visuals kept me interested throughout the narrative. | 0.06 | 0.48 | 0.96 | 1.12 | 0.5 |
| 6. The colors and layout of the visuals enhance your interest in the story? | 0.08 | 0.12 | 0.66 | 1.84 | 0.9 |
| | | | | | |
| Emotional Response | Least Preferred 1 | Less Preferred 2 | Preferred 3 | More Preferred 4 | Highly Preferred 5 |
| 1. The visuals make you feel inquisitive (to know more). | 0.06 | 0.2 | 1.08 | 1.12 | 1 |
| 2. I was able to relate to the situations in the story, did you come across these | 0.04 | 0.12 | 0.3 | 2.08 | 1.4 |

| | | | | | |
|---|---|---|---|---|---|
| instances earlier. | | | | | |
| 3. The story's visuals evoked curiosity and wonder. | 0.04 | 0.12 | 0.9 | 1.44 | 1.2 |
| 4. The illustrations successfully conveyed moments of joy or excitement. | 0.04 | 0.04 | 0.24 | 1.44 | 2.3 |
| 5. I remember what happened in the story. | 0.06 | 0.36 | 1.44 | 0.8 | 0.4 |
| 6. My rating to the App. | 0 | 0.16 | 0.72 | 1.92 | 1 |
| | | | | | |
| Comprehension | Least Preferred 1 | Less Preferred 2 | Preferred 3 | More Preferred 4 | Highly Preferred 5 |
| 1. The visuals clearly communicate the storyline. | 0.1 | 0.2 | 0.48 | 1.44 | 1.4 |
| 2. I was able to make sense of the process and elements/understand the meaning of the illustrations without reading also. | 0.04 | 0.4 | 1.14 | 1.08 | 0.1 |
| 3. The sequence of visuals made it easy to follow the story. | 0.04 | 0.4 | 1.32 | 0.84 | 0.2 |
| 4. The visuals effectively conveyed process in the narrative. | 0 | 0.16 | 0.54 | 1.44 | 1.3 |
| 5. The illustrations enhanced your understanding of the | 0 | 0.2 | 1.2 | 1.52 | 0.9 |

| | | | | | |
|---|---|---|---|---|---|
| accompanying text. | | | | | |
| 6. The story's key message was clear through the visual storytelling. | 0 | 0.04 | 1.02 | 1.68 | 1.1 |

Table 19. Responses of T Test and Questionnaire combined
Mean of responses for the Book

| Engagement | Least Preferred 1 | Less Preferred 2 | Preferred 3 | More Preferred 4 | Highly Preferred 5 |
|---|---|---|---|---|---|
| 1. The visuals captured my attention immediately. | 0.04 | 0.12 | 0.54 | 1.6 | 1.6 |
| 2. The characters in the story were appealing and relatable. | 0.1 | 0.24 | 0.72 | 1.2 | 1.2 |
| 3. I have tried to create bubble previously. | 0.04 | 0.16 | 0.18 | 0.48 | 4.2 |
| 4. The Illustrations and the story encouraged me to explore the story further. | 0.02 | 0.16 | 0.6 | 1.74 | 0.8 |
| 5. The pacing of the visuals kept me interested throughout the narrative. | 0 | 0.48 | 0.48 | 1.12 | 0.5 |
| 6. The colors and layout of the visuals enhance your interest in the story? | 0 | 0.12 | 0.48 | 1.84 | 0.9 |
| | | | | | |
| Emotional Response | Least Preferred 1 | Less Preferred 2 | Preferred 3 | More Preferred 4 | Highly Preferred 5 |
| 1. The visuals make you feel inquisitive (to know more). | 0.06 | 0.24 | 1.08 | 1.04 | 1 |
| 2. I was able to relate to the situations in the | 0.04 | 0.2 | 0.3 | 1.92 | 1.4 |

| | | | | | |
|---|---|---|---|---|---|
| story, did you come across these instances earlier. | | | | | |
| 3. The story's visuals evoked curiosity and wonder. | 0.06 | 0.2 | 1.02 | 1.2 | 1 |
| 4. The illustrations successfully conveyed moments of joy or excitement. | 0.04 | 0.12 | 0.36 | 1.52 | 2 |
| 5. I remember what happened in the story. | 0.06 | 0.28 | 1.44 | 0.96 | 0.4 |
| 6. My rating to the book | 0.04 | 0.08 | 1.08 | 1.68 | 0.7 |
| | | | | | |
| Comprehension | Least Preferred 1 | Less Preferred 2 | Preferred 3 | More Preferred 4 | Highly Preferred 5 |
| 1. The visuals clearly communicate the storyline. | 0.1 | 0.2 | 0.3 | 1.52 | 1.6 |
| 2. I was able to make sense of the process and elements/understand the meaning of the illustrations without reading also. | 0.06 | 0.32 | 1.26 | 1.36 | 0.1 |
| 3. The sequence of visuals made it easy to follow the story. | 0.08 | 0.48 | 1.2 | 0.88 | 0.5 |
| 4. The visuals effectively conveyed process in the narrative. | 0 | 0.16 | 0.54 | 1.76 | 1.5 |
| 5. The illustrations enhanced your understanding of the accompanying text. | 0 | 0.36 | 1.14 | 1.52 | 0.6 |
| 6. The story's key message was clear through the visual storytelling. | 0.02 | 0.04 | 1.02 | 1.6 | 1.1 |

**4.2.4. Analysis:** Analysing the students' behaviour, the students outrightly liked the digital media more. Mean of students choosing app are 2.92 whereas mean of students preferring the book are 2.38. There is no stark difference in the values because the students filled the questionnaires separately for both the Visual Narratives Book (SVN) and App (IVN). Hence, after the questionnaire they were asked, what do they prefer the

app or the book? They outrightly chose app. Despite of larger text the app scored well, it in the observation videos. The content was at least 50% more in the app for each type of Bubble making process. Yet it was appreciated for the reason the medium being interactive. The reason being agency remained with the students to choose. They could go from one space to other, wait at the page they want, which is an option available in books also, Just the difference was animation and wiggling effects added to text. That added some mobilising and fun factor to read and interact with the media.

Another question in the section of engagement, the students were asked about their experience of making bubbles. Have, they tried making bubbles before they were interviewed. The average mean of students saying Yes (Highly preferred) are 4.68. Comprehension was clear and percentage for all the statement regarding comprehension were on the higher preferred side.

**4.2.5. Summary:** Initially the research was planned to be carried out with younger students, age 4-7. After the first association with the students of this age group a few students were shown the Book and asked questions. But here the students were struggling with reading the text as academically they are starting to read words and sentences. Hence, giving them such large text would not be age appropriate. Thus, the research was confined to the age group 8-10 years. The children demonstrated higher engagement with simplified visuals and vivid colors, supporting the theory that such visuals are developmentally appropriate. They read the process of the unknown bubble formation ways given in the book, also learnt and gave reply in the questionnaire to the bubble making questions. They found the media friendly, language simple, text was made snackable, visuals prioritised, colour was used as a tool to highlight the important aspects in the VN. The line drawing was simple, clear, vivid and elaborate forms at the same time. Visually explaining and personifying the process and the elements, characters telling the narrative, experiencing the narrative, making it relatable. The forms were elaborate and vivid. Many processes were conveyed and each process has multiple steps, leading to an elaborate narrative. The different steps also in different planes/slides also can be fined as multiple spaces.

Simplified narratives SVN and IVN both enhanced comprehension in younger age groups, aligning with their cognitive processing capacities. Older children comprehended both versions equally well, indicating greater cognitive adaptability. Here the response to app was found much appreciated by students, this is because they find the medium creative and fun. They liked the app, as it has some animation, movement, the agency that the children enjoy in this medium is highly appreciated by them. They like to interact with the media, information is divided over the pages, they can choose to go to next level to find more information. Hence found it work according to their choice. Also, the colours and illustration style id detailed, yet stylised, childlike which make the learning process simpler.

The children showed stronger emotional responses to clearer, visuals, they were able to understand and respond to the media. They felt excited to see the visuals and know how the process works. This sense of awareness of the bubble formation was there previously about one or two types of bubbles. Yet, clear process they learnt here under this book/app. They showed interest in knowing the process and carefully gave time to read the book and app. Yet, found the app to be a more fun medium. As they as growing up so the digital media they find is very attractive.

## The Bubble Story!

In a quaint little village nestled at the foot of towering mountains, there lived a young girl named Maya who had always been fascinated by bubbles. Every evening, she would watch in awe as her grandmother, Nani, blew shimmering soap bubbles into the air, each one reflecting the colors of the setting sun.



Fig. 63 Case Study 1

As Maya watched the bubbles dance on the evening breeze, she felt a sense of wonder and awe wash over her. She realized that even the simplest of things held secrets waiting to be discovered, and that the world was full of magic for those willing to see it.

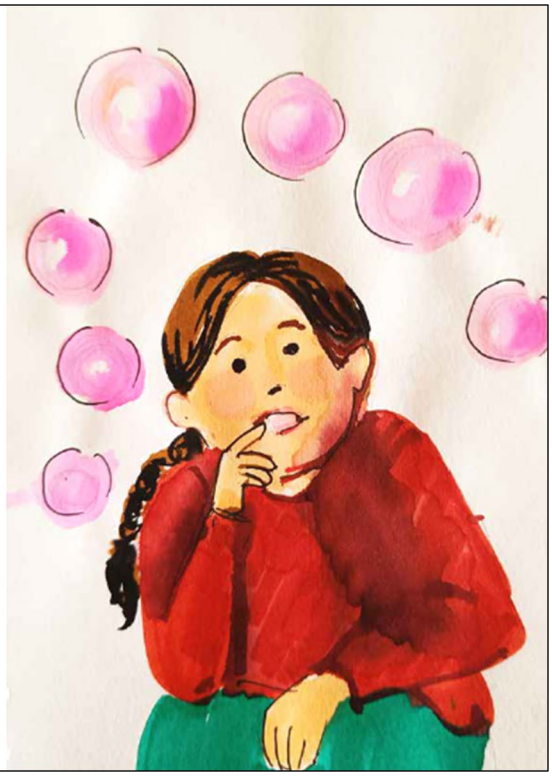


Fig. 63.1. Case Study 1

Maya's eyes widened with understanding. "So, the bubble floats because it's lighter than the air around it?" she exclaimed.



Nani nodded. "Exactly," she said. "But there's more to it than just buoyancy. The surface tension of the soapy water also plays a crucial role. It forms a thin skin that traps the air inside, keeping the bubble intact."



Fig. 63.2. Case Study 1

Maya nodded, her curiosity piqued. "But how does it float?" she asked.

Nani smiled. "Ah, that's where the magic of physics comes into play," she replied. "You see, the air inside the bubble is less dense than the air outside. This difference in density creates an upward force called buoyancy, which lifts the bubble into the air."



Fig. 63.3. Case Study 1

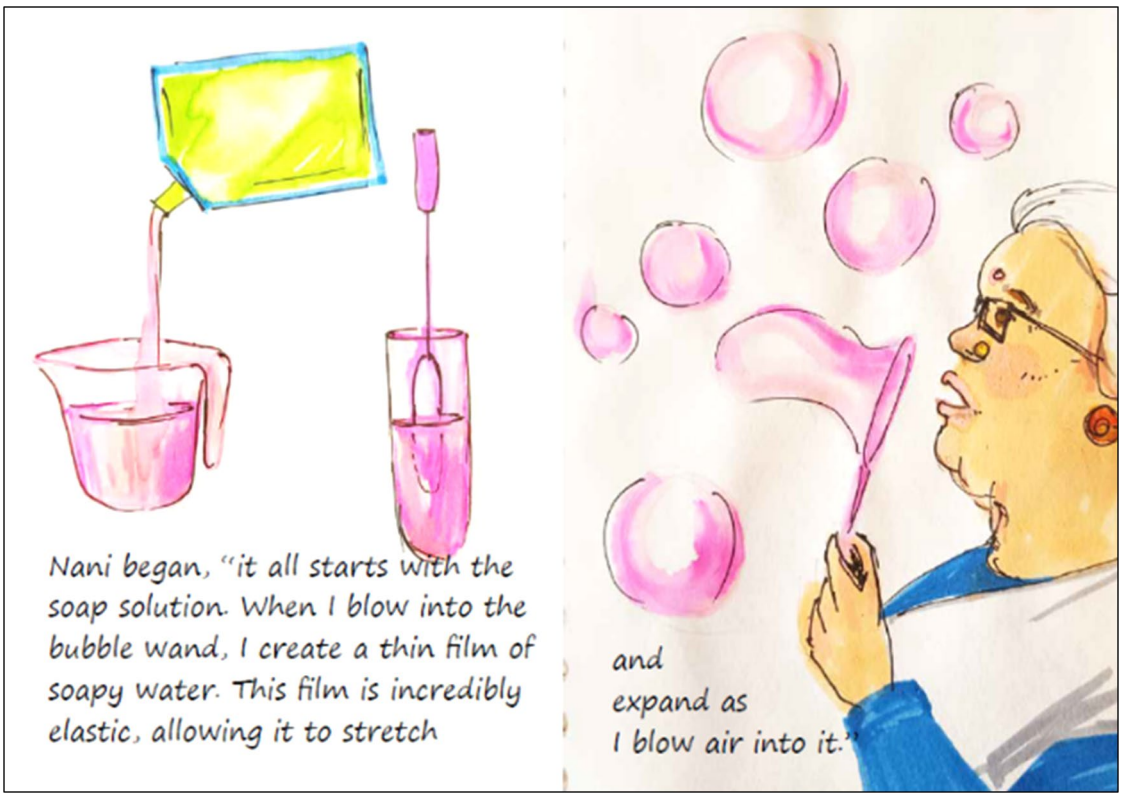



Fig. 63.4. Case Study 1

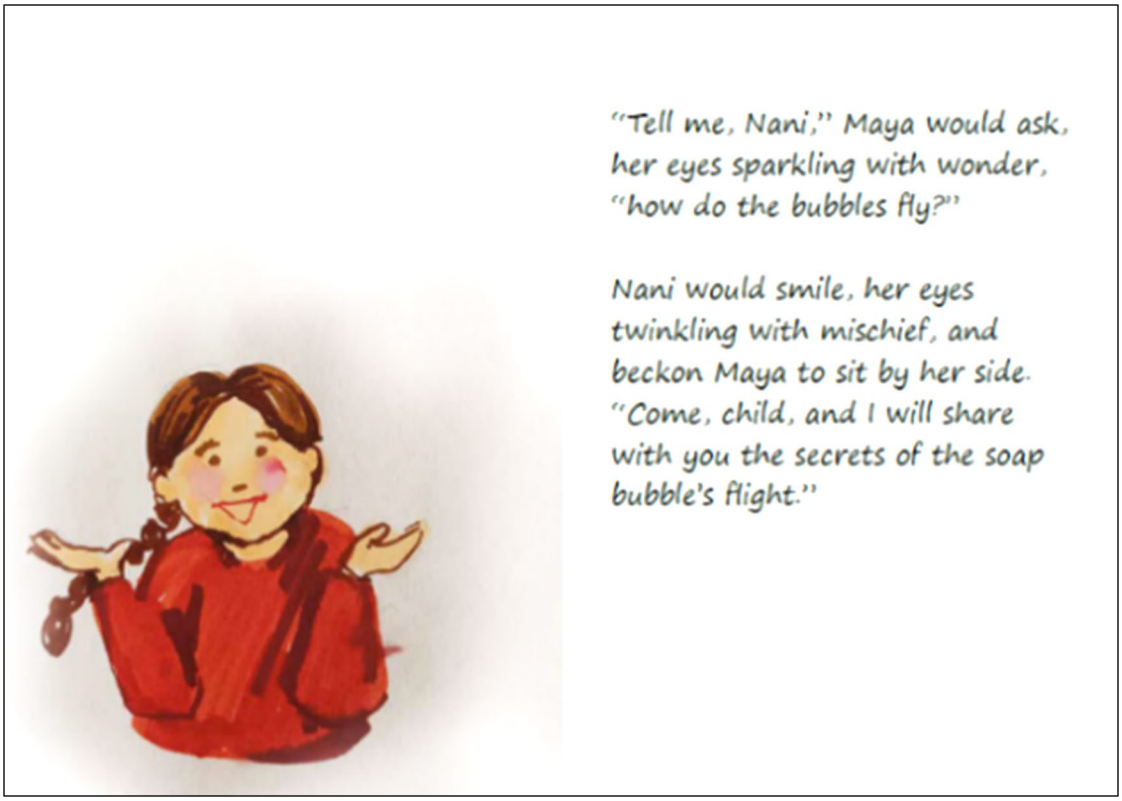



Fig. 63.5. Case Study 1




Fig. 64. Case study 2



Fig. 64.1. Case study 2




Fig. 64.2 Case study 2

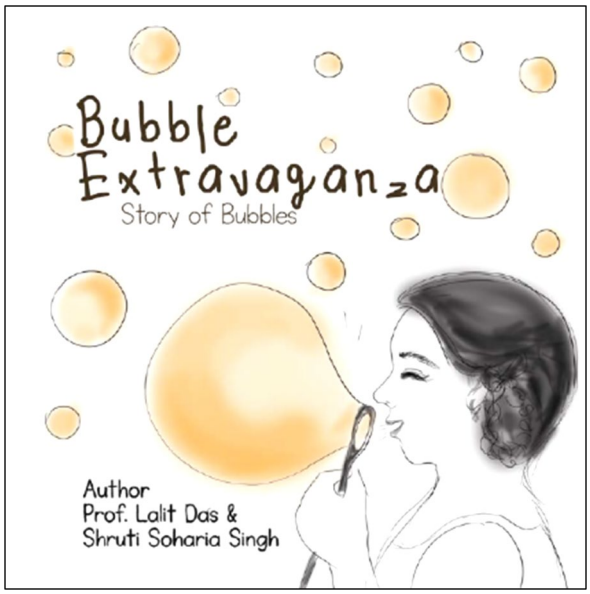



Fig. 65. Case Study 3




Fig. 65.1. Case Study 3

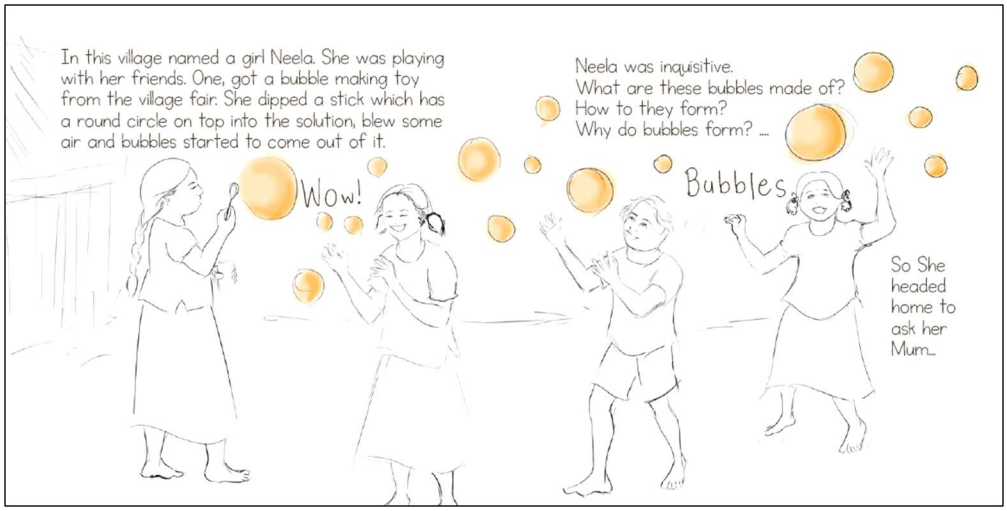



Fig. 65.2. Case Study 3




Fig. 65.3. Case Study 3

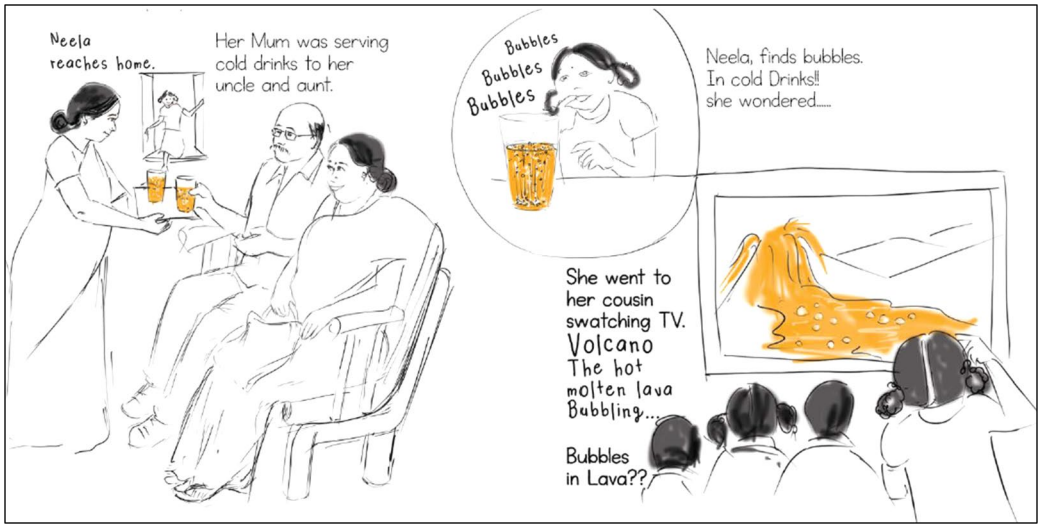



Fig. 65.4. Case Study 3




Fig. 65.5. Case Study 3

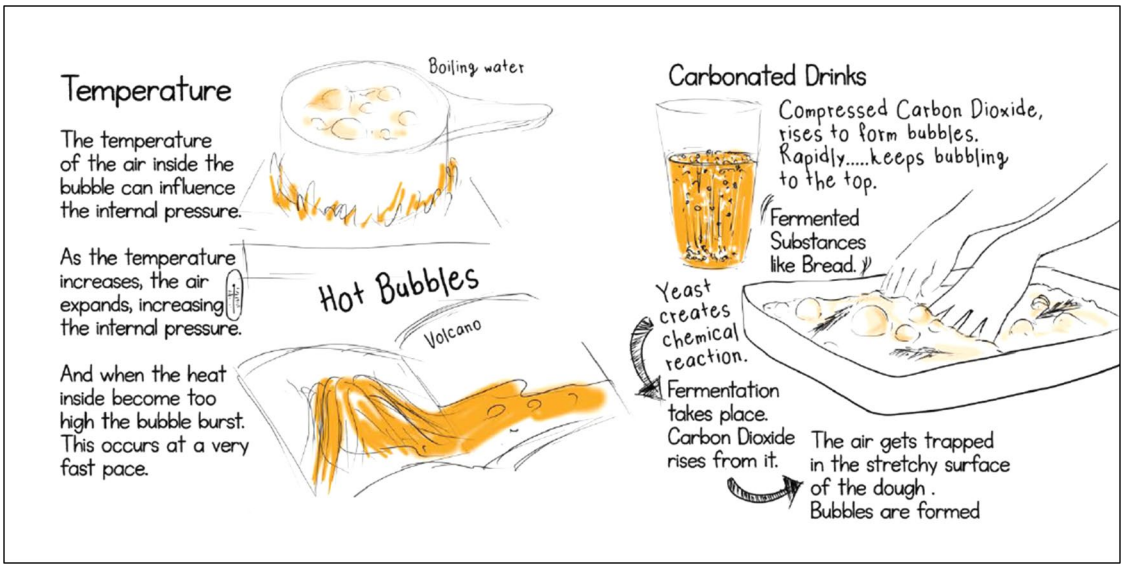



Fig. 65.6. Case Study 3

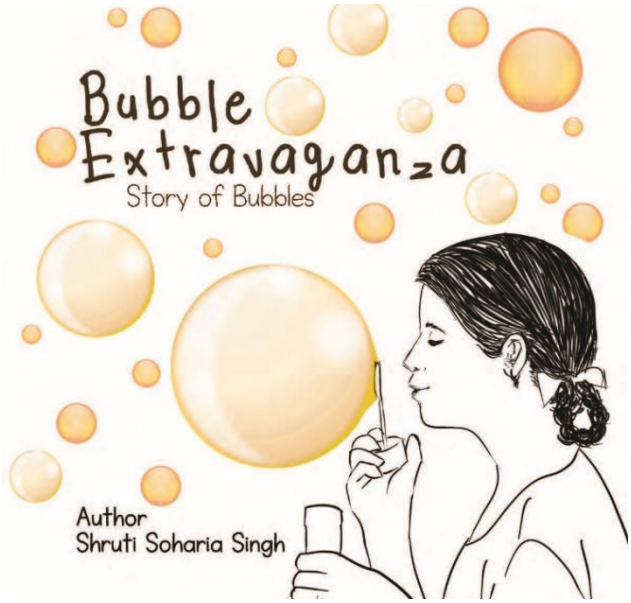



Fig. 66. Case Study 4



Fig. 66.1 Case Study 4

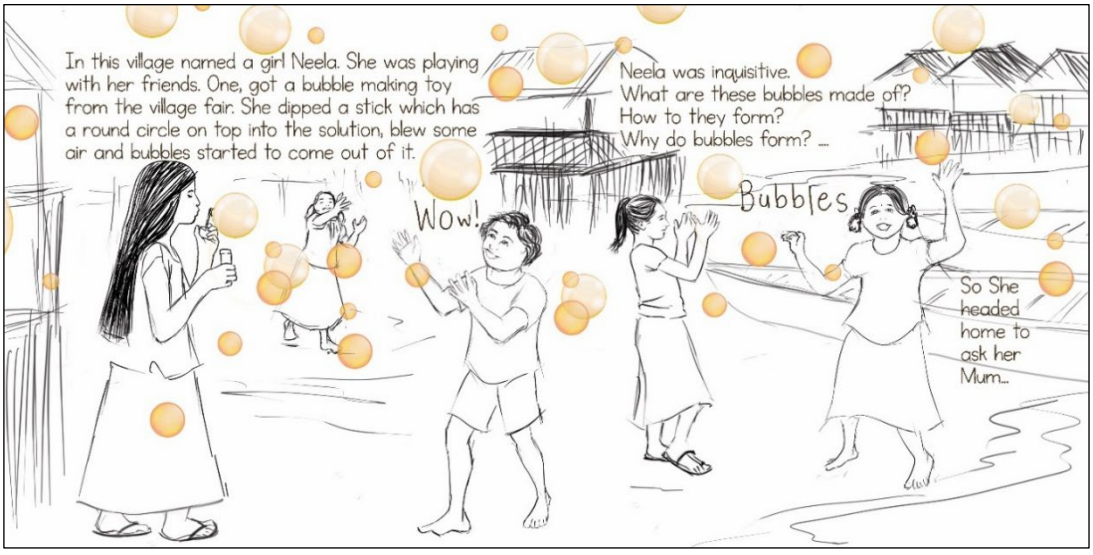



Fig. 66.2. Case Study 4

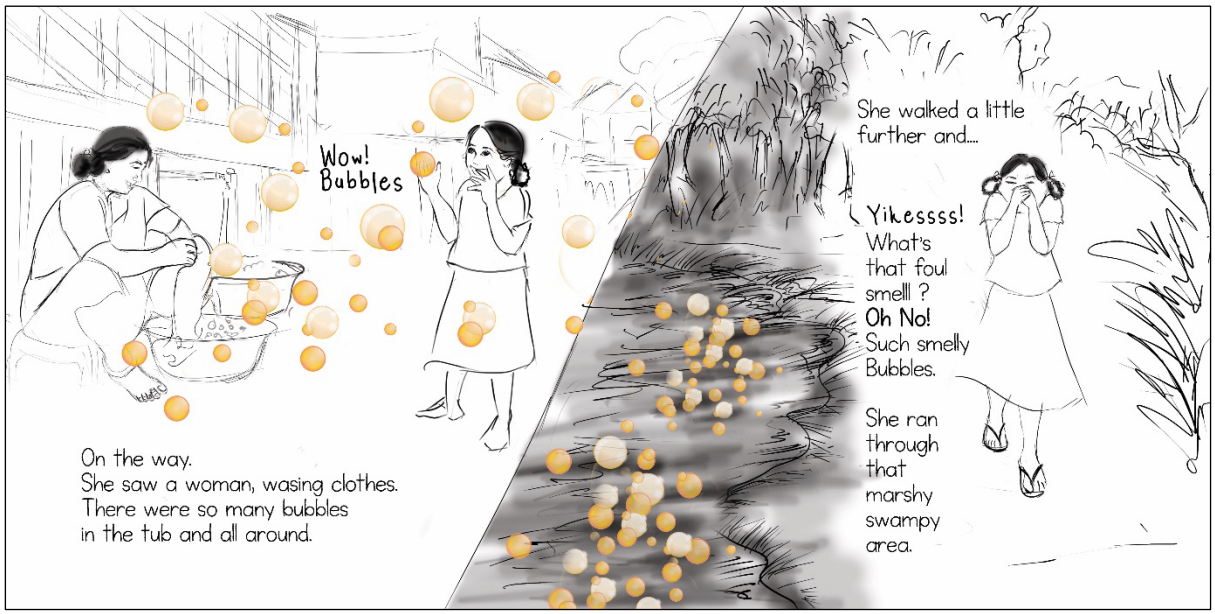



Fig. 66.3. Case Study 4

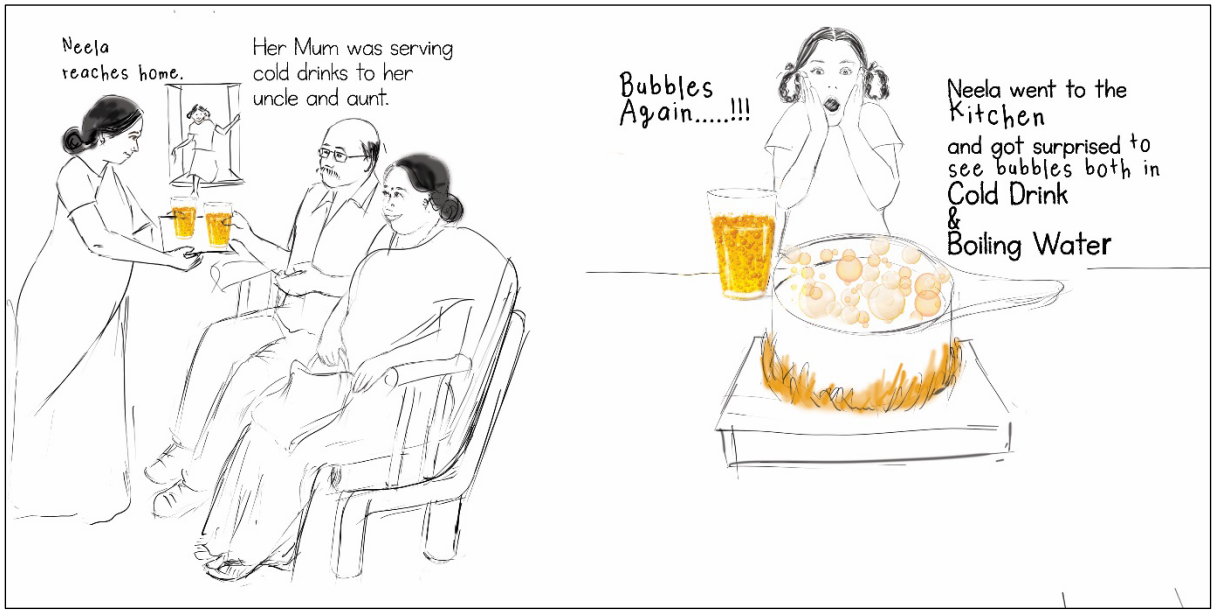



Fig. 66.4. Case Study 4

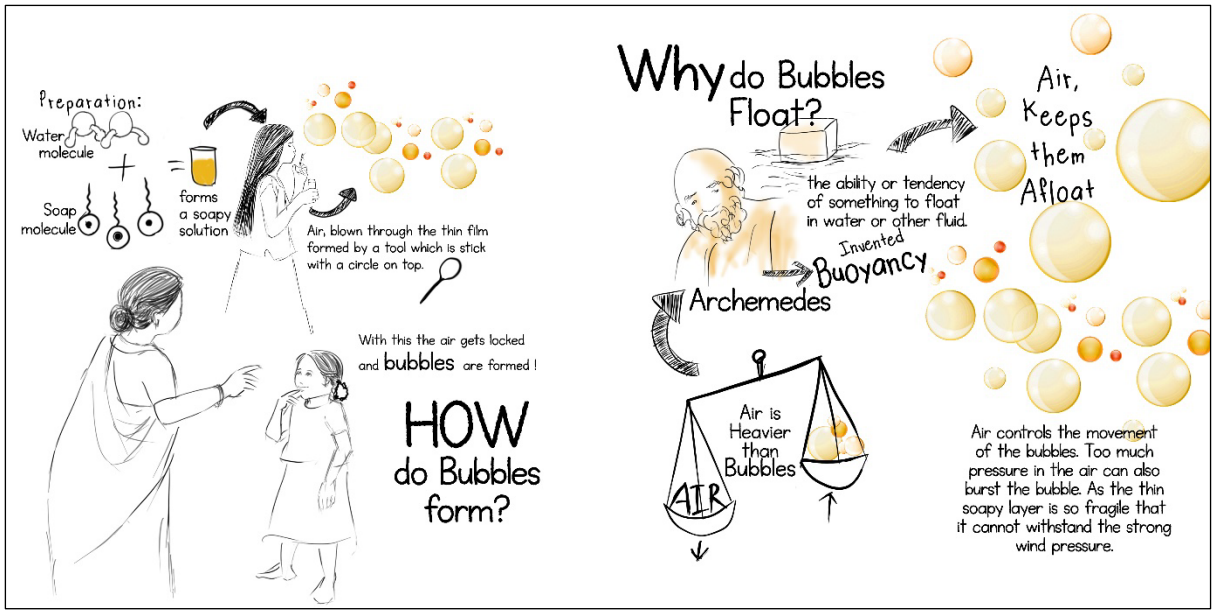



Fig. 66.5. Case Study 4

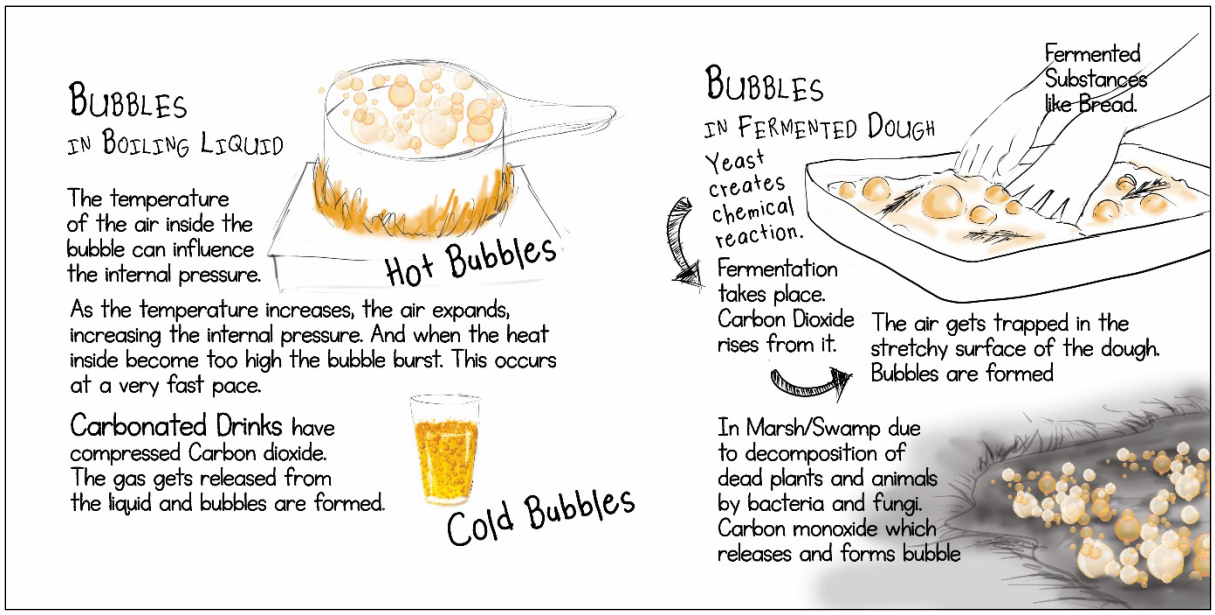



Fig. 66.6. Case Study 4

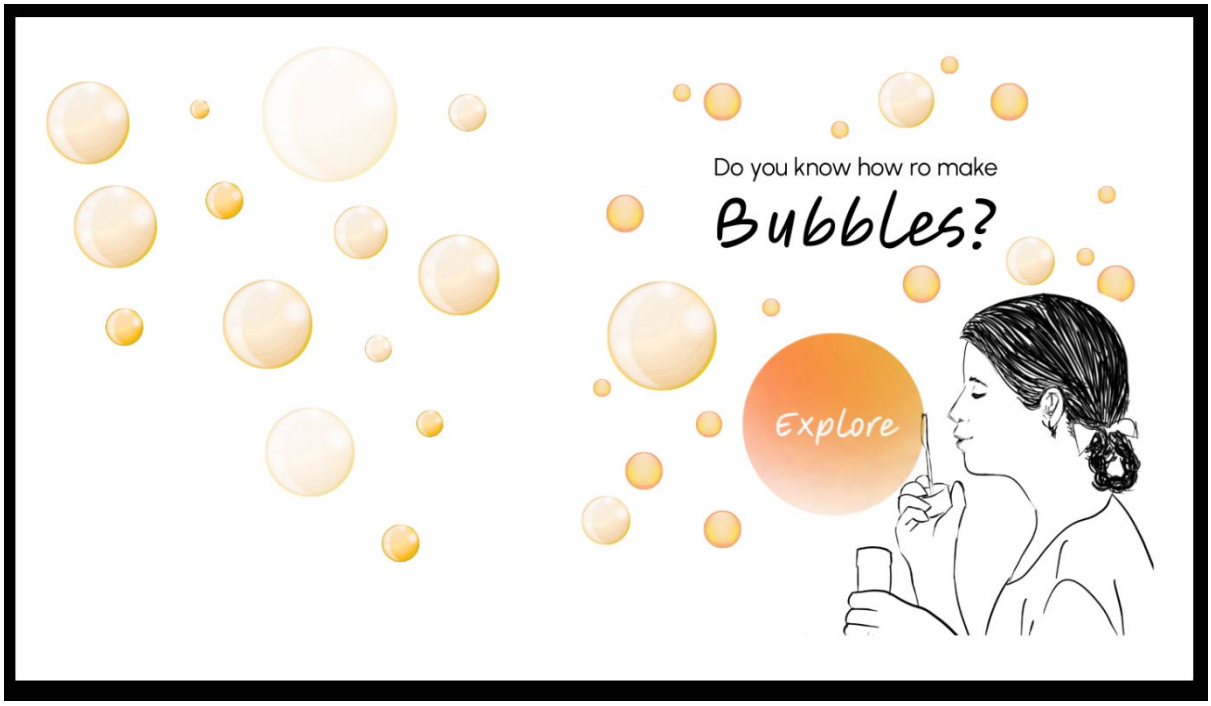



Fig. 67. Case Study 5
Link: Figma File IVN
https://www.figma.com/proto/qcO6bu7nOUJg2GJPpMk48i/Rotating-Glob---Freebie-(Community)?node-id=2002-35&t=7cMzSk8HOQB8ciCC-1




Fig. 67.1. Case Study 5

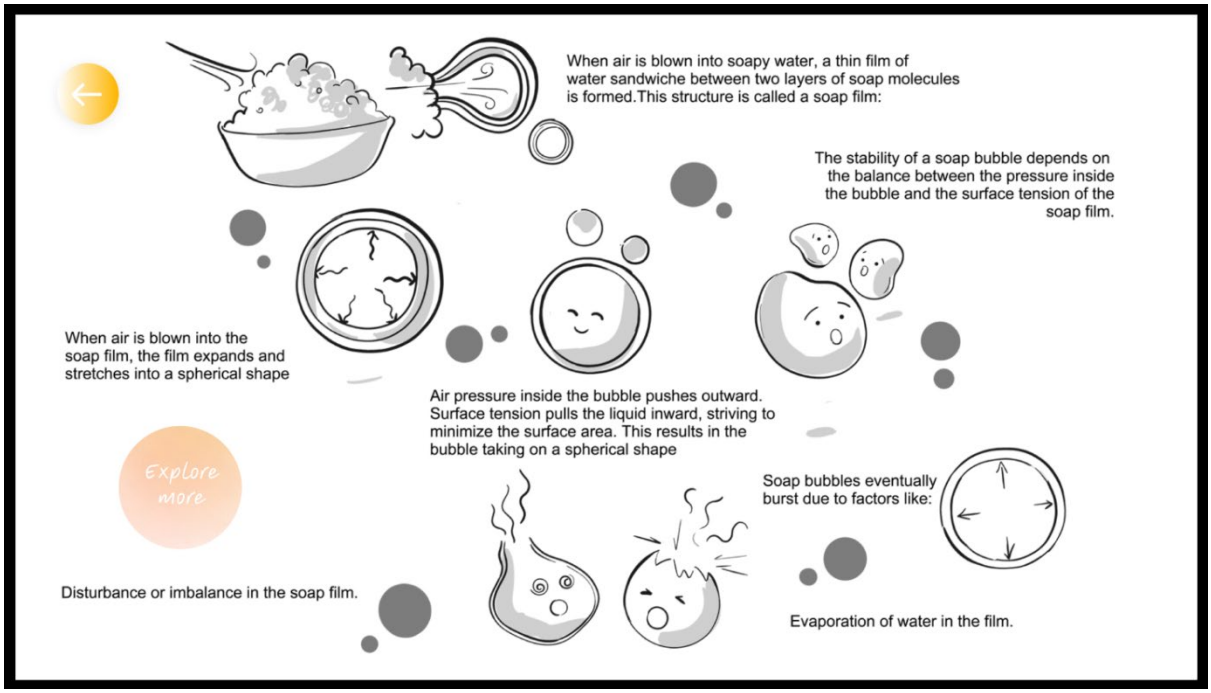



Fig. 67.2 Case Study 5

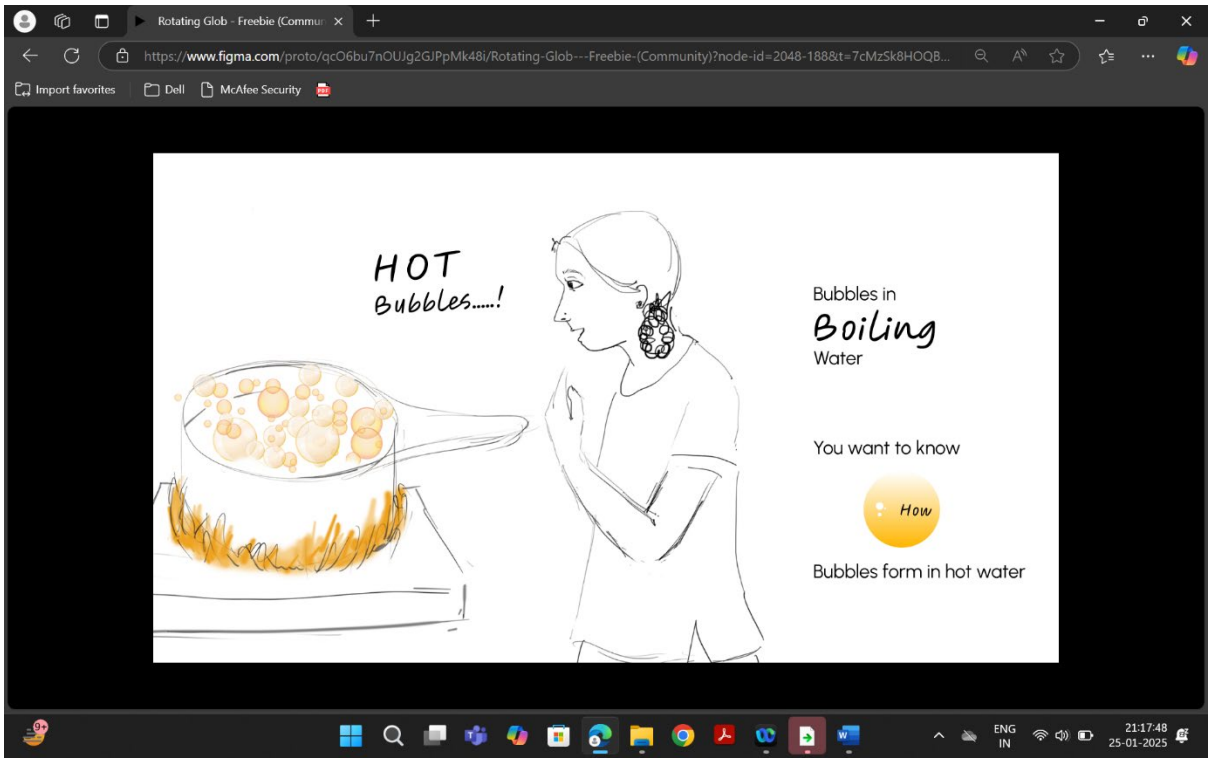



Fig. 67.3. Case Study 5

**4.3 Part III: Case study 3** that relates to the objective no 4 established in this thesis. This case study is used for evaluating the framework formed. Evaluating the efficacy of the above framework.

### 4.3.1. Introduction

Visual Narratives(VN) are visuals that narrate a story. The VN is classified mainly in three categories Static Visual Narratives (SVN), Dynamic Visual Narratives (DVN) and Interactive Visual Narratives (IVN). Wordless Visual Narrative (WVN) are devoid of any textual elements yet may communicate complex stories, emotions, concepts solely through visual means. By inducing linguistic learning, comprehension, narration, infer without text among children. The WVN in this paper mainly consists of Wordless Books and Animations 'Tokri' a stop motion animation and a story book based on it. The mechanism of communication in these VNs include the use of visual metaphors, symbolism, sequencing, character expressions and Semiotics to create visual narratives for children. (ref)

The first principle of the syntactic theory of visual communication posits that "mediated words and images hold equal significance in the communication process." Both words and graphics are made up of groups of symbols. Lines, curves, and open and closed shapes make up the signs that words are. Words, like pictures, can be shown in many different hues, shapes, depths, and movements. Words originated as images and are still regarded as artistic creations by typographical designers and calligraphers. The second principle of the syntactic theory of visual communication posits that "as symbols with analogous historical origins, mediated words and images serve as symbolic representations." Helen Keller, who was both blind and deaf, had a lot of feelings that weren't visual or vocal before she learnt how to connect words with the things she touched. The third principle of the syntactic theory of visual communication posits that "images are retained through verbal contemplation." Most experts agree that pictures are a collection of signs and that they become a language when read in the mind. This is because there is no easily definable and reproducible alphabet or because the elements that make up a picture do not follow a discursive, linear flow. When words and images hold equal significance in all forms of communication, the cultural signals that characterise a society will be transmitted more effectively from one generation to the next. Furthermore, in the present generation, diverse cultures will achieve a greater understanding of one another. (Zantides, 2014).

### 4.3.2. Literature Review:

The existence of WVN has been there in the history of mankind from ages. The visuals that are among the oldest records of human intelligence, are those appearing on cave paintings, wall carvings, and ancient pottery, and sequential images extend across human cultures and time periods (Petersen, 2011), making them a fundamental and universal part of human expression. Stewig (1988) Large numbers of individuals were acquainted with their religious heritage through the portrayal of spiritual narratives illustrated on stained glass windows. Visuals engraved, carved on rocks of Hindu temple (Mahabalipuram) tells a story, the visuals of painted murals of Ajanta tell a story, painted murals on the caves of Bhimbetka tell stories (Sherline Pimenta R. , 2010 Aug).

Prior to the emergence of "talkies," audiences were drawn to silent films,
where narratives were conveyed visually, devoid of spoken dialogue or, in several instances. In each instance, a sequence of images presents a visual narrative that encourages interaction, prompting viewers to apply their own and communal interpretations to the depicted story. Films are but images in motion, they are shortened form of moving images, they are a series of photographs which show a change in motion when projected. Films give the illusion of

moving images. Richard Koszarski traces how the period between 1894 and 1931 became defined as the “silent film era,” explores the emergence of the
idea of preserving the history of this period through material culture.

This paper covers existing research on visual literacy, narrative techniques in wordless media, and the cognitive processes involved in interpreting visual stories. Studies highlight the educational benefits of wordless narratives, such as enhancing creativity, imagination, and interpretative skills in children. The review also examines various examples of wordless picture books, animation films, and interactive narratives, providing a comprehensive overview of the field.

**Wordless visual narratives**, such as picture books, animation films, present a unique mode of storytelling that relies entirely on visual elements to convey messages (Hade, 2000. Vol. 15. No. I ). These narratives challenge both creators and audiences to engage with and interpret the story using visual cues alone.

This paper aims to throw light on the scope of WVN in the learning and development of children. It explores the complexities of these wordless narratives, by observation of the children’s responses on intricate stories, emotions, and concepts.

**Wordless Picture Book** (WPB) started since ninety years. These wordless picture books have emerged as a unique form in children's literature (Degler, 1979; Dowhower, 1997; Grasty, 1978; Lindauer, 1988; Stewig, 1988). Despite their recent popularity, these wordless novels have historical origins that date back significantly. For generations, individuals have **communicated meaning through visual imagery, independent of written texts** (Brilliant, 1984; Considine, 1987; Heins, 1987; Whalen, 1994). The wordless picture book adheres to these conventions, conveying its entire narrative exclusively through visual imagery. Wordless picture books offer a foundation for storytellers and creators to derive meaning and build their own narratives. The increasing popularity of wordless picture books is evident in the substantial number of titles released.

Educators and practitioners have endorsed the utilisation of wordless picture books to enhance understanding of story structure (Reese, 1996), foster comprehension (Arthur, 1982), assist children in storytelling endeavours (Avery, 1996), and instruct visual literacy (Cianciolo, 1984; Evans, 1992; Lindauer, 1988; Read & Smith, 1982; Stewig, 1988). Throughout the years, these volumes have served to stimulate discussion (Larrick, 1976), assist emerging authors (D'Angelo, 1979), and cultivate the abilities and attitudes related to book handling and the formation of print concepts (Degler, 1979). Wordless books have been integrated into all curricular domains and utilised with children from all origins, abilities, and experiences (D'Angelo, 1981; Flatley & Rutland, 1986; Gitelman, 1990; Perry, 1997). Jett-Simpson (1976) examined comprehension by analysing the readings of Mercer Mayer's (1975) Frog Goes to Dinner among children of three distinct age groups. The findings demonstrated that the children's inferential comprehension of the text was evident in their picture-stimulated storytelling, that means understanding is better where visuals are present. In research on **children's advanced language**, Hough, Nurss, and Wood (1987) instructed participants to narrate three stories: an original tale, a narrative derived from a single image, and a story based on a wordless picture book. Their findings revealed that although wordless books functioned as supportive tools for storytelling, complex narratives in WPB. Purcell-Gates (1988) has documented various facets of children's interpretations of wordless picture books. Purcell gates experiment in 1988 with children have come to conclusion showing significant disparity between the children’s oral nd written language those who read WPB. Purcell-Gates (1991) investigated the capacity of well-read kindergartners to decontextualise

and recontextualise experiences into a written narrative format.
In a continuation to this research, Purcell-Gates, McIntyre, and Freppon (1995) aimed to ascertain whether children who enter school with markedly less familiarity with books than those who have been extensively read to, will acquire this information during the initial years of education. This study, which compared children's recounting of original stories and narratives derived from a wordless picture book, revealed that education significantly influences the development of children's implicit linguistic knowledge of books. Furthermore, children in holistic, literature-rich classrooms demonstrate more substantial progress than their peers in less enriched environments. (Hade, 2000. Vol. 15. No. I )

The role of educators, and employed in the endeavours of educational researchers. Moreover, numerous texts have been acclaimed, with several illustrators obtaining formal acknowledgement through the conferral of the Caldecott Medal (Bang, 1980; Rohmann, 1994; Spier, 1977; Wiesner, 1988; 1991). Similar to other categories of picture books, the wordless book is a distinctive artistic creation, merging imagery and concept, enabling readers to derive greater meaning than the individual components alone (Kiefer, 1995a, p. 6). The wordless book is distinctive in that its narrative is conveyed exclusively through visuals. These graphics must independently convey the illustrator's aims without reliance on accompanying text. Wordless picture books, characterised by their intricately detailed and visually appealing illustrations, exemplify artistry (Groff, 1984; Jacobs & Tunnell, 1996; Lacy, 1986; Lukens, 1995; Marantz, 1977; Schwarcz & Schwarcz, 1991). They transcend mere compilations of artwork, however (Nodelman, 1988; Wiesner, 1992).

The inherent characteristics of these texts render the reading of wordless picture books an open-ended process, wherein viewers interpret narratives by integrating their background experiences and personal histories with the visual imagery presented in the text. Derive meaning from non-verbal texts by engaging with a sequence of visual codes and interpreting them within a specific context (Bang, 1991; Kiefer, 1995a, 1995b; Rosenblatt, 1978). David Wiesner at his Caldecott acceptance (1992) remarked: “A wordless book provides a distinct experience compared to one with text, for both the author and the reader. The narrative lacks an author's voice. Every reader interprets the book uniquely. The reader is a fundamental component in the narrative process. As the creator of a wordless book, I need not worry about whether the reader's interpretation of every aspect aligns with my own. My perspective possesses equal validity to that of any other observer.”
Wiesner elucidates the fundamental nature of a semiotic approach to children's literature. From this viewpoint, visual elements are regarded as signs that readers interpret by navigating the "grammar" of the visual text.
Semiotics is fundamentally the study of signs (Eco, 1979; Hawkes, 1977; Solomon, 1988; Suhor, 1992). Peirce posits that a sign represents another entity (its object) to an individual (its interpretant) (Hawkes, 1977). The triadic link between sign, object, and interpretant is fundamental to the semiotic perspective. A sign is symbolic when it possesses an arbitrary relationship with its object, iconic when it resembles its object, or indexical when it signifies an object that represents a specific thought, state, or situation (Suhor, 1992). Readers of wordless picture books engage with diverse visual symbols and subsequently attribute meaning to them influenced by their individual experiences, viewpoints, and the specific context of the reading situation. These sign systems assist readers in establishing a framework that guides their interpretation of the text and influences their construction of the narrative (Nodelman, 1988). Readers recognise recognisable and apparent relationships within the visuals, enabling them to connect images with their existing knowledge (Dawn Mannay).

Even in animation films with no dialogues like Charlie Chaplin and Buster Keaton. The influence of visual communication via films on the viewer's cognition. Charlie Chaplin's

films consistently possess an underlying significance inside their narratives. Consider works such as A Great Dictator, The Gold Rush, City Lights, etc. Through comedic sequences, he consistently endeavoured to instill his narrative in the brains of spectators. Viewing his film without of language and occasionally lacking subtitles does not impede comprehension of the narrative or its overarching message. Mast asserts, “Charles Chaplin is the preeminent film artist in the annals of motion picture history.” He is to cinema what Shakespeare is to drama.1 Although this phrase may be deemed exaggerated, it accurately reflects Chaplin's enduring popularity, which extends beyond the realm of cinema. Similar to how Shakespeare resonates with someone lacking a specific passion in theatre, Chaplin captivates those who do not have a fondness for movies. His comedy, akin to Shakespeare’s tragedy, encapsulates the essence of subjectivity—or at least the subject’s connection to society—and this methodology engenders a broad admiration that significantly surpasses that which Keaton receives. (McGowan, 03 Mar 2016.)

For eg the two WVN discussed in this paper. One being a Stop motion animation without words Tokri by Studio Ekasaurus and the other WPB by myself Illustrator Shruti Soharia Singh. In this paper we shall discuss these two case studies and examine the elaborate content of these Wordless Visual Narratives (WVN).

Indian context, brief description of evolution WPB (touch timeline), wordless animation origin, history, benchmark timeline. Role and impact assess, previously who has done the works in these lines by whom. Though there are ample publications in literature that refers to the role and impact of WVN among children. No such paper was found in the Indian context.

The research gap identified is evaluating which type of Wordless Visual Narrative appeals the children more. Despite the same story, only the medium has changed. The evaluation has been done through the Comprehension written by children. Through qualitative analysis and children interviews. The study aims to assess role and impact of WVN on children.

**4.3.3. Hypotheses** of this paper is significant learning through wordless or silent visual narrative for children. Evaluating the aspect of Engagement, Comprehension and Emotional response building curiosity among children. Curiosity is that conjunction between the present learning and leading them to a newer realm of learning.

Evaluating concepts, Lexical (Learning vocabulary, phrases and adjectives in the narrative writing). Pragmatic (sequential narrative, unfolding of story). Syntactic (choice of words, depiction of scene, characters etc.

In this study we observe the various aspects of learning, expression, ability to write, narration, comprehension, linguistic skills, emotional response, building relationships, creation of characters, understanding of the given situation and the story being shown, empathy, sequential flow of instances etc. These are categorised into three categories mainly, **Engagement**, **Comprehension** and **Emotional response** of **Wordless Dynamic Visual Narrative (WDVN)** for children among school-aged children. The focus was on understanding how children aged 10 to 12 years process these two types of **Wordless Static/Dynamic Visual Narrative (WSVN ,WDVN)** using a picture book and an animation film shown to Grade 6 students and evaluating their **Engagement**, **Comprehension**, **Emotional responses** to this Visual Narrative. The findings indicated a higher spectrum of learning attributes observed. Along with the reduced inhibition to comprehend, freedom of expression, language and innovation and development in point of view through the silent visual Narratives.

The results were observed through a scale of observations created to measure the different parameters stated above. After which the average was compared to identify the scales of the above parameters.

### 4.3.4. Methodology

This study adopts a qualitative research approach, employing content analysis and child interviews to explore how children interpret wordless visual narratives (WVN). The focus was on understanding their comprehension processes through both written responses and verbal reflections.

#### 4.3.4.1. Participants and Materials

The participants included students aged 10–12 years (Grade 6). The visual narrative used in the study was *Tokri*, a silent, stop-motion animation film produced by an Indian animation studio. A picture book adaptation of the same story was also used to enable cross-media comparison. The story is set in Mumbai and revolves around a young girl, her family, and their socio-economic struggles, evoking deep emotional and nostalgic themes.

#### 4.3.4.2. Procedure

The children first viewed the animation without any prior guidance or probing about the storyline. They were then instructed to write about the story in as much detail as they could, without being asked to summarize or critique it. Some common queries from the students included:

- "What are we supposed to write?"
- "Do we need to write the entire story?"
- "Do we need to write the summary?"
- "Should we write what we liked about the story?"

To these, the researcher simply responded: *"Write about the story in as much detail as you can."* The students were given 40–45 minutes for the task. Although some initially hesitated, most eventually wrote extensively and even requested additional sheets.

#### 4.3.4.3. Data Collection and Analysis

Children's written responses were later evaluated by three experts—an author, a curriculum developer, and a parent—who assessed the narratives based on three core parameters:

1. **Level of Engagement**
2. **Emotional Response**
3. **Depth and Detail of Comprehension**

In addition, children were asked a series of guided questions aimed at evaluating their understanding of both the book and the animation. These questions explored their first impressions, thoughts about the cover, prior knowledge of the content, story interpretation, favorite characters and reasons, and overall learning from the narrative. The goal was to assess how WVNs affect children's knowledge acquisition, interpretive ability, and intertextual and intratextual meaning-making skills.

Following the animation, children were also shown the wordless picture book based on the same story and asked to rewrite the story again. This comparative writing task aimed to analyze the differences in interpretation between the two media formats.

#### 4.3.4.4. Observations and Expert Evaluation

Observations were conducted separately to further understand how WVNs contribute to children's meaning-making processes, including the development of linguistic abilities, personal viewpoints, and narrative creativity. Specific attention was given to whether the medium encouraged alternative story arcs, symbolic understanding, and freedom of expression.

The qualitative content analysis focused on the following visual and narrative elements:

- Story structure and sequencing
- Use of visual metaphors and symbolism
- Visual semiotics
- Character emotions and expressions

The findings aim to offer insights into how children engage with and interpret visual narratives, and how such narratives may foster curiosity, deeper emotional engagement, and comprehension development.

Fig. 68. Mean of the scores from experts for (WDVN): for Engagement, Emotional Response and Comprehension

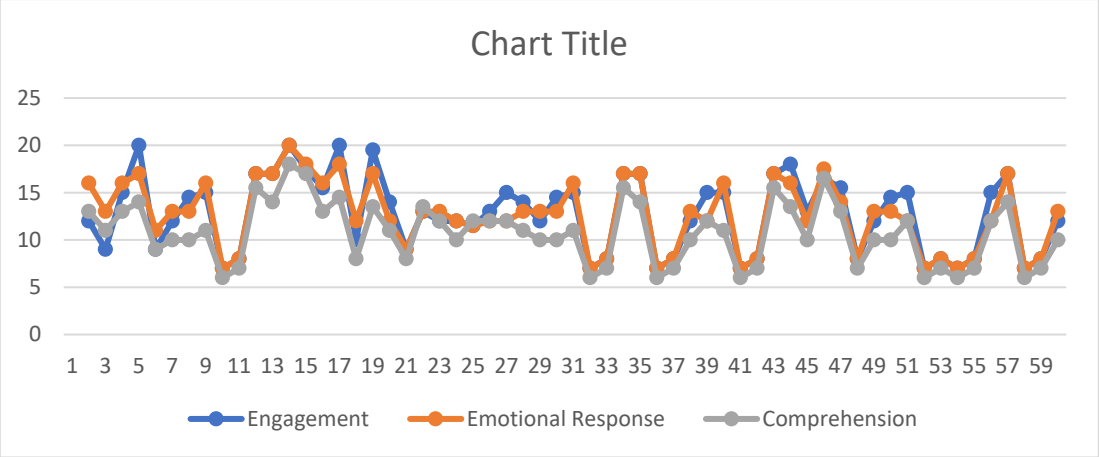
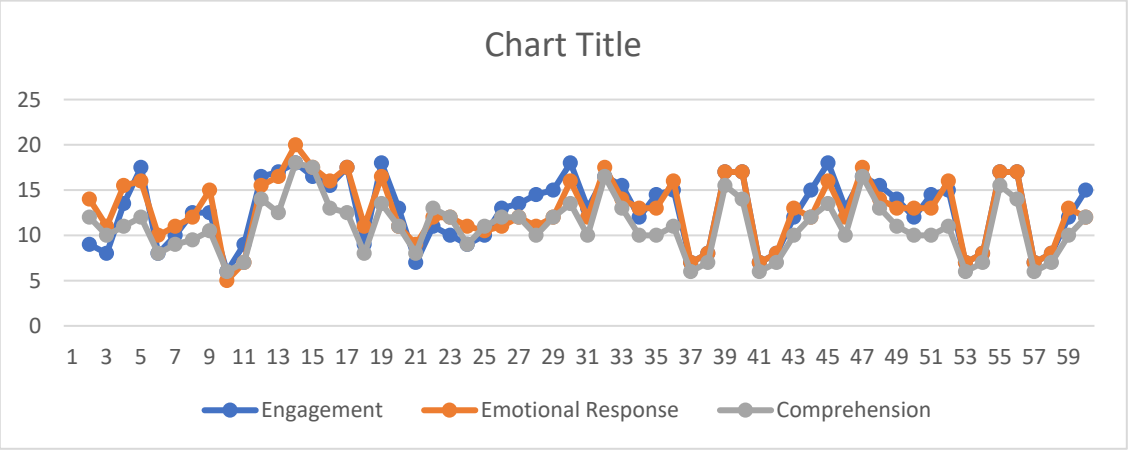



Fig. 69. Mean of the scores from experts for (WSVN): for Engagement, Emotional Response and Comprehension



**4.3.5. Analysis and Discussion**:

The experts have evaluated the students on the basis of the level of **Engagement**, **Emotional response** (through acknowledging emotions, sensitivity of the emotions, empathetic responses towards the events happening in the story), **Comprehension** (depth and detailed narration of sequences, events of the story, essence of the narrative, point of view, story arc, comprehension of the scenes illustrated and finding meaning and depth) those who reach the higher level of details get the higher marks in this case 5 pts are maximum and 1 being minimum. The scores do not show a drastic difference between them, it seems nearly similar. Yet the observations by the researcher claims better involvement in Dynamic Visual Narratives.

Students were asked to rewrite the story. They were hesitant to start writing the story, had a few questions:

- What to write?
- How much to write?
- How to start?
- Is it a summary?
- Does this needs to be the exact story? What is that?
- Do we need to mention the hero of the story?

Researchers answer: Rewrite the story, in your own words English or Hindi

The Comprehension described the characters, events, story flow, emotions, high and lows , language, sentence building, The bar graph shows the plotting and scores of the students evaluations made by the experts based on their **Comprehension**. The results are not clear about the choices, since this evaluation focusses on the content only.

Hence, for more clarity the students responses on questionnaire were observed. Closed ended questions, to receive clarity of choices:

1. Which Version you like the most, tick **ONE** option from the below two versions

2. Which version makes you understand the story better, tick **ONE** option from the below two versions:

3. Which version is more engaging, tick **ONE** option from the below two versions:

4. Which version holds your attention more, tick **ONE** option from the below two versions:

5. Which versions expresses the emotions better, tick **ONE** option from the below two versions:

6. Which version makes more impact on you. tick **ONE** option from the below two versions:

7. Which version would you like me to replay, tick **ONE** option from the below two versions:

**Overall choice**: Observations made by the researcher shows the students more keen and interested in the Dynamic version.

**Visual appeal**: Due to the sound, audio visual and the tactile quality of the characters (created in clay). 52 students preferred WDVN and 8 chose WSVN

**Understanding the story**: The unfolding of events duration and pace is defined. Leading to students being glued to the Projector showing the film or ele they will miss. On the other side, picture book gives the liberty to the viewer to spend as much time as possible. Still the preference to animation was higher out of 60 students 48 preferred WDVN and 12 students voted for WSVN.

The participants lack sense of spellings that is not in our context of jurisdiction. Since the spellings could be a perquisite, that is expected by the grade 6 students. Hence their overall learning is low, which had been the efforts in the previous classes. While choosing this age group, the main reason was this age group students are well aware of the spoken word, vocabulary, grammar. Since English is not their primary language. Hence, the spelling was not up to the mark. Yet the main quality of engagement, that comprises of their attentiveness or attention towards the Visual Narrative, their interest in the Animation, their immersion or involvement in the Visual narrative was high. The Emotional response expression that could be seen in the visual narrative, empathy bestowed in the Visual narrative was well observed by each one, the instance where the clock broke and father got angry, the instance where the daughter tried selling the *tokris* (baskets) to earn to get the watch was highlighted by nearly all participants. High on emotional response. The choice of characters, they were able to identify all the characters and their roles. Details varied and those are depicted in the markings as well. Impact of Visuals was high despite the narrative being wordless. Comprehension was step by step a few places the students wandered, because of not being able to remember, could be because they were not prepared, and that is evaluated. How much do the students remember, details, narrative flow, unfolding of events, sequential order, choice of words and spellings were little on the lower side.

The analysis reveals that visual metaphors and symbolism play a crucial role in wordless narratives. Illustrators use these elements to convey abstract concepts and emotions, making the story accessible to children on multiple levels. Sequencing is essential in guiding the reader through the story. The study examines how illustrators use visual continuity and transitions to create a cohesive narrative flow, ensuring that the story is understandable despite the absence of text. Character expressions are pivotal in conveying emotions and reactions. The paper discusses how illustrators depict a range of emotions through facial expressions and body language, allowing children to empathize with the characters and understand the emotional arc of the story.

The research highlights the cognitive skills required for interpreting wordless narratives, such as visual perception, memory, and inferencing. Interviews with children provide insights into their thought processes and the strategies they use to make sense of the visual stories.

The study underscores the educational value of wordless visual narratives in early childhood education. These narratives foster visual literacy, enhance imaginative and interpretive abilities, and provide a rich, engaging medium for storytelling.

### 4.3.6. Summary

Wordless visual narratives offer a powerful means of storytelling that engages children's imaginations and develops their interpretive skills. This research contributes to a deeper understanding of the content and techniques used in these narratives and their impact on children's education and development. By highlighting the importance of visual literacy, the paper advocates for the inclusion of wordless visual narratives in educational curricula to support holistic learning.

Wordless Visual Narrative are an excellent medium to enforce expression in students. To articulate their thoughts, observations, views, understanding, learning, remembering ability, develop emotional understanding, empathy, relationship establishment, narration, storytelling, comprehension, linguistic skill development which all comprise to be pivotal in Education. Evaluating the aspects of learning through wordless visual narratives versus those with words reveals critical insights into children's cognitive development and engagement strategies. As educational practices evolve, integrating findings from research on narrative comprehension will be essential for fostering effective learning environments for primary-level children. Further research is needed to explore the nuances of these interactions and their long-term effects on literacy and comprehension skills.

Another aspect explored is how visual narratives can enhance student engagement in learning environments. Research has shown that personalized visual storytelling can significantly impact student engagement and comprehension. By presenting information through visual narratives, educators can create a more engaging learning experience that resonates with students' cognitive processes. Teaching through Wordless visual narrative have Implications for Pedagogy. Incorporating both wordless and text-based visual narratives can cater to different learning styles and enhance comprehension. Understanding how predictability affects narrative processing can inform the design of educational materials that support better learning outcomes. This will also be useful in the diverse language learning the our country offers. And the varied context of the visual narrative make the children in the country be aware of the other parts of the world, varied contexts, settings, narratives, types of learning that these visual narratives offer. Since the students who viewed this case study were from Gurgaon, Haryana, whereas the story was based in Mumbai. Precisely, Nil was the difficulty in understanding the narrative. The narrative was accepted, interacted with, comprehended by the students and narrated by them very well. Hence, In Indian context Wordless Visual Narratives should be introduced at the primary level education based on the study in this paper. It is not yet prevalent at a larger form. Below are a few aspects in which Wordless Visual Narratives play a lot of role in child development and learning.

- Freedom of expression
- Leads to fearlessness in writing
- Leads to increased storytelling capabilities
- Increase in language formation
- Increased dialogue in class room
- Makes a very interactive space
- Cultural exchange
- Influence of personal experience, adding to the narrative.
- Makes the writing empathetic.
- Increased questioning abilities, inquisitiveness and curiosity.

Acknowledgement: Special thanks to Studio Eekasaurus, by Suresh Eriyat, Stop motion Animation Film ‘Tokri’, Mumbai.




Fig. 70. Case Study: WSVN



Fig. 70.1. Case Study: WSVN



Fig. 70.2. Case Study: WSVN



Fig. 70.3. Case Study: WSVN



Fig. 70.4. Case Study: WSVN



Fig. 70.5. Case Study: WSVN




Fig. 70.6. Case Study: WSVN

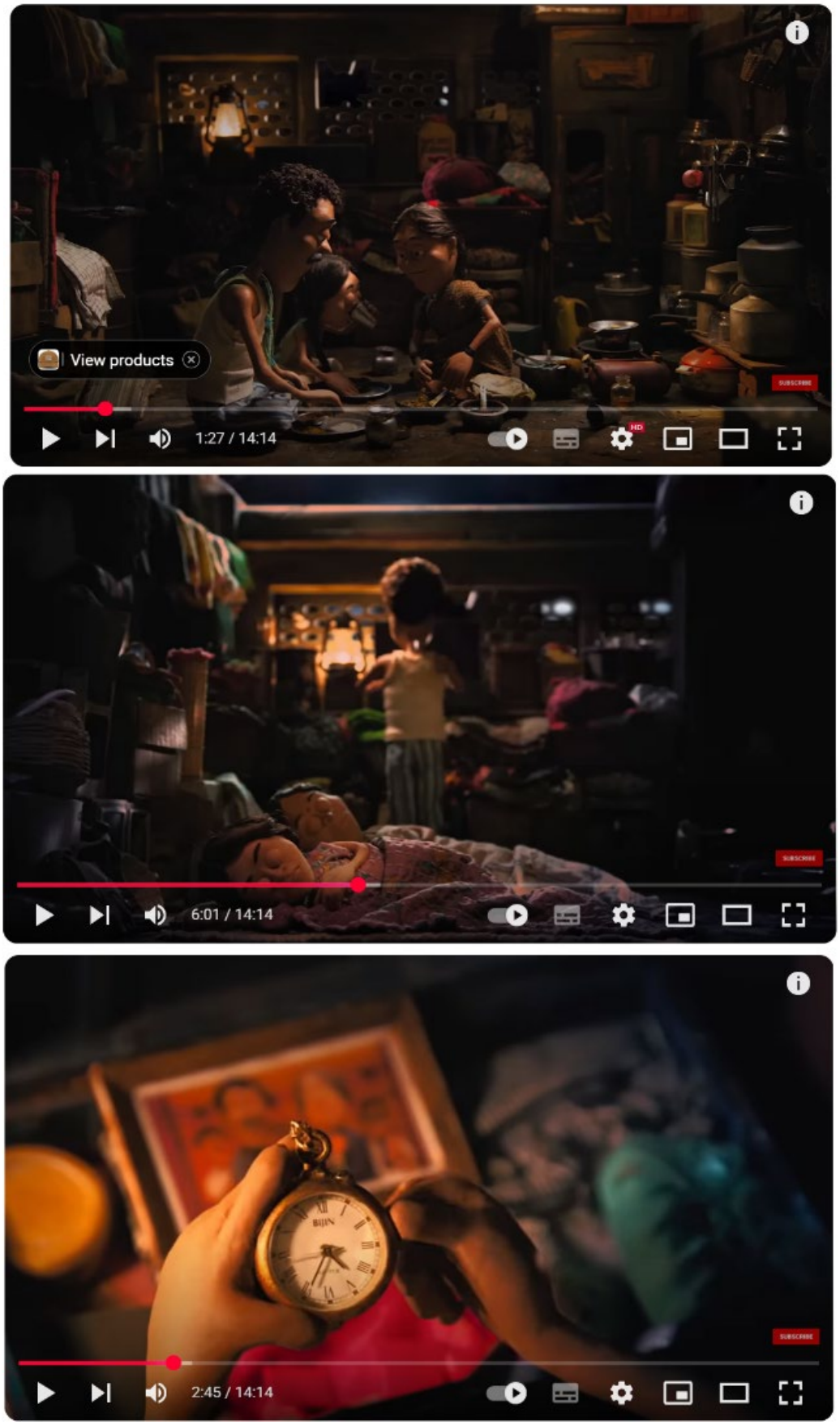


Fig. 70.7. Case Study: WSVN



Fig. 70.8. Case Study: WSVN

Fig. 71. Case study: WDVN




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# Chapter 5: Analysis and Discussion

## 5.1. Analysis of Case study One

An analysis of student responses and behaviour for the **Case Study one : Bubble Extravaganza**, revealed a clear preference for digital media over printed formats. When comparing the Visual Narrative in book form (Static Visual Narrative; SVN) and the app version (Interactive Visual Narrative; IVN), students showed a marked preference for the digital format. The mean score for students selecting the app was 2.92, while the book received a mean score of 2.38. Although the numerical difference appears modest—likely due to the questionnaires being administered separately for each medium—post-questionnaire interviews revealed that students overwhelmingly preferred the app experience.

Despite containing approximately 50% more text for each bubble-making process, the app was well received. Observational data supported this finding, as students engaged enthusiastically with the digital format. The app's interactivity, animations, and movement effects contributed to a more dynamic experience. Additionally, the digital platform granted students greater agency: they could navigate between pages, pause, or proceed at their own pace. While books offer some similar affordances, the animated and responsive features of the app created a more immersive and enjoyable interaction.

Engagement was further examined through a question about students' prior experiences with making bubbles. The mean score for students indicating familiarity (Highly Preferred) was 4.68. Comprehension scores across related items were consistently high, suggesting that both formats—SVN and IVN—effectively supported cognitive understanding of the content.

## 5.2. Discussion of Case study One

Initially, the study targeted children aged 4–7 years. However, early trials with this age group indicated difficulties in reading longer passages, as many were still developing basic literacy skills. Therefore, the focus shifted to children aged 8–10 years, who demonstrated stronger reading abilities and were more suitable for engaging with both Static and Interactive Visual Narratives.

Students aged 8–10 responded positively to simplified visuals, vibrant colors, and narrative structures that featured relatable characters. These design choices appeared developmentally appropriate, supporting both emotional engagement and cognitive processing. Children could understand and recall the various scientific processes of bubble-making presented in the visual narratives. Questionnaire responses confirmed their learning and comprehension. The app's design further enhanced this experience by using animated transitions, stylized yet childlike illustrations, and segmented information delivery. These elements allowed learners to interact at their own pace, giving them control over their engagement with the material.

While both SVN and IVN formats enhanced comprehension, the digital app was particularly appreciated for its creativity and interactivity. Students enjoyed navigating the app, responding to visual cues, and exploring new information in a self-directed manner. This aligns with research suggesting that interactivity fosters intrinsic motivation and curiosity in digital learning environments (Cohn, 2016; MacIntyre & Bolter, 2003).

Emotional responses were also noticeably stronger with clearer and more vivid visuals. Students showed visible excitement and curiosity while engaging with the material, especially in the app format. Many students reported learning about new bubble-making techniques and took their time to explore the app thoroughly. Their interaction indicated not only enjoyment but also a deepened understanding of the content.

In conclusion, this study demonstrates that visual narratives—particularly those presented in interactive digital formats—significantly enhance engagement, emotional involvement, and comprehension in children aged 8–10. These findings lay a foundation for the future development of visual narrative frameworks in educational settings and provide direction for authors, educators, and designers working with children's media.

### 5.3. Analysis of Case study two:

The data clearly indicates a strong student preference for Version A of the visual narrative, which featured full-color illustrations. Out of the 60 participating students, 50 expressed a preference for Version A, while only 10 preferred Version B, which used a single color tone. This overwhelming preference highlights the effectiveness of rich, vibrant visuals in capturing children's interest and supporting their understanding of the narrative.

When asked about which part of the story they found most engaging, 6 students selected the beginning, 37 found the middle part most interesting, and 16 enjoyed the ending the most. All students unanimously identified Leela as the main character, showing a consistent understanding of the narrative structure. Moreover, 50 students reported that the colored artwork in Version A helped them better recognize and relate to the setting of Kerala, compared to Version B. The detailed visual cues and cultural markers were more recognizable and meaningful in the full-color version.

In terms of language learning, the story also contributed positively. A total of 34 students reported learning more than three Malayalam words from the narrative, 9 learned three words, 13 learned two words, and 3 learned one word. This demonstrates the narrative's potential to introduce new cultural and linguistic elements in an engaging and accessible way.

Students shared differing reasons for why they thought the main character, Leela, felt happy. While 39 students attributed her happiness to the pink frock she wore, others believed it was due to the biscuits (5 students), the rain (7 students), or toys (2 students). These varied responses indicate that students interpreted emotional cues differently based on what they noticed and connected with in the visuals and text.

Version A was more successful in conveying the story's emotional depth, cultural context, and visual richness. Phrases such as "pink and yellow flowers upside down on the water," "pink dress," and "Appoopan's mundu was soggy chocolate brown" were effectively represented through colored illustrations. In contrast, Version B, using only one color, lacked the ability to fully depict these elements, resulting in reduced clarity and engagement.

The narrative was also multimodal in nature. For instance, contextual cues such as the reference to "Moideen Ikka" and the sudden appearance of a helicopter created a layered storytelling experience. Children were able to read and view multiple elements simultaneously, including dialogue, sound descriptions, and visual actions occurring in the same scene. This allowed for deeper engagement and interpretation, despite the potential for varied registration of information across individuals.

### 5.4. Discussion of Case Study two:

Ethnographic elements played a significant role in this study. The participating students, based in Gurgaon and the Delhi NCR region, found the story—set in Kerala—novel and engaging. This contrast between the familiar (their own context) and the unfamiliar (Kerala's landscape, customs, and Malayalam language) generated curiosity and motivated them to explore the story

further. Many students were unfamiliar with terms like “Chalakudy” (a river) or certain Malayalam words, but these new elements were met with interest rather than confusion.

Students also appreciated the open-ended nature of the narrative. They were not given a fixed conclusion, which allowed them to imagine different possible endings. This narrative structure supported creativity and independent thinking, as children were encouraged to build their own interpretations.

Overall, the findings support the effectiveness of the proposed visual narrative framework in promoting engagement, comprehension, and emotional connection, particularly in younger age groups. Version A—with its vivid colors, culturally embedded visuals, and multimodal storytelling—proved especially effective for younger children, who responded more positively to clear, detailed illustrations. Older children showed more flexibility in interpreting complex visual narratives but still favored the color-rich version.

These results underline the importance of designing visual narratives that are developmentally appropriate. Elements such as color use, character design, and narrative structure should align with children’s cognitive and emotional capacities. This framework can serve as a valuable guideline for educators, authors, and designers aiming to create meaningful, immersive, and culturally resonant visual narratives for children. Future research should explore the application of this framework across varied cultural, linguistic, and digital storytelling contexts to evaluate its broader relevance and adaptability.

### 5.5. Analysis of Case study three

In this study, a structured Likert-scale rubric was used by expert evaluators to assess student engagement and comprehension of a wordless visual narrative. The scale ranged from 1 (minimal comprehension) to 5 (high comprehension with detail). While many participants demonstrated weaknesses in spelling accuracy, this was not central to the research objective. Since spelling competency is expected by Grade 6, these issues likely stem from earlier instructional gaps and were not the focus of evaluation. Moreover, the participants were from a linguistic background where English is not the primary language, which further contextualizes this outcome.

The participants, however, demonstrated a high level of engagement with the wordless narrative. Their responses reflected strong attentiveness, emotional involvement, and interest in the visual storytelling. Many students expressed empathy during key moments in the story, such as when the father became angry over the broken clock, and when the daughter attempted to sell handwoven *tokris* to purchase a new one. These emotionally charged scenes were clearly identified by most students, showcasing the narrative’s capacity to evoke affective responses (Author, Year).

Character recognition was another area of strength. All participants accurately identified the central figures and their roles, although the depth of detail in responses varied. The impact of visuals was significant across the board, despite the absence of text. While a few students struggled with sequencing or remembering specific narrative elements, these instances were minimal and attributed to preparedness rather than comprehension failure.

Notably, the visual narrative’s effectiveness in conveying meaning without words confirmed its accessibility and power as an educational tool. Even with occasional lapses in memory or attention, the overall narrative flow and key events were well understood.

### 5.6. Discussion of Case study 3

The findings indicate that wordless visual narratives are a powerful pedagogical medium for promoting cognitive and emotional development among primary school students. They foster key educational competencies including expression, observation, empathy, sequencing, and storytelling (Nikolajeva & Scott, 2000; Sipe, 2008). These narratives provide a language-independent framework for comprehension, making them particularly valuable in multilingual educational settings like India.

Furthermore, visual narratives serve as tools for increasing inclusivity and access by supporting students across various literacy levels. By eliminating the need for decoding complex language, they encourage students to engage with story structure, character motivations, and emotional subtext in a way that text-heavy formats may not (Arizpe & Styles, 2016).

The narrative evaluated in this study—though set in Mumbai—was easily comprehended and related to by students from Gurgaon, Haryana. This indicates that visual and emotional cues can bridge geographic and cultural differences, further reinforcing the case for broader use of visual narratives in the Indian context.

# Chapter 6: Conclusion

## 6.1 Introduction

This research aimed to design a framework for constructing and evaluating visual narratives for children. Visual narratives are crucial in children's cognitive and emotional development, facilitating comprehension, engagement, and knowledge retention. Through an extensive literature review, methodology, case studies, and framework validation, this study provided insights into the evolution, structure, and impact of visual storytelling. This chapter summarizes key findings from each chapter, discusses contributions to academia and industry, and outlines future research directions.

## 6.2 Summary of Key Findings and Contributions

This study explored the evolution and educational potential of visual narratives, tracing their historical development from early cave paintings and religious murals to modern digital and interactive formats. Chapters 1 and 2 established that visual storytelling plays a crucial role in human communication and child development. Theories of narrative structure—both linear and non-linear—help shape how children comprehend stories, particularly in early education where visuals are more influential than text. The literature review further examined cognitive and psychological perspectives on how children process visual information, highlighting the effectiveness of Static (SVN), Dynamic (DVN), and Interactive Visual Narratives (IVN). Despite advances in children's media, the field still lacks standardized tools for evaluating the educational value of visual narratives. To address this, the study employed a mixed-methods approach combining observations, expert reviews, and assessments of child engagement to validate a new visual narrative evaluation framework. Case studies revealed that narrative features such as relatable characters, appropriate use of color, and clear visual sequencing significantly enhance children's engagement and comprehension.

Chapters 4 and 5 focused on the development of a structured evaluation framework grounded in essential storytelling elements like plot, character development, sequencing, and the balance of text and imagery. This framework was tested across diverse formats—including printed books, animations, and digital applications—and proved effective in assessing children's cognitive responses and learning outcomes. The results, discussed in Chapters 6 and 7, demonstrated that interactive and well-structured visual narratives promote greater engagement, comprehension, and curiosity in children. The framework also addressed gaps in existing models by offering a more holistic assessment of both narrative comprehension and visual design impact.

The research makes several contributions. Theoretically, it integrates narrative and cognitive science to propose a unified model for evaluating visual narratives. Practically, it offers a valuable tool for educators, illustrators, and digital media creators to design and assess content for children. Methodologically, the study introduces a replicable child-centric approach through in-depth case studies. However, some limitations must be acknowledged. The study focused on a specific age group and did not explore cultural and linguistic variations in detail. Moreover, the framework was validated on a limited number of media formats, suggesting the need for broader application.

Future research could expand on this work by conducting cross-cultural studies on how children interpret visual narratives, examining the integration of emerging technologies like AI and AR in storytelling, and exploring long-term cognitive effects through longitudinal studies. Special attention could also be given to how visual narratives might support children with learning disabilities. Pedagogically, the findings support the inclusion of wordless and multimodal visual narratives in early education curricula. These formats offer inclusive learning opportunities, particularly for linguistically diverse classrooms, and enhance both

visual literacy and emotional understanding. In the Indian educational context, the use of wordless visual narratives remains limited despite their proven ability to foster engagement and narrative competence. Systematic integration of such narratives in primary education could significantly enrich children's learning experiences.

### 6.3 Conclusion

This research highlights the significance of visual narratives in children's education and cognitive development. By developing a structured evaluation framework, it addresses gaps in assessing visual storytelling effectiveness.

This study investigated the impact of visual narratives (VNs) on inducing curiosity in children, particularly through the manipulation of key design elements such as line, colour, and space. By analysing student responses across three different case studies, the research explored how various formats of VNs—static, interactive, and wordless—shape children's engagement, emotional response, and comprehension. These three parameters collectively served as indicators of curiosity, allowing for a multi-dimensional assessment of children's interaction with narrative content.

In *Case Study One*, titled *Bubble Extravaganza*, two distinct versions of the same story were developed and evaluated: a **Static Visual Narrative (SVN)** in printed book format and an **Interactive Visual Narrative (IVN)** in the form of a digital app. Both formats contained the same story content, though the IVN included additional interactivity, movement, and dynamic visual transitions. Children aged 8–10 were more drawn to the IVN, expressing a clear preference for the digital format. Despite the app version containing around 50% more text than the printed version, students showed greater enthusiasm and comprehension when engaging with the IVN. Observations and interview data revealed that the interactive features—such as animated characters, the ability to control pacing, and engaging audio-visual effects—contributed significantly to children's emotional investment and curiosity. The visual and functional design of the IVN empowered students to explore the story independently, enhancing not only their enjoyment but also their cognitive processing of scientific concepts like bubble-making.

The static version, though well-received in terms of clarity and structure, did not elicit the same level of excitement or sustained attention. This suggests that interactivity and dynamic visual movement are powerful tools for increasing engagement and facilitating deeper comprehension, especially when integrated meaningfully within narrative structures. The digital format's capacity to make abstract scientific ideas more tangible also contributed to higher levels of curiosity, as students actively engaged with content that was both familiar and novel.

*Case Study Two* explored the impact of colour and visual richness on children's narrative experience by comparing two versions of the same story: **Version A**, which featured full-colour illustrations, and **Version B**, rendered in a single-color tone. The results overwhelmingly favoured Version A, with children citing its vivid visuals, clear setting, and emotional expressiveness as reasons for their preference. Colour served as a critical cue for understanding character emotions, cultural context, and narrative progression. The story's setting in Kerala introduced unfamiliar cultural and linguistic elements, which surprisingly enhanced rather than hindered children's curiosity. Most children were eager to learn new words in Malayalam and expressed a sense of discovery as they encountered novel visual and textual details.

Furthermore, the open-ended structure of the story encouraged imaginative thinking and personal interpretation, fostering a deeper level of emotional and intellectual engagement. The multimodal nature of the narrative—combining images, dialogue, cultural references, and dynamic pacing—allowed children to process and respond to multiple layers of meaning

simultaneously. This complexity did not overwhelm them; instead, it offered opportunities for curiosity to flourish, especially when supported by clear and vibrant visual design.

*Case Study Three* focused on a **wordless visual narrative**, allowing for a distinct exploration of how stories told entirely through images affect comprehension and emotional response. Students from non-English speaking backgrounds were able to fully understand and engage with the storyline, demonstrating that visual narratives can transcend linguistic boundaries. The absence of text placed greater emphasis on the quality of visual storytelling, which in this case proved highly effective. Children accurately identified character motivations, narrative sequence, and emotional turning points—all without the aid of written language.

Despite minor difficulties in recalling specific scenes or details, students showed high levels of emotional engagement and empathy. The story's relatable themes and expressive visual cues facilitated deep understanding and reflection. The wordless format, by removing the barrier of language decoding, provided an inclusive and accessible storytelling experience that encouraged close observation and personal interpretation. This case study highlights the potential of wordless visual narratives to nurture curiosity, particularly in diverse and multilingual educational contexts.

Collectively, the findings across all three case studies underscore the importance of thoughtful visual design in educational storytelling. Children are not passive recipients of visual media; rather, they actively construct meaning based on what they see, hear, and interact with. When visual narratives are designed with developmentally appropriate use of **line**, **colour**, and **space**, they can significantly enhance engagement, emotional resonance, and comprehension—all key indicators of curiosity. The preference for vivid colour, dynamic visuals, and interactivity points to the importance of designing content that aligns with children's cognitive and emotional capacities.

This research supports the idea that visual narratives—especially those in digital and multimodal formats—can be powerful tools for education. They promote curiosity by inviting children to explore, question, and connect with the content on their own terms. For educators, authors, and designers, these findings offer valuable guidance in creating media that is not only instructive but also emotionally meaningful and culturally resonant. The visual narrative framework proposed and tested in this study can serve as a foundational tool for future development and evaluation of children's media.

Future research may expand on these findings by applying the framework across different cultural, linguistic, and technological contexts, assessing its adaptability and effectiveness in broader educational settings. By continuing to explore how children engage with and respond to various narrative forms, we can better understand how to foster lifelong curiosity and learning through visual storytelling.

This research developed a structured framework for constructing and evaluating visual narratives aimed at enhancing children's 'Curiosity', that leads to learning. The variation in the elements of Design used in this thesis for creation of visual narrative (Line, Colour and Space), affects the impact among children, i.e. inducing Curiosity among children. Through theoretical analysis, and empirical case studies, it evaluates the Efficacy of the framework—that optimize Engagement, Emotional response and Comprehension, the three parameters identified through literature review that leads to 'Curiosity'. Employing a mixed-methods approach, the framework was validated across traditional and digital media formats. The study contributes to academic discourse, offers practical tools for creators, and presents a replicable methodology for narrative evaluation. It underscores the growing relevance of visual storytelling in education and calls for future research integrating the framework for effective learning.

This research has direct implications for the educational content industry, curriculum designers, illustrators, and children's book authors. By grounding design decisions in empirical child behaviour, the thesis provides a replicable framework that can contribute to India's NEP goals, creative learning, and cultural preservation through stories. The study's findings reinforce the need for open-ended Visual Narrative designs. The survival of the existing media remains and yet the exploration of different media holds importance and inclination of children. One major reason being the coming generations are inherently more inclined towards digital media. Hence, explorations in digital media will be more luring for younger generations. At the same time the classic medium of books will remain unchanged. The Future research can build on this foundation to explore broader applications in education, entertainment, and digital media. The evolution of storytelling continues, and this study.

### 6.4. Framework for Construction of Visual Narrative for Children:

We classified the children into three age brackets. Distinctly apart so that the difference in then age, ability and acumen wise is distinct. Hence the three age groups were considered. Age 3-6 years, 8-11 years and 13-16 years. Different kind of Books for the three age groups were considered.

**Types of books:**

- Picture Books
- Chapter Books
- Fantasy
- Board game books
- Fiction
- Non-Fiction
- Scince Fiction
- Historical Fiction
- Adventure Fiction
- Activity
- Horror
- Young Adult
- Poetry
- Juvenile
- Early Readers
- Biography
- Fairytale
- Mystery
- Graphic Novel
- Thriller
- Concept Books

Table 20. Classification of types of books on the basis of Fantasy content.

| Fiction<br>(Hierarchical division on the basis of increasing Fantasy) | Non-Fiction<br>(Hierarchical division on the basis of increasing Rationality) |
|---|---|
| 1. Science Fiction<br>2. Chapter Books: Language books<br>3. Historical Fiction<br>4. Adventure Fiction<br>5. Mystery<br>6. Poetry<br>7. Fairytale<br>8. Graphic Novel<br>9. Thriller<br>10. Horror | 1. Picture Books<br>2. Board game books<br>3. Activity<br>4. Social Science books<br>5. History Books<br>6. Science books<br>7. Anthropology<br>8. Biography<br>9. Concept Books<br>10. Robotics<br>11. Mathematics books |

Visual Narratives, Illustrations were collected based on the types of books. Observations were carried out based on the usage of **Line**, **Space** and **Colour** (Hues and Value). The observation graph is created. X Axis has the large variety of books been created for children among the three age groups (3-6years) (8-11 years), (13-16years). On the Y axis the levels of the Lines, Space and Colour have been plotted on the basis of Maximum occupied Space | Most Complex Lines | Maximum Hues and Gradations of Colour and Least occupied Space | Simplest Lines | Least Hues and Gradations of Colour.

We observe by seeing the graph plotting of the amount of Space being occupied by the illustration shows that space occupied by the illustrations in the subject, text book related books are less. Whereas, the books like Story books, picture books, those which are highly emotional and narrative oriented, their illustrations occupy less space. In interactive books like activity and conceptual books the space occupied by Illustrations is higher. Since, this age group children need more visual to explain better.

The plotting of intricacy of lines, in the illustrations of the different kinds of books from age group 3-6 years were observed. They indicate, the more we are going towards the rational subjects, the lines are becoming more intricate, prominent and detailed figures. For children to differentiate between the characters and settings, define tone of the VN, underlying theme of the VN.

The plotting of colours in this age group books indicates, The colour is getting reduced from emotional to rational books. Initially brighter shades, hues of colours are being used. Not much shading, because the children cannot differentiate between colours. But as they grow the are able to see shades, tints and tones of colour.

Lines are simple and clear, no complexity, but colours (hues) are larger in number, illustrations are spread out on the entire Space, the page given. The picture books cater to the emotional aspects and rational aspects. In cases, the picture talks about emotions, bonding, affection, attachments they are catering to the emotional aspects, emotional development of a child. In some cases, the picture books are used to teach something, they are the dealing with rational aspects. Here, the illustrations are created with colours appropriately used, to identify the

elements on the spread, relatable images, realism is intact. The objects may be stylised but do not lose identity. It is the age where the child is creating an image of the various characters and objects being told about in the illustration. The colours are realistic, flamboyant in the context of picture book to attract the attention of a child, simplistic in nature to be identified, understood by the child, keeping in mind the ability of seeing and assimilating the given plethora of elements. In concept books, rational in nature, the concept is to be told, colour takes precedence, for instance seasons, fruits, insects' vegetables, birds, the scenario is very important to establish the context of the existence of these beings. Thus, the colour takes higher importance than the lines, full space is filled. This age group understands colours, tonality not too complicated, but they do understand shading and realistic execution of the images is primary importance. Early Fables and moral science books are dealing with emotional aspects they are full of colour, text is less, yet it is there to add to the meaning and convey more appropriately and accurately what needs to be taught. The space is not completely occupied, space is judiciously left for text. Lines are equally important, its forma and characters are created to be identifiable, created as being explained in text. In fantasy and non-Fiction and religious books, the larger-than-life phenomena, supernatural, unrealistic world is created. This is a very emotionally intriguing realm of imagination for a child. Hence, the line drawing is detailed and vibrant (hues) colours used, bright fresh colours used, spreading out on the entire space provided. An artificial yet a very vividly realistic world been created. Subject books are rational in nature, the component of emotion is a bit present in language books, especially in literature. In subjects like Science, social science and Mathematics are very rational in nature. The subject like Robotics which is a new addition in many schools in primary education is very rational in nature. Lines are clear, simpler, forms are identifiable, vivid and colour is adding to the details of the images, adding to the realism, in literature colours hold slightly more importance considering the colour has the ability to exaggerate the emotional quality, the aw in the artwork.

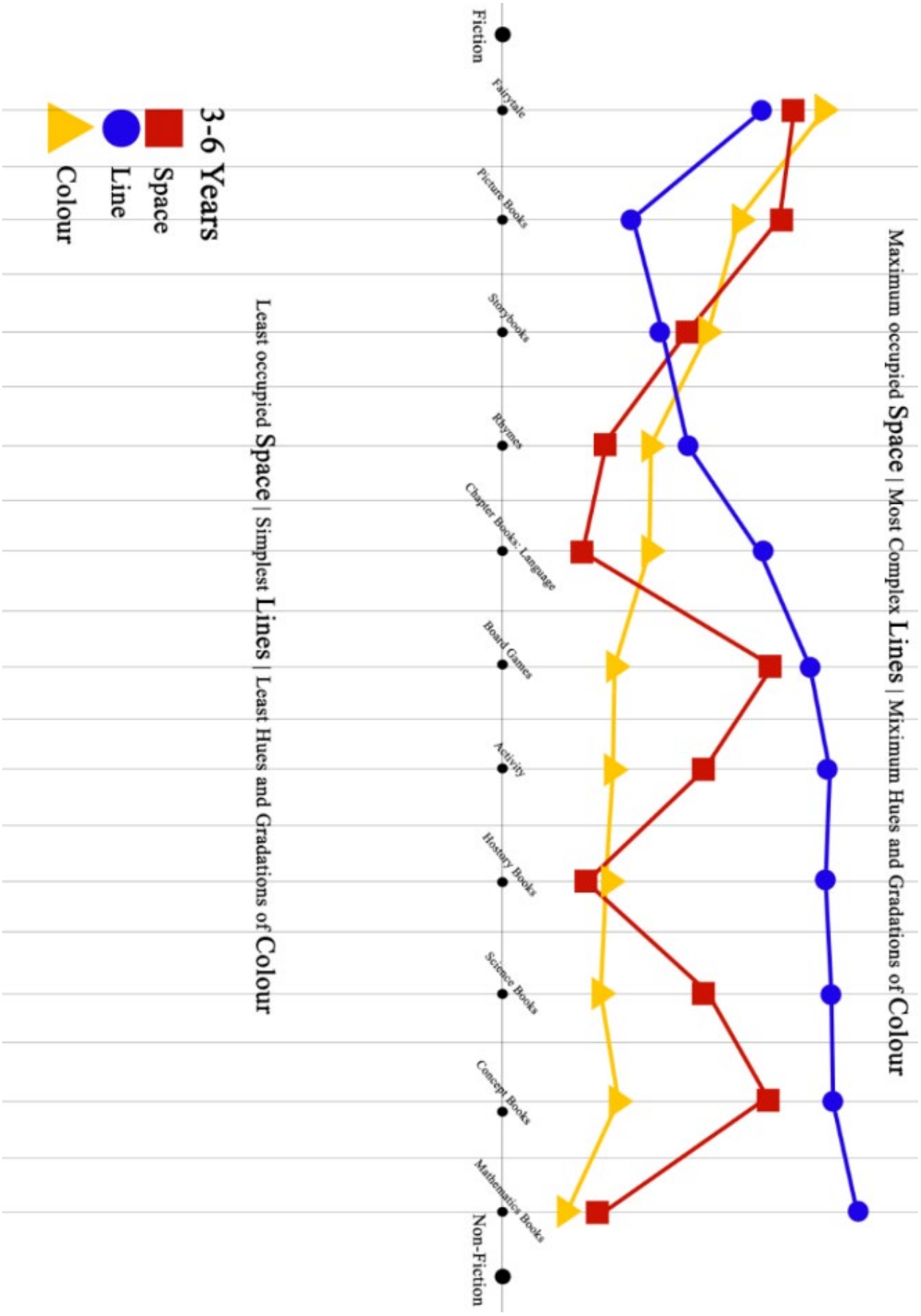
The plotting of the space occupied by the illustration among different kind of books within this age group is very close. The different kinds of books created for this age group are placed on an X axis showing a gradual shift from Emotional to rational books. Classified as Fiction being emotional and Non-Fiction being rational. It shows, the gradual decrease in the colours used in the illustrations created for this age group books. Even the illustrations use less space as we go towards the rational books. The illustrations are reduced in number, intricacy, forms etc. The intricacy, details of line quality increases in rational books. The visual narratives for the books like fairytale, storybooks, Graphic Novels, Fictions and even non fiction fall under the emotional category. Since, they have exaggerated emotions, loud expressions, unrealistic in nature, larger than life, even supernatural sometime, may be comic, unrealistically hilarious and funny graphics. Thus the lines are a little complex than the 3-6years, but at the same time elaborate. Many layers of stories and events take place in the same space, fully occupied by the illustrations, since this age group child is able to differentiate and diversify the elaborate elements in the given frame. Colours are lesser in number of hues, yet the tonality and the gradation of colours is much higher. Since as the child grows, they are able to differentiate colour as well. Hence, the larger variety of different values of the shades are used. The space is fully occupied in graphic novels since their purpose is too many incidents being visually transversed in the given space with the same vigour and energy that they are been experienced by the characters. In story books, due to the increased intellect of the child, the visuals do have white space, the viewer is able to bridge that gap, experience a breather, establish connect, experience the instances and events and the text, identify the space and the elements. In case of subject books, the narrative has increased, the content, the information has increased. Thus, only visuals need to be clear and precise. Subject books have less complexity of lines in images; reference books are with more colours hue and value wise whereas text books have less colour. Among subject books social science, science and robotics have more lines and less colour but

the colour is more in comparison to mathematics and geometry, which have intensive lines and shape oriented. Colour is least in them.

Among the **age group13-16years**. This is an age group of the higher understanding. An age of transition from children to adult. These young adult books as we see in the graph, speaks very vividly of the intricacy, detail and complexity of line quality, setting, emotions, themes, narrative, tones etc. The illustrations are reducing in rational subjects. They are occupying less space, meaning not many are seen rational books. More content based, leaving it to imagination to create forms. Also the colour is also being reduced in terms of hues. But with the increase in understanding, differentiating between shades, tints and tones. And also the need to have elaborate and content of illustrations the colour wherever used like in reference books for subjects or Graphic Novels they have a large tonality of colours.

This age group is the age group where the adolescents are experiencing a major change in life, with their mind and body. This is an age where they are experiencing a major change. They are exploring themselves, their body, hormones, education, society, phenomena of life process an age of exploration. They are identifying a lot of emotions, living in them. Thus, their content of reading and the visual narrative scenario is also affected by this plethora of happenings. This age group children due to their ability are able to observe and identify maximum number of shades. The illustrations in books like fiction, Non-Fiction, Science -Fiction, Historical-Fiction, Biography have intensive lines. Intricate line work, complex renditions of line work. The imagery is complex and elaborate. Colours are loud, in terms of hues and value in Graphic Novels, Non-Fiction and fiction some have no drawings or imagery at all, in juvenile novels, or very few images. Text books are content oriented, in language books metaphoric illustrations also can be seen in literature, science and social science hyper realism, lines are very realistic in science, social science lines are again real, they may be stylised but the exactness of the place and period is accurate. No ambiguity is expected in artworks. The reference books have a lot of real images, photographs or hyper realistic drawings. Maths books and robotics have intensive line drawing.

Fig. 72. Framework Efficacy for: Age 3-6 years



### 6.4.1. Observation: Age group 3-6 years old

The analysis of illustrations in books designed for children aged 3–6 years reveals notable variations in the use of space, line quality, and color. Graphical plotting of space utilization indicates that subject-specific or textbook-related materials tend to allocate relatively less space to illustrations. This implies to the figure ground and the connecting ground between illustrations suggesting connecting. Referring to the negative and positive space occupied by illustration. In contrast, storybooks, picture books, and other narrative-driven texts, particularly those with strong emotional content, feature illustrations that occupy significantly more space. Interactive formats, such as activity or concept books, demonstrate the highest levels of illustration coverage, reflecting the developmental need for young children to engage with predominantly visual modes of communication at this stage. The plotting of line intricacy across genres demonstrates that illustrations in rational subjects exhibit greater detail, with more prominent and intricate linework. Such characteristics support children in differentiating characters and settings, establishing tone, and comprehending underlying themes within the visual narrative.

Color usage also follows a developmental trajectory. In books for younger children, brighter hues and primary shades dominate, with minimal shading, as children in this age group are still developing the ability to differentiate among tonal variations. As they mature, they gradually become capable of recognizing shades, tints, and tones. Consequently, illustrations at this stage remain simple in line but expansive in color variety, often filling entire pages.

Picture books address both emotional and rational dimensions. Those focusing on emotions, bonding, affection, or attachment primarily support socio-emotional development, while others designed to convey concepts integrate rational aspects. In these cases, illustrations employ realistic, relatable colors to highlight key elements while maintaining recognizability, even in stylized forms. Concept books, which emphasize rational learning (e.g., seasons, fruits, insects, or birds), rely heavily on color to establish context, often prioritizing linework and occupying full page spreads. Whereas the picture books depicting themes about emotional relevance prioritize color than line work.

Fables and early moral science texts balance emotional and rational demands, employing vibrant colors and minimal text to communicate values effectively, while also leaving space for written content. Fantasy, religious, and non-fiction texts for this group construct elaborate, imaginative, and emotionally charged worlds. Such works employ detailed line drawings, flamboyant colors, and expansive spatial coverage to immerse children in supernatural or larger-than-life narratives. Subject-oriented books, in contrast, emphasize clarity, simplicity, and realism. While emotion is occasionally present in language and literature texts, rational subjects such as science, social studies, mathematics, and robotics focus on clear lines, identifiable forms, and restrained color schemes, using color primarily to enhance detail and realism.

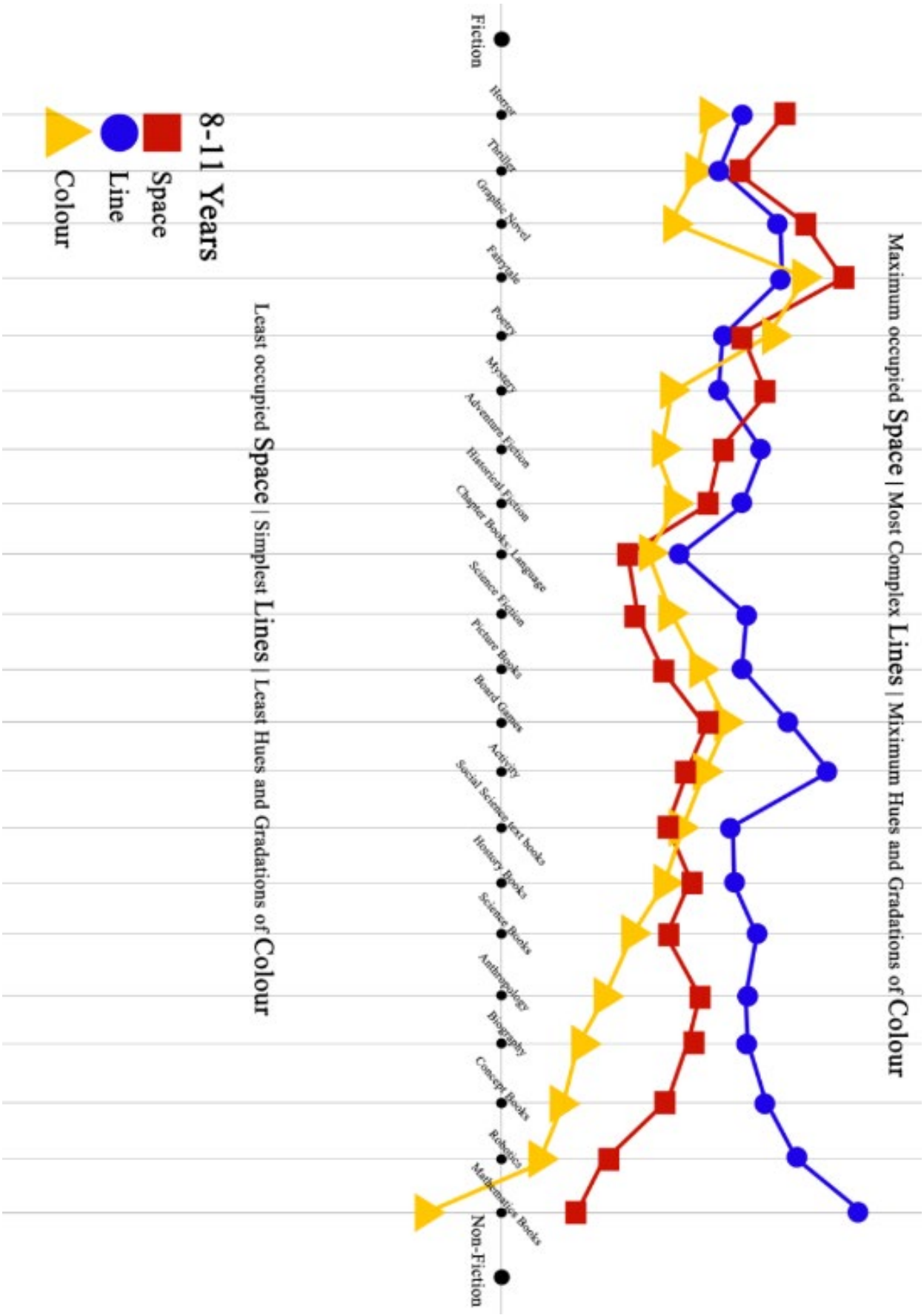



Fig. 73. Framework Efficacy for Children: Age 8-11 years

### 6.4.2. Observations: Age Group 8-11 years:

For children aged 8–11 years, illustrations exhibit a more balanced use of space across book types, as indicated in plotted analyses. The X-axis of the classification framework places fiction toward the emotional end and non-fiction toward the rational end, showing a gradual decline in color intensity and spatial coverage as books transition from emotional to rational genres. Illustrations in rational texts are fewer in number, less prominent, and more restrained in color usage, while simultaneously exhibiting higher intricacy in linework and greater detail in forms.

Fictional texts including fairytales, storybooks, graphic novels, and fantasy emphasize exaggerated emotions, bold expressions, and fantastical or humorous elements. Linework in this category becomes more elaborate than in books for 3–6 years, incorporating multiple layers of narrative within the same frame. These illustrations frequently occupy full pages, reflecting children's increased ability to process and differentiate complex visual elements.

Although color usage declines in terms of the number of hues, tonal variation and gradation increase significantly, aligning with children's growing perceptual ability to distinguish subtle differences in value. Graphic novels, in particular, fill the page with multiple sequential incidents, mirroring the dynamic energy of characters and events. Storybooks, by contrast, incorporate more white space, enabling readers to interpret visual gaps, connect text and imagery, and reflect upon the narrative.

In subject-specific texts, the emphasis shifts toward clarity and precision. Illustrations are limited to essential representations, often with less complex linework. Social science, science, and robotics books use detailed line illustrations with moderate color application, while mathematics and geometry emphasize shape, line, and form with minimal use of color. Reference materials, in contrast, often employ a wider range of hues and tonal gradations, enhancing comprehensibility.

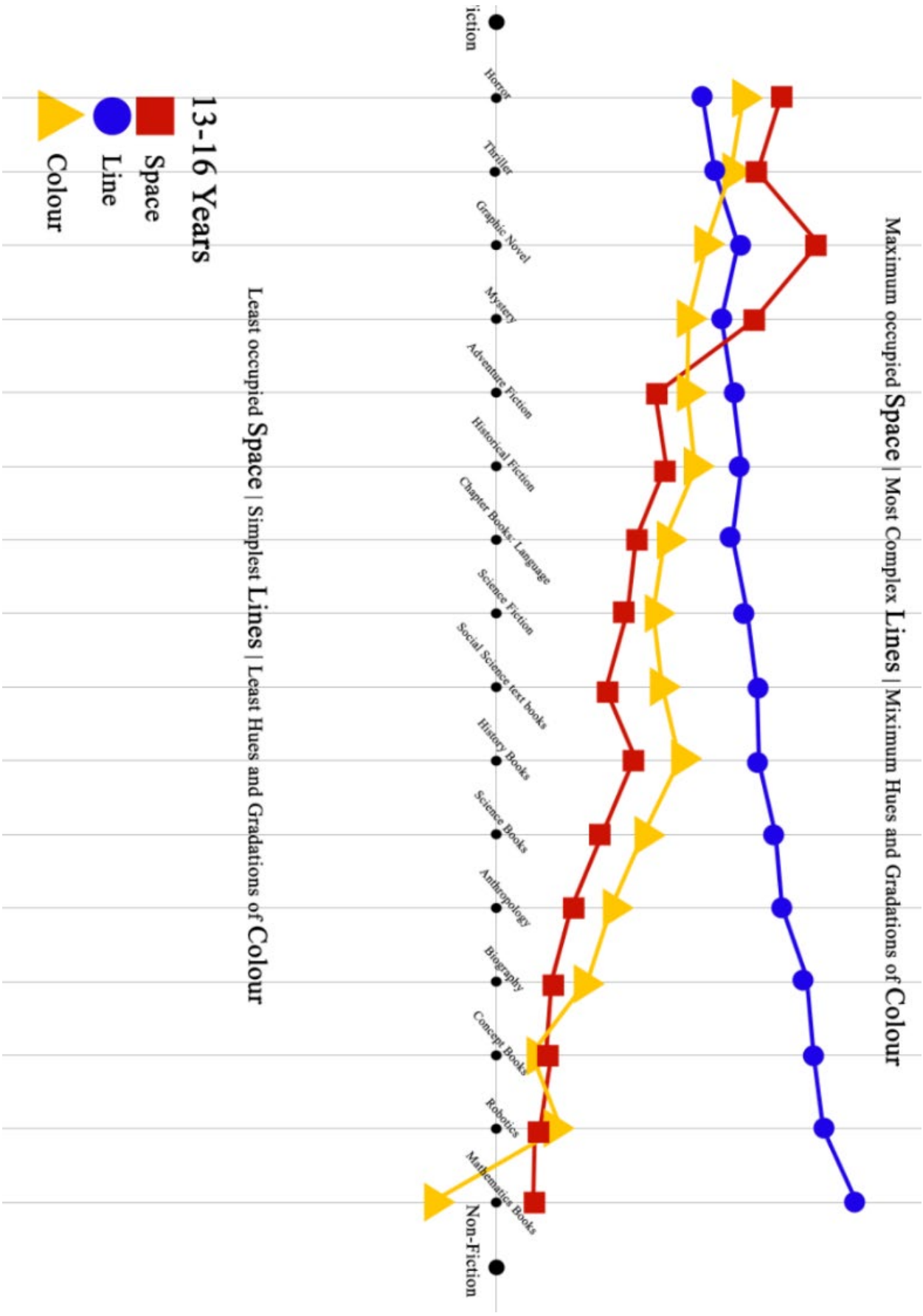



Fig. 74. Framework Efficacy for Children: Age 13-16 years

### 6.4.3. Observations: Age Group 13-16 years:

By adolescence (13–16 years), illustrations reflect a higher level of cognitive and emotional sophistication. Visual narratives in this age group reveal increasing intricacy, detail, and complexity in line quality, settings, emotions, themes, and tonal execution. In rational subject areas, illustrations are minimized, occupying less space and giving precedence to textual content. This shift suggests that adolescents are expected to generate mental imagery from written descriptions.

Color usage becomes more restrained in terms of hues, yet adolescents demonstrate advanced ability to differentiate shades, tints, and tonal variations. Thus, where color is employed such as in graphic novels, reference books, or science texts it often exhibits high tonal diversity and elaborate gradation.

This developmental stage coincides with significant physical, psychological, and social changes, which strongly influence reading habits and preferences. Adolescents engage with fiction, non-fiction, science fiction, historical fiction, and biography, where illustrations often feature complex linework and highly elaborate imagery. Graphic novels continue to use vibrant hues and detailed rendering, while many juvenile novels feature minimal or no imagery, emphasizing text.

In subject-specific texts, illustrations become increasingly functional and precise. Language and literature materials may incorporate metaphoric illustrations to enhance meaning, while science and social studies frequently employ hyperrealistic images or photographs for accuracy. Stylization, where present, does not compromise factual clarity. Mathematics and robotics texts rely heavily on intensive line drawing, prioritizing exactness of forms and structures. Reference books frequently feature photographs or hyperrealistic drawings, reflecting a demand for accuracy and unambiguous representation.

## 6.5. Future Recommendations

To strengthen the practical impact of visual narrative research, several key actions are recommended:

1. **Curriculum Integration**: Encourage the systematic inclusion of wordless and multimodal visual narratives in early childhood education, especially in linguistically diverse classrooms, to enhance narrative competence and visual literacy.
2. **Teacher Training**: Develop training modules for educators on how to effectively use and evaluate visual narratives in the classroom, aligning with the proposed framework.
3. **Design Guidelines**: Collaborate with illustrators, authors, and digital developers to create design principles based on the evaluation framework, supporting the development of age-appropriate, cognitively engaging content.
4. **Digital Platform Development**: Invest in research-driven platforms or applications that apply the evaluation framework in real-time, offering feedback on children's interactions and engagement patterns.
5. **Policy Support**: Advocate for policy-level recognition of visual storytelling as a core component of early literacy programs, especially within educational reforms that emphasize inclusive and holistic learning.
6. **ReDesign the Text Books:** The framework can be used to rework on the present Textbooks for various subjects, mainly NCERT books and Story books also may benefit from the structure.
7. **Further Research and PhD** can be conducted on various topics like, cultural aspects of VN research and their importance, Sustainability and VN, VN for children with special needs, Demographical research of VN etc.

This research paves the way for further research on Visual Narratives for special children. Children with learning disabilities. We may further take specific abilities, and age groups and skill sets and further research to design better practices.

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Appendix A

Name:_____, Class:_____, Age: _____, School_____ Questionnaire: Bubble Story

1. Have you ever created Bubbles before reading the story? (E) Yes □ NO □

2. Did you know the process of making different types of Bubbles previously before reading the story? (E) Soap bubbles Yes □ NO □ Fermentation Bubbles Yes □ NO □ Marshy/ Swamp Bubbles Yes □ NO □ Hot Bubbles Yes □ NO □ Cold Bubbles Yes □ NO □

3. Did you learn new ways 'How to create Bubbles"? (E) Yes □ NO □

4. Did you experiment to create Bubbles? (E) Yes □ NO □

5. Do you feel the sequence of the narrative/process in order? (C) Yes □ NO □

6. Do you find these spaces of Bubble formation real. Have you come across the bubbles in such areas? (C) Yes □ NO □

7. Do you find the information appropriate. Not too much nor too less? (C) Yes □ NO □

8. Were you able to easily understand the drawings. (forms and shapes)(C) Yes □ NO □

9. Was it exciting to know "How to create Bubbles?" (EM) Yes □ NO □

10. Do you feel the visuals were : (EM) Good □ OK □ Bad □

11. Overall how would you rate the app? (EM) Good □ OK □ Bad □

12. Any other topic you would like to learn about, we would like to work on it? (EM) _____
_____

Appendix B

Name……..Age……
Grade/Class……

Questionnaire: Comprehension Engagement and Visual Elements (closed ended)

1. Who was the main character in the story? (E) _____

2. Which part of the story you found best: (E) first □ middle □ last □

3. Were the artworks easy to understand? (E) Yes □ No □

4. Did the illustrations depict the story well? (E) Yes □ No □

5. What was the main character doing in the story? (C) Sitting under the sun □ playing in the rain □

6. What made loud noise in the sky? (C) Moideen Ikka □ Achhan □ Helicopter □

7. Were the colours appropriate? (C) Yes □ No □

8. How many new Malayalam words did you learn(C) one □ Two □ Three □ more □

9. Did the illustrations express the emotions well? (EM) Yes □ No □

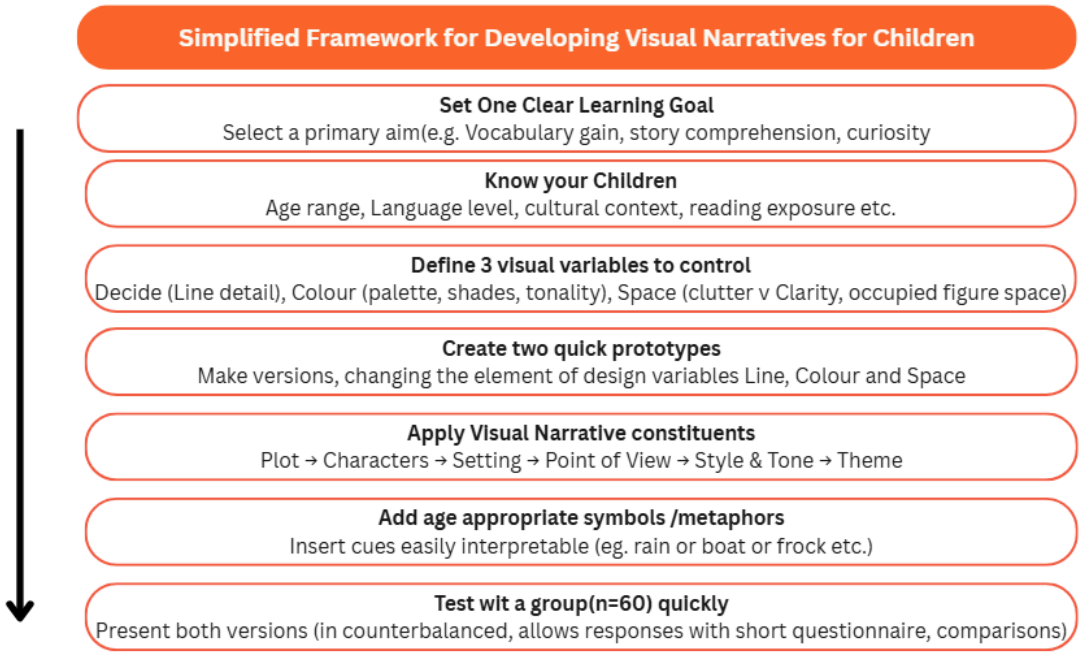
10. How did the main character feel in this story? (EM) Happy □ Sad □ Angry □ Scared □

11. What did the main character get to make her feel happy? (EM) Rain □ Pink Frock □ Toys □ Biscuits □ Green grass □

12. Which style of the story you liked more Coloured □ Black n white □

Appendix C

Framework for Construction of Visual Narratives for Children





## Contact

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## EDUCATION

Pursuing **PhD** in the field of **Illustration**
From **Delhi Technological University**

**Master of Fine Art**
(Applied Art – Illustrations)
College of Art | **University Of Delhi** | 2008
**Bachelor of Fine Art**
(Applied Art)
College of Art | **University Of Delhi** | 2006

**UI/UX specialization course Coursera 2020**

## PORTFOLIO (Click to see online portfolio)

Graphic Design work on Behance
Illustrations work on Behance Illustrations on Instagram

## SKILLS

Adobe **Photoshop** + Adobe **InDesign** +
Adobe **XD** + Adobe **After Effects** +
Corel **Draw** + Microsoft **Word** +
Microsoft PowerPoint

## Hobbies

Travel, Yoga, Cooking and Painting

# Shruti Soharia Singh

## GRAPHIC DESIGNER & ILLUSTRATOR

## WORK EXPERIENCE

**Assistant Professor (National Institute of Fashion Technology) Mumbai** Jan 2023- present
* Fashion Communication: Publication Design, Craft research Documentation, Semiotics, Basics of Graphic Design, User Experience Design, Website Design, Storytelling Narratives Illustration etc.

**Art Director Katha (Non Profit Organisation) |** 2021 - 2022
* Conceptualise Design, Give Brief to Designers & Illustrators, Social Media Posts (conceptualise and design with the team), Design online & offline Events, Contests, Books, Illustrations for Books, Learning Portal, Website. Online and offline workshops.

**TGT Art** at **Delhi Public School, Gurgaon |** 2015 – 2021
* Class 7 to 10 work-ex portfolio + Class 9 & 10 (CBSE curriculum)
* Managing school branding (social media advertising, online and offline advertising, invites, decoration, online and offline magazine, web portal)

**Freelancer/ Sugar-Syrup | 2013 -2015**
Pursued some freelance work under my co-founded brand Sugar-Syrup during this time. Hosted exhibitions and events.
'Delhi', 'Geet' group show at Stainless Art Gallery, NSIC, Okhla, New Delhi, Exhibition at Epicentre 2016.

**Art Editorat Dorling Kindersley |2010 – 2013**
* Designing templates, spreads and illustration for various books.
* Key works Opus Wino, The Car Book, The Psychology Book, Playful Puppy, African Adventure (DK Reads) and Neal's Yard Remedies.

**Graphic Designer** at **NDTV Good Times |** 2008 – 2010
* Graphics for the series 'Fully Fed Up', 'Confessions of a Travel Bag', 'I am too sexy for my shoes' and 'Women on Top'.
* Program fillers, placards, promos & vignettes for brands such as Asian Paints, Ponds', Hero Honda CBZ, Cadbury Bournville and The Spirit of Good Times
* Internal & external communication mailers for series and occasions
* Advertisements print for magazines, Kingfisher Calendar 2010.
See sample works in online portfolios (links given alongside).

**Commissioned Works 2000-2008**
Illustrations for **Roli Lustre Books**
* Inside cover Illustrations for **'Delhi Then and Now'**
by Dilip Bob, Narayani Gupta, Pramod Kapoor
* Inside cover Illustrations for **'The Make Up Book'**
by Ambika Pillai
Illustrations for **National Book Trust** | Children's Books

**Internships**
**'Good House Keeping'** Magazine for Living Media India.
**'India Today'** Magazine for India Today Group.

**Scholarship**
Ministry Of Culture, Government of India, For Illustration 2008

**Conferences:**

1. **Oral presentation:** Beyond Words: Evaluating Learning in Wordless Visual Narratives for Young Learners **at Twenty-Third International Conference on New Directions in the Humanities, University Of Hawaii, HILO, USA , 25-27th June 2025**

2. **Oral presentation:** Fostering Curiosity through Elaborate Visual Narratives for Children, at **19th Design principles and practice International Conference, Lasalle College, Singapore 25-27th Feb 2025**

3. **(Poster Presentation)** Efficacy of Elaborate Visual Narratives for Children. **(IBBY) International Board Of Books for Young Adults, Trieste, Italy. Aug-Sep 2024**

4. **Oral presentation:** Exploring the Changing Face of Visual Narrative: Challenges and Opportunities. **International Conference of Sustainable Design Practices, Nift Kangra, 2023.**

**Journal Publications**

1. "Exploring and Developing Alternatives for Visual Narrative Design in Children's Literature." **International Journal of Applied Home Science**), vol. Volume 11 Issue 7 & 8,(July&August, 2024), 2024.

2. "The Evolving Dynamics of Visual Narrative: Challenges, Opportunities, and Societal Implications" **Acta Scientiae, ISSN: 2178-7727 , May 2025 https://periodicosulbra.org/index.php/acta/article/view/179**

3. "Developing a Framework for Visual Narratives in Children's Learning", **Acta Scientiae, ISSN: 2178-7727 , May 2025 https://periodicosulbra.org/index.php/acta/article/view/178**

4. **"**Encouraging Curiosity with Elaborate Visual Narratives for Children", **Goya Journal, ISSN: 0017-2715, September 2025** https://goyajournal.com/index.php/volume-18-issue-09-september-2025/