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## **AUDITORY MODALITY AS A COMPONENT OF MULTIMODAL REPRESENTATION IN ENGLISH CHILDREN'S NONFICTION**

### **Abstract**

The article studies auditory modality as a component of multimodal representation in English children's nonfiction. In this work, auditory modality is considered an important semiotic resource that functions in interaction with other modalities and provides multichannel perception of information. The relevance of the research topic is determined by the growing interest in multimodal forms of children's publications that integrate verbal, visual, auditory, tactile and spatial means of perception. Particular attention is paid to the means of realising auditory modality, which are divided into verbal (onomatopoeia, sound imitation, exclamations, descriptive sound nominations, metaphorical and poetic designations of sounds), paralinguistic (font highlighting, graphic imitation of sound) and material-technical or integrated (buttons, sliders, tabs, built-in musical instruments). The object of the study is English children's nonfiction publications, and the subject is the ways of implementing auditory modality as a component of multimodal representation. The material highlights thematic areas of auditory modality representation: zoological (animal sounds), locational (natural, urban and cosmic environments), temporal (seasons, time of day, holidays), transport (sounds of vehicles), musical (musical works, styles, instruments, biographies of composers) and irreal (fantastic characters and events). The study shows that auditory modality contributes to the development of auditory perception, phonemic awareness, interactivity and emotional engagement of children by combining verbal, paraverbal and material-technical means, and is a key factor in the holistic multimodal representation of English children's nonfiction texts. The results confirm the important role of auditory modality in shaping children's cognitive, sensory, and emotional experience in the process of perceiving scientific information.

**Keywords:** multimodality, auditory modality, verbal means, paraverbal means, material and technical means, children's nonfiction texts.

### **Анотація**

У статті досліджено аудіальну модальність як складник мультимодальної репрезентації англійськомовних дитячих науково-популярних текстів. У роботі аудіальна модальність розглядається як важливий семіотичний ресурс, що функціонує у взаємодії з іншими модальностями та забезпечує багатоканальне сприйняття інформації. Актуальність теми дослідження зумовлена зростанням інтересу до мультимодальних форм дитячих видань, що інтегрують вербальні, візуальні, аудіальні, тактильні та просторові засоби сприйняття. Особлива увага приділена засобам реалізації аудіальної модальності, які поділяються на вербальні (ономатопеї, звуконаслідування, вигуки, описові номінації звуку, метафоричні й поетичні позначення звучань), паралінгвістичні (шрифтові виділення, графічна імітація звуку) та матеріально-технічні або інтегровані (кнопки, слайдери-вкладки, вбудовані музичні інструменти). Об'єктом дослідження є англійськомовні дитячі науково-популярні видання, а предметом – способи реалізації аудіальної модальності як складника мультимодальної репрезентації. У матеріалі виділено тематичні напрями репрезентації аудіальної модальності: зоологічна (звучання тварин), локаційна (природні, урбаністичні та космічні середовища),

темпоральна (пори року, час доби, свята), транспортна (звуки транспортних засобів), музична (музичні твори, стилі, інструменти, біографії композиторів) та ірреальна (фантастичні персонажі й події). Дослідження показує, що аудіальна модальність сприяє розвитку слухового сприйняття, фонематичної обізнаності, інтерактивності й емоційного залучення дітей, поєднуючи вербальні, паравербальні та матеріально-технічні засоби, і виступає ключовим чинником цілісної мультимодальної репрезентації англійськомовних дитячих науково-популярних текстів. Отримані результати підтверджують важливу роль аудіальної модальності у формуванні когнітивного, сенсорного й емоційного досвіду дитини в процесі сприйняття наукової інформації.

**Ключові слова:** мультимодальність, аудіальна модальність, вербальні засоби, паравербальні засоби, матеріально-технічні засоби, дитячі науково-популярні тексти.

**Introduction.** Contemporary literature is characterised by a growing interest in multimodal forms of text creation, which are realised through various modes – verbal, visual, auditory, spatial, etc. One of the key components of such representation is auditory modality, which provides an additional level of text perception by involving sound means of information perception. This phenomenon is particularly important in English children's nonfiction literature, as young readers need a wider range of modalities to achieve a higher level of interest and perception of information. Auditory modality in children's nonfiction publications not only enhances informativeness, but also transforms cognition into an interactive process, where sound is an integral element of cognition of the world.

**Analysis of recent studies and publications.** The theoretical study is based on the works dealing with multimodality, peculiarities of children's literature, and specifics of nonfiction discourse. Contemporary research on multimodality is characterised by a variety of theoretical approaches focusing on different types of discourse, media and communicative practices. Fundamental works in this field consider multimodality as a socially and culturally conditioned phenomenon and create a theoretical basis for analysing different types of texts. In this regard, G. Kress (2010) defines multimodality as a social semiotic approach to communication, where each modality has its own semiotic potential. In collaboration with T. van Leeuwen, the scholar develops a theory of multimodal discourse, focusing on the interaction of modes and media in contemporary communication (Kress & van Leeuwen, 2001). Further theoretical reflections on multimodality and materiality are presented in the works of J. Bateman (2019), S. Collins, M. Durington and H. Gill (2017), and W. Sandler (2022), who rethink the scope and limits of the concept. Multimodality is also viewed as a component of discursive interaction and communicative practices. In particular, E. Lagerstedt and S. Till (2022) analyse the multiple roles of multimodality among interacting agents, emphasising its dynamic and context-dependent nature. F. Serafini (2014) considers multimodal texts as objects of interpretation in the 21st century and introduces the concept of multiliteracies necessary for their comprehension. D. Alvermann and A. Wilson (2011) focus on strategies for reading and understanding multimodal texts, while A. Meneses, J. Escobar and S. Véliz (2018) explore the impact of multimodal texts on the understanding of science texts in primary education. The potential of multimodal narratives in children's books is explored by A. J. Moya Guijarro and E. Ventola (2022), who focus on audio picture books and emphasise the role of auditory elements in the formation of multidimensional literacy. Ukrainian linguistic science contributes to the study of multimodality through the analysis of various types of English-language discourse. M. R. Ivasyshyn (Івасишин, 2019) explores multimodality in English-language comics from linguistic and extralinguistic perspectives. The work of T. Levada (Левада, 2020) deals with the conceptualisation of multimodality in discourse. L. L. Makaruk (Макарук, 2019)

analyses multimodality in the communicative space of contemporary English-language mass media, while O. Marina, D. Shatylo, and P. Shylo (Маріна et al., 2021) explore manifestations of multimodality in contemporary English-language artistic discourse. Interest in the peculiarities of the actualisation of children's literature is reflected in the works of such researchers as A. O. Tsapiv, E. I. Ohar, O. Papusha, and V. Samoilenko. The specifics of the implementation of nonfiction discourse have been studied in the works of S. F. Sokolovska, H. Syvokin, and T. M. Koroliova. However, the multimodal aspects of the implementation of children's nonfiction publications, including auditory ones, remain insufficiently studied. Therefore, we consider it appropriate to study the main aspects of the implementation of auditory modality as a component of the multimodal representation of English children's nonfiction texts in line with contemporary linguistic paradigms, based on the peculiarities of the combination of features of nonfiction and children's literary discourses.

**The aim** of the study is to identify the features of auditory modality as a component of multimodal representation in English children's nonfiction texts. This aim involves the following tasks: (1) to clarify the meaning of the concept of "auditory modality" in the context of multimodality; (2) to identify the characteristic features of children's nonfiction discourse that necessitate the use of auditory means; (3) to analyse the main aspects of the implementation of auditory modality in English children's nonfiction texts.

**The object** of the study is English-language children's nonfiction texts. **The subject** of the study is the ways of realising auditory modality as a component of multimodal representation in English children's nonfiction discourse.

**The research material** consists of English children's nonfiction texts, presented in encyclopaedic, reference and biographical publications, where the auditory component acts as a text-forming factor.

**The methodological basis** of the study is a combination of the provisions of modern cognitive and pragmatic linguistics, discourse studies and the theory of multimodality. The work takes into account the interdisciplinary nature of the concept of "multimodality", which integrates the achievements of linguistics, semiotics, literary studies and pedagogy.

To achieve the set aim, the following methods were used: descriptive method (to identify and systematise manifestations of auditory modality in English-language children's nonfiction texts), discourse analysis (to consider auditory modality as a component of children's nonfiction discourse), content analysis (to study the means of explicit and implicit representation of sound elements), structural-semantic analysis (to clarify the peculiarities of the functioning of auditory markers in combination with other modes (verbal, visual, spatial)). The combination of these methods provides a comprehensive analysis of auditory modality as an important component of multimodal representation in English-language children's nonfiction texts.

**Presentation of the main material and discussion.** Children's nonfiction discourse as a multifunctional unity concentrates information about scientific facts, events and factors related to scientific realities, presented in a form that is accessible and understandable to children. The accessibility and comprehensibility of children's nonfiction publications is ensured by conveying information through a combination of different modes that constitute the multimodality of text creation.

Multimodality as an interdisciplinary concept is based on different channels and types of information perception, on the simultaneous use and interaction of verbal, non-verbal, visual and other aspects. G. Kress (2010) considers multimodality as a socially and culturally shaped way of making meaning, where each mode (verbal, visual, aural, etc.) functions as a semiotic resource with its own "grammar" and expressive potential.

In co-authorship with T. van Leeuwen (2001), the researcher proposes a comprehensive theory of multimodal discourse that analyses the interaction of different modes in the creation of communicative messages. F. Serafini (2014) views multimodal texts as specific objects of interpretation in the 21st century. According to the scholar, their comprehension requires new "multiliteracies" that encompass not only reading and writing, but also the ability to analyse visual, aural, and other modes integrated in contemporary children's publications. A. J. Moya Guijarro and E. Ventola (2022) emphasise the significance of auditory elements in books with embedded sounds (*sound picturebooks*). The authors argue that such editions foster multidimensional literacies in children – literary, linguistic, visual, and musical – and promote interactive and creative engagement with knowledge. Multimodality in discourse is considered as a combination of verbal and non-verbal means that contain different types of human sensations: visual, auditory, motor, and static (Левада, 2020, c. 3). T. O. Biletska and O. O. Havryliuk (Білецька & Гаврилюк, 2022) consider multimodality as the ability to combine several ways of knowing the world and communicating – verbal, visual, kinetic, etc. – as well as a theory according to which people communicate and interact with each other not only through writing, but also through speech, gestures, gaze and visual modes. O. Marina, D. Shatylo and P. Shylo (Маріна et al., 2021) define multimodality as the integration and combination of different types of modes, such as culturally and socially formed semiotic resources in different types of discourse. L. L. Makaruk interprets multimodality as a linguistic two- or multimodal perceptual category characterised by at least one modality, as well as the coexistence of resources of different natures belonging to at least two systems used in communicative acts (Макарук, 2019, c. 99).

Auditory modality in multimodality theory is considered one of the key channels of perception that interacts with other sensory systems (visual, tactile, etc.) to form a holistic experience. Studies of multimodal integration show that the contribution of auditory modality depends on the type of task, the properties of stimuli, and the context. Children's nonfiction discourse is characterised by a combination of multimodal codes, which keeps children interested and increases the degree of information perception. The use of linguistic and visual codes remains a priority in children's nonfiction publications, but their representation needs to be reinforced by other types of codes, among which the auditory code occupies one of the leading places. Auditory modality is integrated with verbal and visual modalities in the form of actualisation of sound elements that verbally, paraverbally or materially and technically represent the sounds of the surrounding reality, and is differentiated into dominant, background and stylistic.

**Verbal representation** of auditory modality is achieved by creating sound effects directly through language. These include onomatopoeia and sound imitation (*buzz, splash, moo, Plink-a-link-a-link! Lalala!*), exclamations (*ouch!, wow!, hey!*), descriptive sound nominations (*loud booming splash; the song of the humpback whale*), as well as metaphorical and poetic designations of sound phenomena (*beautiful sound echoes through the water*).

**Paralinguistic representation** of auditory modality graphic means that enhance the perception of sound through visual elements. These include font highlighting, such as the accentuated spelling of the word *echoes*, as well as graphic imitation of sound through repetition or form, as in the case of *ding-dong, tick-tock*.

**Material and technical or integrated means of representation** of auditory modality go beyond language and are provided directly by the structure of the book. Linguistically, they can be described as auditory paratextual means, as they are outside the text but at the same time integrated into the structure of the publication. This type includes technical and acoustic

modules of the book – buttons, speakers or interactive chips capable of reproducing music, voices or animal sounds. In terms of multimodality, they qualify as embedded acoustic modalities that accompany and enhance the main text. Analysis of the material under study revealed such means of representing auditory multimodality as buttons, slider tabs, and embedded musical instruments.

*Buttons* activate embedded audio files and make it possible to combine visual perception with direct listening to music or sounds of the surrounding world. Some of the examples are represented in Fig. 1.



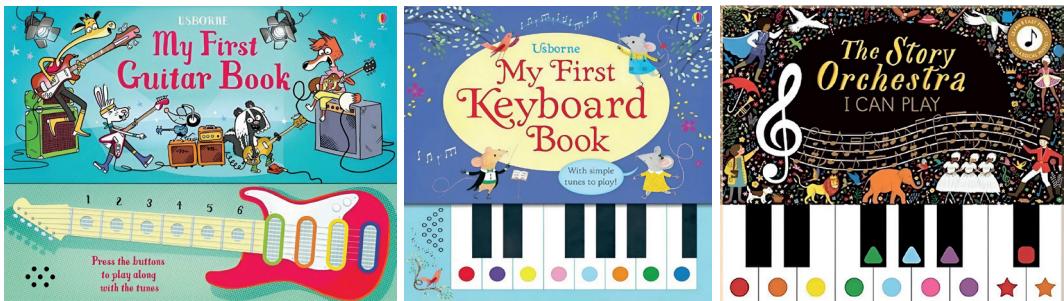
**Fig. 1.** Examples of buttons that activate auditory modality in children's nonfiction texts

*Slider tabs* are interactive design elements in children's books that provide multimodal interaction through a combination of movement, visual images and sound. In the book *It's Music Time*, the stimulus for actualising auditory modality using slider tabs is a verbalised call to action, expressed by the phrase “*Pull the tab and listen*”, which activates a built-in sound chip with the sounds of musical instruments – tambourine, maracas, cymbals, triangle and drum.



**Fig. 2.** Examples of slider tabs in the books *Pull the tab and listen: It's music*, *Pull the Tab and Listen: Ready Set Go* and *Pull the Tab and Listen! Fun on the Farm*

*Built-in musical instruments* are a special type of integrated elements that are not limited to playing pre-recorded sounds, but create conditions for the child's musical play activity. In such books, miniature versions of real instruments (e.g., piano keys, string elements, or percussion surfaces) are mounted on the pages, allowing children to produce sounds on their own. This ensures the reader's direct participation in the creation of the audio sequence, which expands the boundaries of multimodal interaction and brings it closer to the experience of musical performance.



**Fig. 3.** Examples of built-in musical instruments in books  
*My First Guitar Book* (2019) by Sam Taplin, *My First Keyboard Book* (2014) by Sam Taplin, *The Story Orchestra: I Can Play: Learn 8 easy pieces of classical music!* (2022) by Katy Flint

Auditory modality in children's nonfiction texts correlates with the thematic content of the publication, reflecting both natural and cultural realities. The following thematic representations can be identified in the corpus of analysed books: zoological, location, temporal, transport, musical and irreal.

**Zoological theme** is represented by publications that illustrate animal sounds and are supplemented with facts about them. An example is the Sound Books series by Usborne, which includes *Bird Sounds* (2020), *Dogs & Puppies Sound Book* (2025), *Baby Animal Sounds* (2025), *Arctic Animals Sound Book* (2023), *Pets Sound Book* (2024), *Dinosaur Sounds* (2021), *Wild Animals Sound Book* (2022), *Was That Your Bottom, Bear?* (2024), *Was That Your Bottom, Dinosaur?* (2023), *Dance with the Giraffes* (2023), *Dance with the Dinosaurs* (2021), as well as the “*Touchy-feely sound books*” series by Usborne, featuring the books *Don't Tickle the Rhino!* (2024), *Don't Tickle the Cow!* (2024), *Don't Tickle the Shark!* (2023), etc. Sound books by other publishing houses are also considered in our research: *Pop-up sounds: Farm* (2025), *Incredible animals* (2024), *The little book of rainforest animal sounds* (2019).

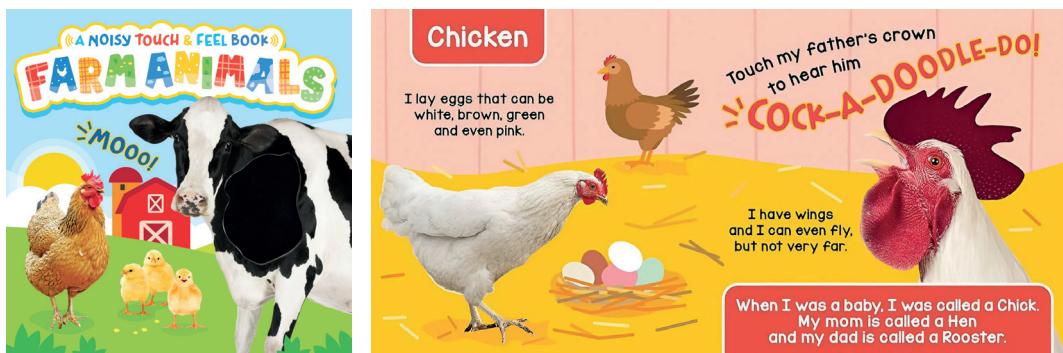
The book *World of Eric Carle: Around the Farm Play-a-Sound Book* (2013) implements interactive modality through 30 sound buttons, each of which reproduces the name of an animal and its corresponding sound (for example, “cow – moo”). The sound panel is extended to the right, which allows the child to actively interact with the text on any page, while combining the perception of visual images and sound signals, which contributes to the formation of associative links between graphemes, phonemes and semantic meanings of words, and stimulates the development of phonological awareness and early speech competence.



**Fig. 4.** Representation of auditory modality in the book *Around the Farm*

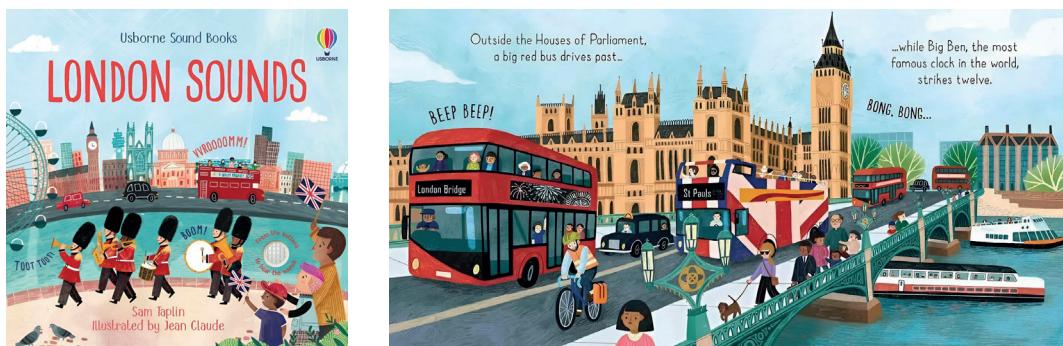
In the book *Farm Animals: A Noisy Touch and Feel Sensory Book* (2023), the material and technical (integrated) means of representing auditory modality are presented by

encouraging the reader to touch parts of the animals' bodies to activate the sound, combined with a verbal code expressed by onomatopoeia: "Touch my father's crown to hear him. COCK-A-DOODLE-DO!".



**Fig. 5.** Representation of auditory modality in the book *Farm Animals: A Noisy Touch and Feel Sensory Book*

**Location theme** is represented by publications that reproduce the sounds of various natural habitats, but there are also examples of publications with urban and cosmic themes. Examples of recreating environments using auditory modality include the books *Seashore Sounds* (2021), *Woodland Sounds* (2018), *Jungle Sounds*, *Sounds of the Skies: Discover amazing birds and wildlife* (2020) and *Garden Sounds* (2016). The urbanistic direction of location-based themes is represented by nominations of cities or specific locations within these cities: *London Sounds* (2023), *The London Noisy Book* (2019), *Building Site Sounds* (2023), *Zoo Sounds* (2019), *Farm Sounds* (2018), *Noisy Farm* (2020). For example, *London Sounds* (2023) and *The London Noisy Book* (2019) represent urban space through characteristic sounds: Big Ben striking, traffic noise, birds chirping in the squares. Thanks to this auditory incorporation, the city emerges as a "sound model of the city", where sound becomes an instrument for understanding sociocultural realities. The cosmic direction of the location theme is represented in the book *The Planets* (2022), in which scientific facts about the planets are combined with musical works by composer Gustav Holst.



**Fig. 6.** Representation of auditory modality in the book *London Sounds* (2023) by Sam Taplin

**Temporal theme** is represented by publications that focus on sounds associated with a particular time – the season (e.g., *Seasons Sounds* (2024), *Winter Wonderland Sound Book* (2019)), time of the day (e.g., *Night Sounds* (2023)) or holidays (e.g., *Christmas Sound*

*Book (2023)), Easter Sound Book (2023), Halloween Sound Book, Jingle Bells Sound Book (2025)). In such publications, auditory modality enables children to associate recurring sound patterns with specific time-related phenomena.*

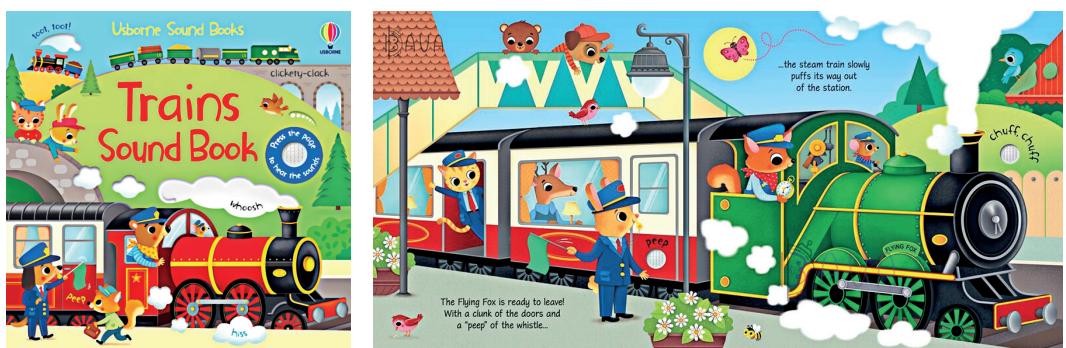
In the interactive book *Night Sounds* (2023), auditory modality is realised through the use of onomatopoeia (*Bong, bong, Twit twoo, Clackety clack, Pitter patter, Purr*) and descriptions of sounds (*sleeping cats purring, owls twit-twooing, bats squeaking, hooting owls, whistling wind, barking foxes*). Such auditory signals appeal to the child's auditory experience, combining natural acoustic effects with visual images of nocturnal animals. This technique allows children not only to feel the atmosphere of the night environment, but also to form an idea of the characteristic sounds of its inhabitants, integrating verbal description, illustration and realistic sound background into a single multimodal representation.



**Fig. 7.** Representation of auditory modality in the book *Night Sounds* (2023) by Sam Taplin

**Transport theme** is represented by publications that reproduce the sounds of vehicles. Examples include the books *Trains Sound Book* (2018), *Things That Go Sound Book* (2022), *Noisy Diggers* (2012) and *Slider Sound Books: Rummble!* (2024). In these publications, auditory modality allows children to correlate auditory signals with specific types of transport and their functions.

The sound modality in *Trains Sound Book* (2018) is implemented through buttons that reproduce realistic sounds, such as *a steam train whistle*, the sound of *a train moving along a viaduct*, or the sound of *a logging train rushing through a frozen forest*. These sounds complement the text and illustrations, helping children to better perceive and remember information. The clarity and naturalness of the audio increase the child's trust and attention, and the synchronisation of sound with button presses creates a holistic multimodal experience that promotes auditory perception and emotional engagement.



**Fig. 8.** Representation of auditory modality in the book *Trains Sound Book* (2018) by Sam Taplin

**Musical theme** is represented by publications devoted to the works and biographies of famous composers (*The Animal Orchestra Plays Mozart* (2020), *The Animal Orchestra Plays Vivaldi* (2024), *The Animal Orchestra Plays Beethoven* (2021), *The Animal Orchestra Plays Bach*, *The Animal Orchestra Plays Chopin* (2025), *Noisy Orchestra*), styles or genres of musical works (*Welcome to the Symphony: A Musical Exploration of the Orchestra Using Beethoven's Symphony No. 5* (2025), *Welcome to Jazz: A Swing-Along Celebration of America's Music, Featuring "When the Saints Go Marching In"* (2019), *Welcome to the Opera: Discover the Enchanting World of Opera with Mozart's The Magic Flute* (2023)), the sound of musical instruments or ensembles (*Let's Play an Instrument* (2022)) and individual musical works (*The Story Orchestra: Four Seasons in One Day: Press the note to hear Vivaldi's music* (2016)).

The book *The Animal Orchestra Plays Vivaldi* (2024) by Sam Taplin combines a short story about the composer's life with excerpts from his works. The thematic core here is musical culture, and the auditory modality contributes to a deeper emotional perception of the material and the formation of children's initial ideas about classical music. Biographical information about the famous composer Vivaldi is presented in simple language in a form accessible to children on behalf of anthropomorphic animals that perform his works (Fig. 9). For example, the composer's date of birth is not specified, but it is noted how many years ago he lived: *"He was born in Venice more than 300 years ago, and his name was Antonio Vivaldi"*. Appealing to the interests of younger readers, the author pays considerable attention to the composer's childhood and teaching at school: *"Vivaldi's father was a musician (as well as a hairdresser) and he taught young Antonio to play the violin"*, *"When he was still a boy, he started writing music of his own"*, *"For a lot of his life, Vivaldi taught music in a school in Venice"*, *"It was a school that took care of abandoned children"*, *"Vivaldi taught the girls to play in the orchestra and sing in the choir"*, *"With his help, they became excellent musicians and gave many concerts"*. Material and technical (integrated) means of representing auditory multimodality are presented in the book in the form of buttons that reproduce the composer's famous musical works: *Gloria*, *Concerto for mandolin*, *Winter from The Four Seasons*.



**Fig. 9.** Representation of auditory modality in the book *The Animal Orchestra Plays Vivaldi* (2024) by Sam Taplin

In the book *Let's Play an Instrument* (2022) by Rachelle Burk, auditory modality is actualised through verbal and paraverbal representation. Verbal representation of auditory modality is realised through descriptions of musical instruments and the organisation of musical communicative situations, as well as the use of onomatopoeia. Onomatopoeia in

the studied edition imitates the sound of musical instruments: percussion instruments are accompanied by sound imitations "Pit-a-pat", "rat-a-tat-tat!", "chicka-chicka", "ding-a-ling!", "CRASH!", the piano is voiced as "Plink-a, tink-a-link! Lalala!", string instruments sound like "Zinga-zing-zing!" and "Zin zin zin!", woodwind instruments – "Hong-hong", "Hoo-wee-hoo", "Wee-oom!", and the ukulele is conveyed by the sounds "Dingle-dingle" and "Twingle-ingle-ing!". Brass instruments are marked with the instructional exclamation "BLOW", and the final scene of the orchestral performance accumulates the collective sound through rhythmic phrases: "They jingle. They boom. They trill and da-dooom. They whistle. They sing. They tootie and ping!". These onomatopoeias play an important role in the multimodal representation of children's nonfiction texts, stimulating internal listening, associative thinking and supporting the development of phonemic hearing. Paraverbal aspects of the actualisation of auditory modality in the studied publication are represented by the emphasis on the font presentation of onomatopoeia and supplemented by visual iconic effects associated with the concepts of sound (musical notes that "float" in the air as a conventional coding of sound through iconic graphics; coloured waves emanating from instruments, indicating the intensity and direction of sound (Fig. 10).



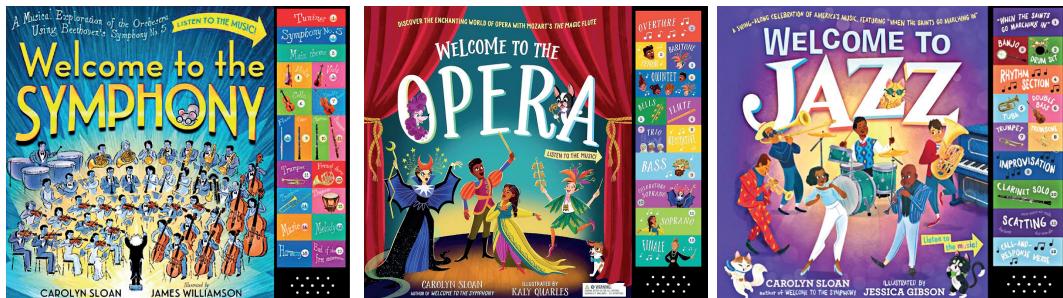
**Fig. 10.** Representation of auditory modality in the book *Let's Play an Instrument* by Rachelle Burk

An example of the actualisation of musical themes through styles or genres of musical works is a series of books by Carolyn Sloan: *Welcome to the Symphony: A Musical Exploration of the Orchestra Using Beethoven's Symphony No. 5* (2025), *Welcome to Jazz: A Swing-Along Celebration of America's Music, Featuring "When the Saints Go Marching In"* (2019), "Welcome to the Opera: Discover the Enchanting World of Opera with Mozart's *The Magic Flute*" (2023) (Fig. 11). In the publications under study, auditory modality plays a central role – musical works stimulate recipients to actively listen to and recognise different instruments, musical themes, rhythms and dynamics. The books contain interactive elements in the form of buttons that correspond to audio fragments characteristic of the respective styles and genres.

In the book *Welcome to the Symphony: A Musical Exploration of the Orchestra Using Beethoven's Symphony No. 5* (2015), the material and technical (integrated) means of representing auditory multimodality are presented by buttons with inscriptions that allow the reader to familiarise themselves with the structure and basic principles of a symphony orchestra. These labels can be divided into the following thematic blocks: introduction to the symphonic work ("Tuning", "Symphony No. 5", "Main theme"), names of musical instruments characteristic of a symphony orchestra ("Violin", "Viola", "Cello", "Double bass", "Flute", "Oboe", "Clarinet", "Bassoon", "Trumpet", "French horn", "Trombone", "Timpani"), basic musical elements underlying the composition ("Music", "Melody"), ("Harmony"), completion of a significant structural segment of the symphony ("End of the first movement").

In the book *Welcome to the Opera: A Musical Exploration of the Orchestra Using Mozart's The Magic Flute* (2023), the material and technical (integrated) means of representing auditory multimodality are presented by buttons with inscriptions that allow the reader to get acquainted with the main characters, vocal types and musical forms in the opera. These inscriptions can be divided into the following thematic blocks: the introductory musical segment of the work ("Overture"), vocal types ("Tenor", "Baritone", "Quintet"), musical instruments and elements of an opera performance ("Bells", "Flute"), vocal ensembles and forms ("Trio", "Recitative"), individual vocal voices ("Bass", "Coloratura Soprano", "Soprano"), and the conclusion of the opera ("Finale"). This arrangement of buttons facilitates a better understanding of the structure of opera, vocal roles and musical forms, which is important for integrating the auditory and visual aspects of music education.

In the book *Welcome to Jazz: A Swing-Along Celebration of America's Music, Featuring "When the Saints Go Marching In"* (2019), material and technical (integrated) means of representing auditory multimodality are presented by buttons with inscriptions that allow the reader to familiarise themselves with the specifics of a jazz ensemble and the key principles of performing jazz music. These inscriptions can be divided into the following thematic blocks: introduction to the work and genre ("Welcome to Jazz", "When the Saints Go Marching In"), names of musical instruments characteristic of a jazz ensemble ("Trumpet", "Saxophone", "Trombone", "Clarinet", "Piano", "Bass", "Drums"), basic musical elements that define the characteristics of jazz composition ("Swing", "Rhythm", "Improvisation"), as well as the structural stages of performing a musical work ("Chorus", "Solo", "Finale").



**Fig. 11.** Representation of auditory modality in the books *Welcome to the Symphony: A Musical Exploration of the Orchestra Using Beethoven's Symphony No. 5* (2015), *Welcome to Jazz: A Swing-Along Celebration of America's Music, Featuring "When the Saints Go Marching In"* (2019), and *Welcome to the Opera: Discover the Enchanting World of Opera with Mozart's The Magic Flute* (2023) by Carolyn Sloan

**Irreal theme** is represented by publications that incorporate elements of fantasy, magic, and mythical creatures, combining auditory, visual, and tactile modalities to stimulate imagination and emotional engagement in children. Examples include *Dance with the Elves* (2022), *Dance with the Unicorns* (2022), *Don't Tickle the Dragon!* (2022), *Don't Tickle the Unicorn!* (2021), *Don't Tickle Santa!* (2023), *Don't Tickle the Skeleton!* (2025), and *Don't Tickle the Ghost!* (2023). These books blur the boundary between reality and fiction by using sound as a semiotic means of animating mythological and festive imagery.

The book *Don't Tickle the Skeleton!* (2025) belongs to the *Touchy Feely Sound Books* series, which combines text, sound, touch and visual elements to create an interactive

experience for children with the aim of bringing to life concepts related to Halloween. The auditory modality in the publication is represented by prohibiting certain actions, and in case of disobedience, the child hears the corresponding sounds: *rattle*, *snigger*, *roar*. The book features interactive sound effects that are activated by pressing special tactile inserts. These sounds accompany the characters' actions, adding emotional colour and enhancing the humorous effect. Sounds such as squeaks or rhythmic melodies evoke laughter and joy in children, contributing to the development of their sensory skills.



**Fig. 12.** Representation of auditory modality in the book *Don't Tickle the Skeleton!* (2025) by Sam Taplin

Thus, auditory modality in children's nonfiction texts acts as a thematically marked means of presenting the content of the publication. It connects information with sensory experience and contributes to interactive cognition in young readers.

**Conclusions.** Multimodal approaches to the creation and use of English children's nonfiction texts significantly increase the effectiveness of learning, engagement and personal development. The optimal combination of text and images, consideration of age characteristics, and the use of different modalities for assessing knowledge are key to modern education. An analysis of English children's nonfiction texts has shown that auditory modality is a key component of multimodal representation, which ensures comprehensive perception of information through the interaction of verbal, paralinguistic and material and technical means. Verbal elements (onomatopoeia, sound imitation, exclamations, descriptive sound nominations, metaphorical and poetic sound designations) contribute to the development of phonemic awareness and speech skills. Paralinguistic means (font highlighting, graphic imitation of sound) enhance auditory perception, while material and technical elements (buttons, sliders, tabs, built-in musical instruments) ensure the child's interactive participation in the creation and perception of the auditory series. The topics of publications with an auditory component cover zoological, locational, temporal, transport, musical and unreal spheres, which allows combining educational and entertainment effects, stimulating the child's cognitive and emotional activity. Auditory modality ensures the integration of sensory, cognitive and emotional experiences, contributes to the formation of associative links between graphemes, phonemes and semantic meanings of words, as well as the development of musical, auditory and speech competences.

**Prospects for further research** lie in a comprehensive analysis of the interaction of auditory modality with other sensory channels (visual, kinetic, tactile), as well as in studying the influence of different types of auditory representation on the perception and understanding of information by children of different age groups.

### Conflict of Interest

The authors declare no conflicts of interests.

### Use of Artificial Intelligence

No artificial intelligence tools or materials were used in the manuscript.

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