CHAPTER III

METHODOLOGY

“Discovery consists of seeing what everybody has seen, and thinking of what nobody has thought.” – ALBERT Szent-Gyorgyi (1962)

The systematic way of investigating the extant or new knowledge is known as research. Martin Shuttleworth (2010) says, “In the broadest sense of the word, the definition of research includes any gathering of data, information and facts for the advancement of knowledge.” In this pursuit, the researcher familiarizes himself with the problem or concept to be studied and generates hypotheses to be tested. In this paradigm –

1. “The emphasis is on facts and causes of behaviour.” (Bogdan and Bikler, 1998),

2. The information is either quantified and summarized, in the case of quantitative research or straightaway analysed as in qualitative research,

3. Inferences are drawn expressing the final result in statistical terminologies (Charles, 1995) or reported as a form of logical conclusion.

So, research consists of three steps – pose a question, collect data to answer the question, and present an answer to the question. This is precisely as stated by
Creswell (2008): “Research is a process of steps used to collect and analyze information to increase our understanding of a topic or issue.”

There are broadly two types of research: qualitative and quantitative. The qualitative research is mainly intended for understanding human behaviour and the reasons that govern such behaviour. Only word-type data is collected and analyzed here. It is typically restricted to a single set of research subjects. On the other hand, numerical data is collected and analyzed using statistical methods in the quantitative research. Its “designs are experimental, correlational, and survey (or descriptive)” (Creswell, 2008).

The quantitative data collection method relies on random sampling and structured data collection tools that fit diverse experiences into predetermined response categories. They produce results that are easy to summarize, compare, and generalize. Depending on the research question, participants may be randomly assigned to different treatments. The present study is one such related to the treatment of using animation mode as a support system in teaching poetry in the second language classroom to a sample of 180 higher secondary students in Tamil Nadu.

In this chapter, an attempt is made to describe the methodology adopted in researching the problem of the study and procedures adapted to this effect. The description of the research design is preceded by detailed summaries of the poems and explanation of the animation presentations which supported the learning module in the study. The explanation is followed by a description of the
establishment of reliability and validity of the different instruments used in the study.

### 3.1 Pilot Study

To begin with, a pilot study was conducted in Shree Gurukulam Higher Secondary School, Moolavaikkal, Gobichettipalayam Taluk, Erode District for 16 students of Standard XI. The objectives of the pilot study were as follows:

1. To determine the appropriateness of the module i.e. the learning package consisting of several poems and their animated versions with reference to both their content and form in developing appreciation and study skills in poetry of the higher secondary students.

2. To decide on the suitability of the test items in measuring the achievement scores in appreciation and study skills in poetry of the higher secondary students.

3. To ascertain the time taken for each unit of the interventional programme and for each unit test.

4. To adopt the module design with required modifications and to select the best test items by way of eliminating the high and the low scoring ones.
3.1.1 Preparing for the Pilot Study

Before undertaking the pilot study, summaries of the poems selected for inclusion in the learning module and a test blueprint were prepared. The test blueprint specified what the unit tests should cover rather than a description of what the learning module covers. Both the summaries and the blueprint were discussed with a panel of two experts and three classroom teachers of English. The first expert has an experience of teaching English for graduate and post-graduate classes for 31 years and also chaired the committee of writing the text-books for Standard XI and XII. The second expert is the chief instructor in an animation institute who has worked in a number of films involving animation work. The other three are teachers of English working in a rural, a semi-urban and an urban higher secondary school respectively.

3.1.2 Selection of Poems

The investigator had devised a set of guidelines for selecting poems to be included in the learning module. The first and foremost criterion was appropriateness. A list of poems which were appropriate for the age category of 15 to 17 years was prepared. The appropriateness was in relation to diction as well as theme of the poem to be selected. To cite an example, the lines of Elizabeth Barrett Browning’s How Do I Love Thee can be easily grasped by a higher secondary student because the vocabulary used in the poem is within his or her reach. As for as the theme is concerned, Robert Browning’s Pied Piper is straight and simple. In order
to make the learning module easily comprehensible, several such poems were included in the list.

Narrative poetry describes an event or tell a story or anecdote. The youngsters are always attracted to this genre of poetry. So, a few poems like Keats’ *La Belle Dame Sans Merci* and Noyes’ *Highwayman* were also included in the selection list. These poems were also seen to be appropriate to the age group of 15 to 17 years.

A few poems can convey points of view or emotions strongly. As youngsters are susceptible to the element of emotion, it was thought that one or two poems appealing to their instincts should be included in the anthology. As such, poems like Tennyson’s *Lady of Shalott* were listed. At the same time, it was seen that these poems were also appropriate to the age levels of the target group.

The literary genre of poetry uses imagery, metaphor and other poetic features. The poems which are rich in such features were also selected to be included in the learning module. For example, Yeats’ *Stolen Child* is full of imagery and Bukowski’s *Bluebird* is a symbolic poem. These poems are also appropriate to be learnt by the higher secondary students here. So, such poems were also selected for inclusion in the learning module.

The appropriateness of content, poetic features, theme and length of each poem decided its inclusion in the learning module. The availability of a suitable animated version of the poem in question was the other requirement for inclusion.
The discussion with the panel of experts and teachers narrowed down the choice to the following ten poems to be included in the learning module:

Table 3.1: Poems included in the Learning Module

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Title of the Poem</th>
<th>Name of the Poet</th>
<th>Length (No. of Lines)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Lady of Shalott</td>
<td>Alfred Tennyson</td>
<td>195</td>
</tr>
<tr>
<td>2</td>
<td>The Night I was going to Die</td>
<td>Charles Bukowski</td>
<td>38</td>
</tr>
<tr>
<td>3</td>
<td>The Stolen Child</td>
<td>William Butler Yeats</td>
<td>53</td>
</tr>
<tr>
<td>4</td>
<td>Bluebird</td>
<td>Charles Bukowski</td>
<td>46</td>
</tr>
<tr>
<td>5</td>
<td>The Raven</td>
<td>Edgar Allen Poe</td>
<td>108</td>
</tr>
<tr>
<td>6</td>
<td>The Pied Piper of Hamelin</td>
<td>Robert Browning</td>
<td>303</td>
</tr>
<tr>
<td>7</td>
<td>La Belle Dame Sans Merci</td>
<td>John Keats</td>
<td>48</td>
</tr>
<tr>
<td>8</td>
<td>Highwayman</td>
<td>Alfred Noyes</td>
<td>118</td>
</tr>
<tr>
<td>9</td>
<td>The Man with the Beautiful Eyes</td>
<td>Charles Bukowski</td>
<td>204</td>
</tr>
<tr>
<td>10</td>
<td>How Do I Love Thee</td>
<td>Elizabeth Barrett Browning</td>
<td>14</td>
</tr>
</tbody>
</table>

Among the above ten poems selected for inclusion in the instructional package, five poems, namely The Pied Piper of Hamelin, The Man with the Beautiful Eyes, The Lady of Shalott, Highwayman and The Raven appeared, to be lengthier than the rest. A moot question lurked whether these five poems were too unwieldy to handle in an interventional strategy. A review with the experts, at last, decided the
question in their favour: *The Raven* with its narrative power, *The Pied Piper*, *The Lady of Shalott* and *Highwayman* with their enchanting stories and *The Man with the Beautiful Eyes* with its mono or bi-metric lines supported the inclusion of these poems in the module. All the ten poems included in the learning module is given in the Appendix 1. The theme and features of all the poems thus included are briefly given below.

### 3.1.2.1 The Lady of Shalott

*The Lady of Shalott* is one of the most popular poems of Lord Alfred Tennyson (1809 – 1892). The story of the Lady of Shalott is an allegorical version of "Elaine the fair maid of Astolat", found in Thomas Malory's *Morte d'Arthur*. Elaine's naive love for Sir Lancelot was unrequited. She died of a broken heart. Her dead body, with suicide note between her hands, was floated down the Thames to Camelot. Based on this story, Tennyson has written this immortal poem. The Lady of Shalott is a magical being who lives alone on an island upstream from King Arthur's Camelot. Her routine is to look at the world outside her castle window in a mirror, and to weave what she sees into a tapestry. She is prohibited from looking at the outside world directly. The farmers who live near her island hear her singing and know who she is, but never see her.

The Lady sees ordinary people, loving couples and knights in pairs reflected in her mirror. One day, she sees the reflection of Sir Lancelot riding alone. Although she knows that it is forbidden, she looks out the window at him. The mirror shatters, the tapestry flies off on the wind, and the Lady feels the power of her curse.
An autumn storm suddenly arises. The lady leaves her castle, finds a boat, writes her name on it, gets into the boat, sets it adrift, and sings her death song as she drifts down the river to Camelot. The locals find the boat and the body, realize who she is, and are saddened. Lancelot prays that God will have mercy on her soul.

This poem has been and still remains a hot favorite of illustrators. Besides, it addresses to the element of fancy of the adolescent reader. In addition, Tennyson’s powerful use of rhyme in this poem and the diction that enables the reader to live in a world of make-believe, combined with the above factors, have led to the selection of *The Lady of Shalott* in the instructional module.

### 3.1.2.2 The Night I was going to Die

The American poet, novelist and short story writer Henry Charles Bukowski (1920 – 1994) had his writing influenced by the ordinary lives of poor Americans. The social, cultural and economic ambience of his home city of Los Angeles is reflected in all his works. In 1986 *Time* called Bukowski a "laureate of American lowlife". Regarding Bukowski’s enduring popular appeal, Adam Kirsch of *The New Yorker* wrote, "the secret of Bukowski’s appeal. . . [is that] he combines the confessional poet’s promise of intimacy with the larger-than-life aplomb of a pulp-fiction hero."

The poem *The Night I was going to Die* is about a young father who is on the verge of committing suicide out of sheer depression. On that night he sweats profusely, hear the sounds of crickets and cat-fights outside. He expects his wife to
call him, letters from his friends, invitation from his neighbors but none of these happened. Before committing suicide he thinks of his seven year old daughter, and then gives up the idea of suicide.

3.1.2.3 THE STOLEN CHILD

The poem The Stolen Child is considered to be one of the notable early poems of William Butler Yeats (1865 – 1939). The poem reflects the early influence of Romantic literature and Pre-Raphaelite verse. It is based on Irish legend and concerns faeries enticing a child to come away with them. The places mentioned in the poem are in Leitrim and Sligo in Ireland where Yeats spent much of his childhood. The lively description of the leafy island with its flora and fauna, the coming of the human child to the waters and the wild with a fairy, hand in hand, and the refrain of each stanza that the world is more full of weeping than the child can understand merited the selection of this poem in the anthology for the intended intervention.

3.1.2.4 BLUE BIRD

The narrator has a bluebird in his house which he keeps secretly from others. He is very possessive about the bird, as he never lets anybody have an eye of it. He never lets the bluebird out of the cage except sometimes at night. He takes the bluebird wherever he goes, but he hides the bird from others. The bluebird may be the secret desires of the narrator which he symbolically expresses in this poem.
3.1.2.5 The Raven

*The Raven* is a narrative poem by American writer Edgar Allan Poe (1809 – 1849). It has become one of America's most famous poems, partly as a result of its easily remembered refrain, “Nevermore.” The poem is noted for its musicality, stylized language and supernatural atmosphere. It also makes use of internal rhyme as well as alliteration throughout.

*The Raven* tells of a talking raven's mysterious visit to a distressed lover, tracing the man's slow descent into madness. The lover, identified as a student, is lamenting the loss of his love, Lenore. Perched on an Athenian sculpture, the raven seems to further instigate his anguish with its constant repetition of the word "Nevermore". The narrator feels so grieved over the loss of his love that he allows his imagination to transform the bird into a prophet bringing news that the lovers will “Nevermore” be reunited, not even in heaven.

In his essay, *The Philosophy of Composition*, Poe (1846) discusses his method of composing *The Raven*. He claims to have given much thought to his selection of the refrain, recognizing in it the “pivot upon which the whole structure might turn.” His selection of the word “Nevermore” came after considering his need for a single, easily remembered word that would allow him to vary the meaning of the lines leading up to it. The poem uses this refrain, or variations of it, as the closing word for each stanza. The stanzas become increasingly dramatic as the speaker makes observations or asks questions that reveal his growing tension and diminishing reason. The narrator begins with innocent and amusing remarks that build in a
steady upsurge to intense expressions of grief, all of which conclude with “Nevermore” or one of its variants.

3.1.2.6 THE PIED PIPER OF HAMELIN

This poem was written by Robert Browning (1812–1889). The poem deals with a story supposed to have happened in the German town of Hamelin.

Hamelin was a prosperous town on the River Weser but there were rats everywhere in the town. The people of Hamelin marched to the Town Hall and demanded the Mayor to do something to rid the town of the rats. The Mayor and the councillors sat in council for an hour and discussed the issue. A stranger appeared before the council. He was different to everyone else. His clothes were colourful and seemed to come from many different places. He wore a hat covered with feathers and shells and bones. A silver pipe hung from his long scarf.

The stranger told the Mayor and his councillors that, for a thousand gold guilders, he could rid Hamelin of the rats that infested it. The Mayor enthusiastically agreed and the Pied Piper stepped outside.

He stood in the Square and looked quietly around. He took a deep breath and blew a note on his silver pipe and all of the rats in Hamelin started to scurry towards the Pied Piper. He piped advancing from street to street and all the rats followed him dancing. At last they came to the river. At the river side the Piper stopped and rats by their thousands splashed into the river where they were drowned.
The Pied Piper walked back to the Town Hall and waited for his one thousand gold guilders. The Mayor said the offer of a thousand guilders was a joke and he would pay the Piper only fifty guilders. The Pied Piper stood quietly for a while and then took a breath and played a note that all of the children started to run out of the houses towards the Town Hall. As they ran towards him the Pied Piper started to dance out of the Hall towards the port.

The adults in the town called out to the children to stop and to come back but it was like they could no longer hear their parents’ voices. The parents saw the Pied Piper turn away from the river and dance with the children towards the mountain. A small door appeared in the side of the mountain and first the Pied Piper and then the children started to run inside.

The parents ran up to stop them but it was too late. All of the children, except one boy who was hopping along on crutches and couldn’t keep up, disappeared inside the mountain and the small door slammed shut so tightly that no one could tell exactly where it had been.

3.1.2.7 La Belle Dame Sans Merci

In La Belle Dame Sans Merci, John Keats (1795 – 1821) focuses on how experiencing beauty gives meaning and value to life. He seems to be telling us about something that may have happened, or may happen someday, to every one of us. He meets a knight by a woodland lake in late autumn. The man has been there for a long time, and is evidently dying.
The knight says he met a beautiful, wild-looking woman in a meadow. He called on her, and decked her with flowers. She did not speak, but looked and sighed as if she loved him. He gave her his horse to ride, and he walked beside them. He saw nothing but her, because she leaned over in his face and sang a mysterious song. She spoke a language he could not understand, but he was confident she said she loved him. He kissed her to sleep, and fell asleep himself. He dreamed of a host of kings, princes and warriors, all pale as death. They shouted a terrible warning – they were the woman's slaves. And now he was her slave, too. Awakening, the woman was gone, and the knight was left on the cold hillside.

Keats has imitated the ballad form in this poem to tell the reader a story that contains medieval and supernatural subject matter. An emphasis on beauty, emotion and sensuality on the one hand and on unreason on the other can be felt throughout the poem. The short-footed final lines of each stanza come as a bit of a surprise, and because of the spondees, they take as long to recite as the other lines. Their sudden slowness reminds the reader of the knight's loss.

3.1.2.8 The Highwayman

_The Highwayman_ is a narrative poem written by Alfred Noyes (1880 – 1958). It was included in his anthology _Forty Singing Seamen and Other Poems_ and became an immediate success. The poem is set in the 18th century England with a romantic story. A nameless highwayman is in love with Bess, an innkeeper’s daughter. Tim, a jealous stableman, betrays the highwayman to the authorities. There comes a surprise attack and Bess sacrifices her life while trying to warn him. Learning of her
death the highwayman makes a futile attempt at revenge. He is shot down on the highway. Finally, the ghosts of the lovers meet again in a winter night.

The Highwayman is reputed to be “the best narrative poem in existence for oral delivery.” The poem makes use of vivid imagery effectively. It contains repetitious phrases to create the sense of a horseman riding at ease through the rural darkness to a lovers’ tryst and also of soldiers marching down the same road to ambush him. Fifty years later, Noyes wrote: "I think the success of the poem... was because it was not an artificial composition, but was written at an age when I was genuinely excited by that kind of romantic story."

3.1.2.9 THE MAN WITH THE BEAUTIFUL EYES

Four kids who are friends are drawn to a strange house that their parents have told them to avoid. One day they see a rough, unshaven man of about 30 outside the house, with cigar and whiskey bottle in his hand. But he has powerful eyes ‘blazing’ with brightness. He becomes a symbol for them as he is strong, natural and beautiful. Later, the house of that man is mysteriously burnt down and the children speculate that their parents might have done it out of jealousy. For, they are jealous and afraid of anyone who is strong and beautiful. This incident introduces the boys to the grey and uptight world of adulthood that awaits them.

3.1.2.10 HOW DO I LOVE THEE

*How do I love thee?* is one of the most famous love poems in the English language. Renowned Victorian poet Elizabeth Barrett Browning (1806 -
1861) wrote the poem as part of a sonnet sequence called *Sonnets from the Portuguese*. The title of the sequence implies that these were sonnets originally written by someone else in Portuguese and that Elizabeth Browning has translated them. As a matter of fact, they are her original compositions in English. "My little Portuguese" was actually an affectionate nickname that Robert Browning (Elizabeth's husband) used for her in private. The sequence has 44 sonnets and *How do I love thee*? is the penultimate sonnet.

Most critics agree that Elizabeth Browning wrote the sonnets, not as an abstract literary exercise, but as a personal declaration of love to her husband, Robert Browning. She created an imaginary foreign origin for them, possibly owing to the intimate origin of the sonnets. Many of the sonnets immediately became famous, establishing Elizabeth Browning as a prominent poet through the 19th and 20th centuries. Phrases from Barrett Browning's sonnets, especially "How do I love thee?" have entered everyday conversation, becoming standard figures of speech even for people who have never read her poetry.

People, especially the teenagers, wonder how exactly this whole "love" thing works. After all, we all know that people fall in love and out of love, but how does it work while someone is in it? What kinds of love are there, and how and when do they happen? And what if someone loves someone else in many different, conflicting ways? These are eternal human questions, and they're the questions Elizabeth Browning asks – and tries to answer – with this sonnet. The sonnet finds a place in
the instructional package for the figures of speech in it and also for the element of curiosity the youngsters possess on the theme of love.

### 3.2 Animation Documents

In this study, ten short animated documents were used as part of the instructional package. The following table shows the techniques involved in the making of these documents:

**Table 3.2: Animation Documents in the Learning Module**

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Name of the Animation Document</th>
<th>Duration</th>
<th>Technique involved</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Lady of Shalott</td>
<td>12 m 23 s</td>
<td>Limited Animation</td>
</tr>
<tr>
<td>2</td>
<td>The Night I was going to Die</td>
<td>02 m 42 s</td>
<td>2D Animation</td>
</tr>
<tr>
<td>3</td>
<td>The Stolen Child</td>
<td>02 m 14 s</td>
<td>3D Animation</td>
</tr>
<tr>
<td>4</td>
<td>Bluebird</td>
<td>02 m 18 s</td>
<td>Stop-Motion Animation</td>
</tr>
<tr>
<td>5</td>
<td>The Raven</td>
<td>14 m 40 s</td>
<td>Pixilation</td>
</tr>
<tr>
<td>6</td>
<td>The Pied Piper of Hamelin</td>
<td>29 m 07 s</td>
<td>Puppet Animation</td>
</tr>
<tr>
<td>7</td>
<td>La Belle Dame Sans Merci</td>
<td>02 m 54 s</td>
<td>Limited Animation</td>
</tr>
<tr>
<td>8</td>
<td>Highwayman</td>
<td>08 m 31 s</td>
<td>3D Animation</td>
</tr>
<tr>
<td>9</td>
<td>The Man with the Beautiful Eyes</td>
<td>05 m 34 s</td>
<td>Stop Motion Animation</td>
</tr>
<tr>
<td>10</td>
<td>How Do I Love Thee</td>
<td>02 m 38 s</td>
<td>2D Animation</td>
</tr>
<tr>
<td></td>
<td>Total Duration</td>
<td>1 h 23 m 01 s</td>
<td></td>
</tr>
</tbody>
</table>
3.2.1 Sourcing Animation Documents

The animation documents used in this study have all been sourced from the World Wide Web. The animators of these documents have uploaded them in the website of YouTube for the benefit of a wide audience. Accessibility to these documents is easy, free of cost and unlimited. Due to these reasons, researchers across the continents have begun to use such documents and materials as a primary tool. The Appendix 2 contains the list of the animators and the Uniform Resource Locators (URLs) of the documents.

3.3 TECHNIQUES OF ANIMATION

The description of the techniques of animation employed in the making of the above mentioned animated documents is as follows:

3.3.1 Limited Animation

Limited animation involves the use of less detailed and more stylized drawings and methods of movement. It can be used as a method of stylized artistic expression. Its primary use, however, has been in producing cost-effective animated content for media such as television and the Internet (web cartoons).

3.3.2 2D Animation

2D animation figures are created and edited on the computer using 2D bitmap graphics or created and edited using 2D vector graphics. This includes automated computerized versions of traditional animation techniques such as
morphing, onion skinning and interpolated rotoscoping. 2D animation has many applications, including analog computer animation, Flash animation and PowerPoint animation.

3.3.3 3D Animation

3D animation is digitally modelled and manipulated by an animator. In order to manipulate a mesh, it is given a digital skeletal structure that can be used to control the mesh. This process is called rigging. Various other techniques can be applied, such as mathematical functions (e.g. gravity, particle simulations), simulated fur or hair, effects such as fire and water and the use of motion capture to name but a few, these techniques fall under the category of 3D dynamics. Well-made 3D animations can be difficult to distinguish from live action and are commonly used as visual effects for recent movies.

3.3.4 Stop-Motion Animation

Stop-motion animation is used to describe animation created by physically manipulating real-world objects and photographing them one frame of film at a time to create the illusion of movement. There are many different types of stop-motion animation, usually named after the type of media used to create the animation. Computer software is widely available to create this type of animation.
3.3.5 Pixilation

Pixilation involves the use of live humans as stop motion characters. This allows for a number of surreal effects, including disappearances and reappearances, allowing people to appear to slide across the ground, and other such effects.

3.3.6 Puppet Animation

Puppet animation typically involves stop-motion puppet figures interacting with each other in a constructed environment, in contrast to the real-world interaction in model animation. The puppets generally have an armature inside of them to keep them still and steady as well as constraining them to move at particular joints.

3.4 Evaluation of the Learning Module

The learning module also consisted of the animated documents of all the ten selected poems. These animated versions of the poems were used as a support system for teaching the selected ten poems to the experimental group. Evaluation of the animated version of the learning module attempted to assess if the documents portrayed accurate versions of the poems they represented and also if they were clear and concise in their presentation. If such presentations helped to arouse motivation and if they could be navigated freely were other points of assessment. For the evaluation of the learning module, Stanford Web Technology Appraisal Checklist, as given in the Appendix 3, was used and the responses were collected from experts, teachers and the participant students of the pilot study.
The module appraisal form was first circulated among the consultant group of two experts and three teachers for their valuable assessment. These five consultants viewed the animation documents contained in the learning module and their ratings are summarized and given in the following Table 3.3:

**Table 3.3: Rating of the Module Appraisal by the Consultants**

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Category</th>
<th>Rating Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>High</td>
</tr>
<tr>
<td>1</td>
<td>Meet Curriculum Needs</td>
<td>60</td>
</tr>
<tr>
<td>2</td>
<td>Accurate and Current</td>
<td>60</td>
</tr>
<tr>
<td>3</td>
<td>Clear and Concise</td>
<td>80</td>
</tr>
<tr>
<td>4</td>
<td>Arouse Motivation</td>
<td>60</td>
</tr>
<tr>
<td>5</td>
<td>Picture Quality</td>
<td>80</td>
</tr>
<tr>
<td>6</td>
<td>Audio Quality</td>
<td>100</td>
</tr>
</tbody>
</table>

It is seen from the table that three members of the consultant group reported that the animation documents meet curriculum needs while two members are of the opinion that these movies are moderate in this area. Similarly, three of them agreed that the presentation in the documents is highly accurate whereas two of them say that it is moderately accurate. However, four in the group state that the ideas in the poems are clearly and concisely expressed in their animated versions while only one among them says that the expression of ideas is only average. As regards the quality of arousing motivation in the viewers, three members are of the view that the
documents score high and two say that these are average in this respect. About the picture quality, four members record that it is of superior quality and only one says that it is only medium in quality. Regarding the audio quality of the movies, all the members unanimously speak high of the animation documents.

The module appraisal form was also circulated among the sixteen participants of the pilot study for their assessment. The sixteen students viewed all the animation documents and their responses in terms of ratings are summarized and given in the following Table 3.4.

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Category</th>
<th>Rating Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>High</td>
</tr>
<tr>
<td>1</td>
<td>Meet Curriculum Needs</td>
<td>62.5</td>
</tr>
<tr>
<td>2</td>
<td>Accurate and Current</td>
<td>56.25</td>
</tr>
<tr>
<td>3</td>
<td>Clear and Concise</td>
<td>75</td>
</tr>
<tr>
<td>4</td>
<td>Arouse Motivation</td>
<td>87.5</td>
</tr>
<tr>
<td>5</td>
<td>Picture Quality</td>
<td>87.5</td>
</tr>
<tr>
<td>6</td>
<td>Audio Quality</td>
<td>93.75</td>
</tr>
</tbody>
</table>

It is found from the table that the animation documents score high on all the six categories as far as the students are concerned. The audio quality and the picture quality have attracted most of them, and these movies have aroused their motivation in a very significant level. Whether the animation documents fulfill the
curriculum needs or whether they are accurate and current in their portrayal of themes, 62.5% and 56.25% of them speak high respectively of these presentations.

### 3.4.1 Merits of the Animation Documents

The experts who reviewed the animation documents stated that the following were their strong points:

1. Attention-gaining applications used in many of the documents tend to increase student interest.

2. Most of the animated presentations can be used without accompanying texts; they can even be used for direct teaching.

3. The quality of pictures and sound evidenced in the presentations would have a sustained effect of retention of learning.

4. In the package, there are ten presentations of varied animation techniques: this would uphold the interest of the viewers.

### 3.4.2 Demerits of the Animation Documents

The review of the experts contained the following remarks as the weak points of the animation documents:

1. A few animated presentations are not elaborate; students may not know how to attend to relevant cues provided by animation in order to comprehend the content area.

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2. Interactive instructional strategy has not been followed even in one of the presentations.

3. All the presentations are off-the-shelf materials; if they have been custom made, focus on language learning would have been better.

3.5 Blue Print of the Pilot Study Test Paper

The term 'Nominal scale' was coined by psychologist Stanley Smith Stevens in 1946. He claimed that all measurement in science can be measured using four different types of scales: Nominal, Ordinal, Ratio and Interval scales. The nominal scale was used for setting questions for the test papers of this study. As this study was intended to analyze the number of right and wrong answers by the students in both the control and the experimental groups, the researcher thought that the nominal scale would be the appropriate one to measure such numbers. It is considered to be more precise than all other scales like ordinal, ratio and interval scales in measuring the number of right and wrong responses.

The sample of the pilot study consisted of eight students in the control group and another eight in the experimental group. Three poems, namely *Man with the Beautiful Eyes, How Do I Love Thee* and *Bluebird*, were taken up for the study. As the investigator wanted the three poems for the pilot study to be a representation of the learning module, he selected a narrative poem (*Man with the Beautiful Eyes*), a poem simple in diction and theme (*How Do I Love Thee*) and a symbolic poem (*Bluebird*). A test unit consisting of four items testing the appreciation skills and
three items testing the study skills was set on the Multiple Choice Objective Type (MCOT) pattern. The appreciation or language skills tested were vocabulary, phrase, inference, syntax, comment or criticism and rhyme. The study or knowledge skills tested were mythological reference, creative guessing, identification of a place, logical and instructional values and the central theme of the poems. The number and kind of questions in each test paper are given in the following Table 3.5.

Table 3.5: Blue Print of the Pilot Study Test Papers

<table>
<thead>
<tr>
<th>Unit No.</th>
<th>Name of the Poem</th>
<th>Appreciation / Language</th>
<th>Study Skills / Knowledge</th>
<th>Total Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Man with the Beautiful Eyes</td>
<td>√</td>
<td>√</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>How Do I Love Thee</td>
<td>√</td>
<td>√</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>Bluebird</td>
<td>√</td>
<td>√</td>
<td>7</td>
</tr>
</tbody>
</table>

Appreciation Skills:
1. Vocabulary: Words
2. Vocabulary: Phrases
3. Inference
4. Syntax
5. Comments and Criticism
6. Poetic Devices and Forms

Study Skills:
7. External References
8. Symbols
9. Allusions
10. Concepts
11. Didactic Elements
12. Central Theme

3.5.1 RELIABILITY OF TEST ITEMS

The sample of the pilot study was administered three unit test papers and their responses in the pre- and post- tests were tabulated and computed in order to find out the reliability of the test items. The result is given in the Table 3.6.
### Table 3.6: Authentication of Reliability of Test Items included in Unit Tests as measured between the Pre-Test and the Post-Test of the Pilot Study

<table>
<thead>
<tr>
<th>Poem No.</th>
<th>Group</th>
<th>Cronbach’s Alpha</th>
<th>Result</th>
<th>Validity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG</td>
<td>.941</td>
<td>Reliable</td>
<td>0.970</td>
</tr>
<tr>
<td>2</td>
<td>CG</td>
<td>.947</td>
<td>Reliable</td>
<td>0.973</td>
</tr>
<tr>
<td>3</td>
<td>CG</td>
<td>.951</td>
<td>Reliable</td>
<td>0.975</td>
</tr>
<tr>
<td>1</td>
<td>EG</td>
<td>-.205</td>
<td>Violates reliability model assumptions</td>
<td>---</td>
</tr>
<tr>
<td>2</td>
<td>EG</td>
<td>.502</td>
<td>Below 0.8</td>
<td>---</td>
</tr>
<tr>
<td>3</td>
<td>EG</td>
<td>.276</td>
<td>Below 0.8</td>
<td>---</td>
</tr>
</tbody>
</table>

The Table 3.6 shows that the Cronbach’s Alpha value for all the pilot test papers remained above 0.8 in respect of the control group and below 0.8 in respect of the experimental group. Since the control group did not experience the intervention of animation as a support system, it maintained reliable level of consistency in both the pre- and post-tests. On the other hand, the experimental group could not maintain consistency owing to the intervention it faced. The validity of the tools has also been found to be acceptable as it is around .9. As such, the same set of tools was extended to the actual experimentation and seven more unit tests were based on the said model as given in the Table 3.7.
Table 3.7: Blue Print of the Final Study Test Papers

<table>
<thead>
<tr>
<th>Unit No.</th>
<th>Name of the Poem</th>
<th>Appreciation / Language</th>
<th>Study Skills / Knowledge</th>
<th>Total Items</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>The Lady of Shallot</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2</td>
<td>The Night I was going to Die</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>3</td>
<td>The Stolen Child</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>4</td>
<td>Bluebird</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>5</td>
<td>The Raven</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>6</td>
<td>The Pied Piper of Hamelin</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>7</td>
<td>La Belle Dame sans Merci</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>8</td>
<td>Highwayman</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>9</td>
<td>Man with the Beautiful Eyes</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>10</td>
<td>How Do I Love Thee</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

**Appreciation Skills:**
1. Vocabulary: Words
2. Vocabulary: Phrases
3. Inference
4. Syntax
5. Comments and Criticism
6. Poetic Devices and Forms

**Study Skills:**
7. External References
8. Symbols
9. Allusions
10. Concepts
11. Didactic Elements
12. Central Theme

### 3.5.2 Categorization of Skills Tested

With reference to the blue print, ten test papers were set at the rate of one test paper per poem. Each test paper consisted of two parts – testing of appreciation skills and testing of study skills. The appreciation questions tested the language aspects while the study skills tested the knowledge aspects. The first part contained four items and the second part three items. The test papers were administered to both the control and the experimental groups as pre- and post-tests. These test papers are given as the Appendix 4.
3.5.3 **Testing of Appreciation Skills**

An exhaustive list of all the different kinds of appreciation skills is not yet available. However, it is possible to list the important types of items that test the appreciation skills. Such types are listed below with examples.

1. **Vocabulary:**

   "La Belle Dame Sans Merci
   Hath thee in thrall." – Here, **thrall** means

   (A) Friendship (B) Marriage
   (C) Bondage (D) Love

2. **Phrase or Idiom**

   **Give your brains a racking** – What is meant by this expression?

   (A) torturing the mind (B) thinking very hard
   (C) dreaming (D) giving rest to the mind

3. **Inference**

   Why is the poet too tough for the bluebird?

   (A) The poet doesn’t want anybody to see it.
   (B) If the bluebird is let out, it won’t come back.
   (C) The bluebird might die if it is out for long.
   (D) The bluebird’s thirst can’t be quenched easily.

4. **Syntax**

   The title **The Night I was going to Die** suggests that

   (A) The narrator is no more.
   (B) The narrator is alive.
(C) The narrator’s death was a certainty.

(D) The narrator imagined that he had lost his life.

5. Comments / Criticism

The poem Highwayman is full of _______ elements.

(A) tragic          (B) comic
(C) science         (D) melodramatic

6. Poetic Features

Lake – wake; dances – glances; gushes – rushes; hob – bob

What are these pairs examples of?

(A) alliteration          (B) onomatopoeia
(C) rhythm               (D) rhyme

3.5.4 Testing of Study Skills

As many as six important types that test the study skills were included in the test papers. These types are listed below with examples.

7. Mystical / Mythological / Historical Reference

Which famous king was Sir Lancelot associated with?

(A) King Arthur          (B) Alexander the Great
(C) Charles II           (D) Edward II

8. Symbols

The bluebird in this poem is a symbol meaning ________.

(A) The wife who is always confined to the house
(B) Unfulfilled desires
(C) Secret, illegal ambitions
(D) Greed or passion for money

9. Allusions

The poem Stolen Child is set in _________.

(A) a highland (B) a lake
(C) an island (D) a sea

10. Concepts

What do you learn from the poem The Man with the Beautiful Eyes?

(A) People would burn down many houses in future.
(B) Many people would have to die, if they are strong and beautiful.
(C) Nobody would be strong and beautiful
(D) Jealousy causes one not to tolerate strong and beautiful people.

11. Didactic Element

Why did the piper take away all the children of Hamelin?

(A) Because they made fun of him.
(B) Because they refused to give him food.
(C) Because the Mayor refused to pay the promised money.
(D) Because the parents of Hamelin ill-treated him.

12. Central Theme

What is the major theme of the poem The Lady of Shallot?

(A) War (B) Love
(C) Alienation (D) Freedom
3.5.5 Reliability and Validity of the Test Paper

Joppe (2000) defines reliability as: “...The extent to which results are consistent over time and an accurate representation of the total population under study is referred to as reliability and if the results of a study can be reproduced under a similar methodology, then the research instrument is considered to be reliable.” The aim of developing reliable measures is to minimize the influence of chance or other variables unrelated to the intent of the measure. If an instrument is unreliable, the information obtained is ambiguous, inconsistent and meaningless. Hence, it is important for researchers to develop a highly reliable instrument and process. In the same vein, Worthen et al (1993) states that “The measure of how stable, dependable, trustworthy, and consistent a test is in measuring the same thing each time.”

For a test to be valid, or truthful, it must first be reliable. Reliability is an essential component of validity but, on its own, is not a sufficient measure of validity. A test can be reliable but not valid, whereas a test cannot be valid yet unreliable. Does the test measure what it purports to measure? Reliability, in simple terms, describes the repeatability and consistency of a test. Validity defines the strength of the final results and whether they can be regarded as accurately describing the real world.

In order to confirm the reliability and the validity of all the test papers meant for the study, the actual experimentation data was used. The Cronbach’s Alpha
value was found out and it was concluded that the test papers were reliable. The validity of the items was also ascertained with the help of SPSS analysis.

### 3.5.6 Selection of the Sample

The researcher felt that selection of students from rural, urban and semi-urban backgrounds would provide a representational cross-section of students at the higher secondary stage. The urban students have more choices and exposure to technology in their vicinity. Video documents and technology are easily available to them at home and with their peers at school. Language laboratories and smart classrooms are within their reach. All such factors can easily motivate and influence them to go for technology assisted learning. Though the semi-urban students and the rural students have also access to modern technology and internet, awareness needs to be created for stronger motivation towards technology oriented learning.

Three higher secondary schools, one each in urban, semi-urban and rural locality, were selected for undertaking the study. These schools are located in Coimbatore, Tiruppur and Erode districts respectively. These are geographically contiguous districts in the north-western part of Tamil Nadu. In each school, 60 students (i.e. precisely 30 boys and 30 girls) studying in Standard XI were selected as the subjects of the sample. Based on their Standard X public examination marks in English language paper, the selection process ensured formation of three categories of which each category was formed by 10 boys and 10 girls. The bright category consisted of the students who had obtained 80% and above marks in Standard X public examination in English. Secondly, the medium category
comprised the students who had scored between 60% and 79% marks. The average category students had obtained marks below 60%. Out of these 60 students, two identical groups, each of 30 students were formed. Each group consisted of 15 boys (5 in the bright, 5 in the medium and 5 in the average category) and 15 girls (5 in the bright, 5 in the medium and 5 in the average category). One of the groups was identified as the control group and another as the experimental group.

3.6 Conventional Teaching Method (CTM)

The Conventional Teaching Method is still one of the successful and popular strategies in language teaching even after the availability of such sophisticated technologies as films, television and computer. It is a flexible method because the teacher can easily adopt himself to the subject matter to be taught and to the achievement level of the students. The crucial time factor can either be elongated or shortened subject to other demands in the curriculum. In addition to exposure, the body language consisting of mannerisms, gestures, postures, movement and other non-verbal aspects can very well be exploited by the language teacher through this method. There is a good scope for incidental and remedial teaching patterns through CTM. Apart from all these factors, the physical environment of the classroom enhances the sense of security in the minds of the learners and provides them with group feelings, team spirit and emotional attachments, which leads to expected levels of interaction and feedback in the language classroom. Hence, the CTM continues to be one of the chief methods of language teaching.
The conventional teaching method does not simply mean a passive classroom in which the teacher is the interpreter of the texts. Nor is it a province for dictation of notes by the teacher. Dramatization, demonstration, narration with suitable gestures and optimal use of classroom objects on the part of the teacher and active participation in learning and interaction on the part of students are the features of the conventional teaching method. The researcher exploited all such techniques while he was teaching the members of the control group through the conventional teaching method.

3.7 Presentation in Animation Mode as a Support System (PAMSS)

Animation has increasingly become popular among the youngsters as a form of entertainment. It is also used widely in computer-based instruction. A lot of commercially available educational computer programmes also demonstrate its popularity. Animation as a technique is often used to impress and to teach. The PAMSS method makes an honest attempt to draw the best from the CTM and add its own features. The useful technologies in the form of television and computer have the right setting for self-paced and group modes of learning. They save for us invaluable time and energy in language learning. While the individualized mode enables a learner to progress at his own pace, the group instructional strategies provide the learners with a sense of group feeling, emotional attachment and social reinforcement. Besides, the inclusion of this mode has not eliminated the classroom teacher of the second language. It has come to his assistance to reinforce the teaching process.
Conventional Teaching Method (CTM) was adopted for the control group and Presentation in Animation Mode as a Support System (PAMSS) for the experimental group. The same content of 10 selected poems was taught to both the groups through respective instructional strategy. The experimental group in each school was taught with the support of the animation movies. Pre- and post-tests were administered to both the groups in the same content areas.

The responses given by the students of the control and the experimental groups in the pre- and the post-tests were stored and tabulated. The difference between the mean test scores of these groups were, at the conclusion of experimentation, subjected to the tests of statistical significance: t tests or ANOVAs. Thus, the spelt-out hypotheses were tested and findings of the study inferred.

The entire sample was also given an attitude test at the conclusion of treatments in order to measure the students’ change of attitude towards learning poetry in English in general and through the use of animation in particular.

3.7.1 Experimental Design

The subjects of this study are students. They cannot be under the investigator’s constant observation and control. So, a true experimental design in a classroom setting is not possible. However, a quasi-experimental design could do well in such situations. Among the quasi-experimental designs, the pre-test post-test non-equivalent groups design can be an effective method used in classroom experiments with control and experimental groups. In normal practice, these groups are naturally assembled sets of students as intact classes. The difference
between the means of pre-test and post-test scores of each group and the mean gain scores are tested for statistical significance. Analysis of variance is also used. The comparison is justifiable, yet the results are interpreted carefully.

3.7.2 Control and Experimental Groups

The sample of this study consisted of 180 students of Standard XI studying in three different higher secondary schools. The participating schools were:

1. Geethanjali Higher Secondary School, Coimbatore, Coimbatore District
2. Ganapathipalayam Higher Secondary School, Tiruppur, Tiruppur District
3. Shree Gurukulam Higher Secondary School, Moolavaikkal, Gobi Taluk, Erode District

In each school, 60 students were formed in two groups – 30 for the control group and 30 for the experimental group. Each group, whether control or experimental, consisted of 15 boys and 15 girls. These groups were formed out of intact classes.

All these students were of the same age group. All of them were studying in English medium classes. The students from the first of the schools listed above were classified as urban students since their school is located in the city of Coimbatore. All the students were day-scholars residing within the city limits. The students from the second school were classified as semi-urban students as their school is located in the suburbs of Tiruppur town. The students of the third school were rural students because their school is located in a village called Moolavaikkal, 8 km away.
from the town of Gobichettipalayam in Erode district. All the students hailed from the villages of Gobichettipalayam taluk.

Each group, whether control or experimental, was formed consisting of three sub-groups. Those who had obtained more than 80% in the English language paper of the Standard Tenth public examination were classified as bright students. The subjects who had scored between 60 and 79 were classified as medium students and those who had scored below 60 were classified as average students. Each sub-group was also formed with equal numbers of boys and girls. The homogeneity of the Control and the Experimental Groups was established by finding out the significance of difference between the means of these groups relating to their scholastic achievement in the English language paper as measured by the Tenth Standard Public Examination.

3.7.3 Administration of the Pre-test

Both the control and the experimental groups had a briefing session lasting about 30 minutes at the time of introduction of a poem in the learning module. This session was taken by the investigator with the assistance of the classroom teacher of English of the respective school. Then, a pre-test on the poem to be learnt was administered to both the groups. The mean and SD of the scores in the pre-test were computed for analysis.

3.7.4 Experimentation

As already stated, there were two identical groups in each of the three schools selected for the study. One such group was the Control Group for which the
Conventional Teaching Method (CTM) was adopted. For the other group, the Experimental Group, Presentation in Animation Mode as a Support System (PAMSS) was introduced as experimental treatment. The Control Group received instruction in each poem from the investigator. The instructional class was about 60 minutes. There were ten such sessions lasting ten days. At the end of each session, the post-test was administered. For the Experimental Group, there was a separate session handled by the investigator for about 60 minutes supported by animation. Each student in this group was provided with a computer and the pre-loaded animation documents could be viewed by the students during the teaching process. At the end of each session, the post-test was administered to this group also.

### 3.7.4.1 Problems Faced by the Researcher

The following problems were faced by the researcher in conducting the present study:

- After choosing the topic, the researcher intended to create his own animation films but due to lack of funds and time, he had to depend on the existing animation documents.

- It was planned to provide a separate interactive computer for every student for the sample but it was possible during the pilot study only. For the pilot study, only 16 students were taken as the sample. So, there was no problem to assign each student a computer during the pilot phase of the study. However, the sample for the main study consisted of 90 students in the experimental group, i.e. 30 students in each of the three
schools selected for conducting the research. The students in two of the three schools had to share the computers available in their schools.

- The researcher was able to provide smart classroom for the Gurukulam School students but not for the rest of the two schools. The students in these two schools depended on the LCD projector.
- In Ganapathipalayam School, the audio link in the projector did not function at all, so the researcher had to use only the computer speakers.
- The time limit allotted to the researcher in each school was limited, so he had to rush up while teaching certain poems.
- Since the poems taken up for the study were not prescribed in the syllabus, it became difficult for the researcher to instill interest among the students. Only after viewing the animation version, they got interested and became relaxed.

### 3.7.5 Analysis of Data

All the subjects in the sample attended the briefing sessions before the start of instructional classes for each poem to be learnt. They were provided with the text of the poem for pre-reading and post-reading activities. Then they were administered pre-tests. At the end of all the learning sessions, which were conducted separately for the Control Group and the Experimental Group, the post-tests were administered. The data collected from the responses of the sample from the pre- and post-tests were tabulated and analysed for interpretation. The analysis and interpretation of data along with a description of testing of hypotheses are given in the following chapter.