

**EFFECT OF ANIMATION AND PICTURES ON STUDENTS' ACHIEVEMENT
IN POETRY IN SENIOR SECONDARY SCHOOLS IN EDO STATE**

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CERTIFICATION

We, the undersigned, certify that this research study was carried out by **Juliet Osemwonyemwen OSATOHANMWEN (Mrs.)** in the Department of Curriculum and Instructional Technology, Faculty of Education, University of Benin, Benin City.

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DEDICATION

This thesis is dedicated to God Almighty for his love and infinite mercies towards me.

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TABLE OF CONTENTS

	PAGE
TITLE	i
CERTIFICATION	ii
DEDICATION	iii
ACKNOWLEDGEMENTS	iv
LIST OF TABLES	viii
LIST OF FIGURES	x
LIST OF APPENDICES	xi
ABSTRACT	xii
CHAPTER ONE: INTRODUCTION	
Background to the Study	1
Statement of the Problem	8
Research Questions	9
Hypotheses	9
Purpose of the Study	10
Significance of the Study	11
Scope and Delimitation of the study	12
Definition of Terms	12
CHAPTER TWO: REVIEW OF RELATED LITERATURE	
Theoretical Framework of the Study	13
The Concept of Technology	18
Digital Technology in the Classroom	19
The Purpose of Teaching Poetry	23
The Use of Visuals/Audio-visual Learning Aids in the Teaching/Learning Process	26
A Multimodal Approach to Poetry Teaching	28
Use of Animation in Poetry Teaching	31
Use of Pictures in Poetry Teaching	43
Instructional Design Principles for Multimedia Content Creation	52

Gender and Students' Achievement in Poetry	56
School Type and Students' Achievement in Poetry	60
Summary of Reviewed Literature	69
CHAPTER THREE: METHODOLOGY	
Design of the Study	71
Population of the Study	72
Sample and Sampling Techniques	73
Research Instrument	74
Validity of the Instrument	74
Reliability of the Instrument	75
Method of Data Collection	76
Method of Data Analysis	80
CHAPTER FOUR: PRESENTATION OF RESULTS AND DISCUSSION OF FINDINGS	
Presentation of Results	81
Discussion of Findings	99
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS	
Summary	104
Conclusion	107
Recommendations	108
Contributions to Knowledge	108
Suggestions for Further Studies	109
REFERENCES	110
APPENDICES	128

LIST OF TABLES

	PAGE
Table 1: Distribution of Sample by Method by School Type and Sex for the Study	73
Table 2: Table of Specification for Achievement Test in Poetry	75
Table 3: Sub-topics of the Poems Taught for the Period of the Study	79
Table 4: Summary of Mean and Standard Deviation of Pretest and Posttest Scores of Students taught Poetry with Different Instructional Methods	81
Table 5: Summary of ANCOVA of Difference in Students' Pretest – Posttest Mean Scores in Poetry Achievement Test (PAT)	82
Table 6: Summary of the Post-hoc Analysis of the Direction of Difference in the Methods of Instruction	83
Table 7: Descriptive Statistics of Posttest Achievement Mean Scores of Students taught Poetry with Animation based on Sex	83
Table 8: Summary of ANCOVA of Difference in Pretest - Posttest Mean Scores in Poetry Achievement Test (PAT) among Students Taught with Animation Based on Sex	84
Table 9: Descriptive Statistics of Posttest Achievement Mean Scores of Students taught Poetry with Animation based on School Type	84
Table 10: Summary of ANCOVA of Difference in Pretest - Posttest Mean Scores in Poetry Achievement Test (PAT) among Students Taught with Animation Based on School Type	85
Table 11: Post-Hoc Analysis of the Direction of Difference in Students' Achievement in Poetry among those taught with Animation based on School Type	86
Table 12: Descriptive Statistics of Posttest Achievement Mean Scores of Students taught Poetry with Pictures based on Sex	86
Table 13: Summary of ANCOVA of Difference in Pretest - Posttest Mean Scores in Poetry Achievement Test (PAT) among Students Taught with Pictures Based on Sex	87

Table 14:	Descriptive Statistics of Posttest Achievement Mean Scores of Students taught Poetry with Picture based on School Type	88
Table 15:	Summary of ANCOVA of Difference in Pretest – Posttest Mean Scores in Poetry Achievement Test (PAT) among Students Taught with Pictures Based on School Type	89
Table 16:	Post-Hoc Analysis of the Direction of Difference in Students' Achievement in Poetry among those taught with Pictures based on School Type	89
Table 17:	Descriptive Statistics of the Interaction Effect of Method by Sex on Students' Achievement in Poetry	90
Table 18:	Summary of ANCOVA of the Interaction Effect of Method by Sex on Students' Achievement in Poetry	91
Table 19:	Summary of ANCOVA for Simple Effect for Male and Female Students based on Method	92
Table 20:	Summary of Post-Hoc Analysis of the Difference in Interaction Between Method and Sex	93
Table 21:	Descriptive Statistics of the Interaction Effect of Method by School Type on Students' Achievement in Poetry	94
Table 22:	Summary of ANCOVA of the Interaction Effect of Method by School Type on Students' Achievement in Poetry	95
Table 23:	Summary of ANCOVA for Simple Effect for School Type based on Method	97
Table 24:	Summary of Post-Hoc Analysis of the Difference in Interaction Between Method and School Type	98

LIST OF FIGURES

	PAGE
Figure 1: Mayer’s Cognitive Theory of Multimedia	15
Figure 2: Rosenblatt’s (1994) Conception of Meaning in the Reading Process	16
Figure 3: A Sample Frame of a 2D Animation	33
Figure 4: A Sample Frame of a 3D Animation	34
Figure 5: Whiteboard Animation Video Screen	35
Figure 6: The Movement of Atoms in Gas	36
Figure 7: The Shifting Movement of the Continents	36
Figure 8: Microsoft’s Famous Animated Agents Merlin	37
Figure 9: Scenic Winter Landscape Snow Trees	44
Figure 10: Picture Series 1 of the Poem “The Leader and the Led” by Niyi Osundare	48
Figure 11: Diagrammatic Representation of the Design for the Study	72
Figure 12: Presentation of the Design over Variables	72
Figure 13: Interaction Effect of Method by Sex on Students’ Achievement in Poetry	91
Figure 14: Interaction Effect of Method by School Type on Students’ Achievement in Poetry	95

LIST OF APPENDICES

	PAGE
Appendix A: Poetry Achievement Test (PAT)	128
Appendix B: Instructional Package for Experimental Group A (Animation)	133
Appendix C: Instructional Package for Experimental Group B (Pictures)	151
Appendix D: Instructional Package for Control Group (Chalk and Talk Method)	170
Appendix E: Elements of Poetry	186
Appendix F: The Poems	190
Appendix G: Biographical Background of the Poets	193
Appendix H: Analysis of the Poems	195
Appendix I: Reliability of the Instrument	204
Appendix J: Picture Series	205
Appendix K: Snap Shots of the Animations	220
Appendix L: Data Analysis (Descriptive and Inferential	221
Appendix M: School Enrolment for SS2 Students in Benin Metropolis (Egor, Ikpoba-Okha and Oredo)	237

ABSTRACT

The study examined the effect of the use of animation and picture on Senior Secondary School one (SSS1) students' performance in poetry in senior secondary schools in Edo state. The study also sought to determine whether other demographic variables like sex and school type have effect on students' performance in poetry. Eight research questions and eight hypotheses were raised to guide the study. The sample of the study was made up of two hundred and seventy-three (273) male students and two hundred and sixty-five (265) female students. One hundred and six (106) of the students were from all-boys schools, two hundred and nine (209) were from all-girls schools, while two hundred and twenty-three (223) students were from coeducational schools.

The study adopted a quasi-experimental design, using the pre-test – post-test control group design, which resulted in a 3x2x3 factorial format. The independent variable in this study is the instructional method with three levels – animation, pictures and 'chalk and talk' method. The moderator (intervening) variables are gender with two levels – male and female and school type with three levels – all-boys, all-girls and co-educational schools. The dependent variable is students' performance scores in poetry. One instrument was used for data collection for the study; a "Poetry Performance Test (PPT)" , with two sections A and B. Section A seeks to elicit respondents' demographic data such as gender. Section B is an achievement test on Poetry with particular reference to the two poems *The leader and the led* by Niyi Osundare and *Journey of the Magi* by T. S. Eliot. The reliability of the PPT was estimated using the Kuder-Richardson Formula 20 (KR-20) and a reliability coefficient of 0.826 was obtained. Data collected were analysed using descriptive – percentage, mean and standard deviation and inferential statistics –

Analysis of Covariance (ANCOVA) and Independent Samples t-test. The level of significance was set at 0.05 level.

The findings of the study revealed that students' performance in poetry is dependent on the instructional method. It also revealed that the difference in students' performance in poetry is based on the method used. This is hinged on the fact that students taught with animation performed better than those taught with picture and the "chalk and talk" method. The findings of this study revealed that sex and school type were significant factors in students' performance in poetry. These findings pose very serious challenge to curriculum planners and English-in-Literature teachers on what to do to significantly reduce the effect of these variables on students' performance in poetry. There were significant two-way and three-way interaction effects of method by sex, method by school type and method by sex, and school type on students' performance in poetry respectively. The following recommendation among others was made; that Literature-in-English teachers in senior secondary schools should be encouraged to use animation in poetry teaching.

CHAPTER ONE

INTRODUCTION

Background to the Study

The twenty-first century has witnessed rapid developments in technology and these developments have brought many innovations into education particularly in the teaching and learning process. Information Communication Technology (ICT) has a role to play in education both directly as a subject and indirectly as a tool to assist in educational delivery and management. Used appropriately, ICT can bring many benefits to the classroom and the education process. There are three aspects to the role of ICT in the curriculum that teachers can benefit from. Firstly, the curriculum for ICT skills and knowledge. Secondly, ICT as a curriculum subject; and thirdly, as curriculum for the usage of ICT within subjects other than ICT. Information Communication Technology can expand access to education, as learning can occur anytime and anywhere. Online course materials, for instance, can be accessible 24 hours a day, seven days a week. Virtual classrooms allow both learners and the teacher to interact simultaneously with ease and convenience.

Based on ICT, learning and teaching no longer depend exclusively on printed materials. Multiple resources are abundant on the Internet, and knowledge can be acquired through video clips, audio sounds, and visual presentation. The use of ICT is transforming the teaching environment into a learner-centered one, making learners actively involved in the learning processes. In ICT enhanced classrooms, learners are encouraged by the teacher to make decisions, and plans in the learning process. ICT therefore provides both learners and teachers with more educational affordances and possibilities.

Information Communication Technology being a fundamental component of the education reforms have received some attention from Edo state government with the establishment of IT centres in some secondary schools in Benin Metropolis, notably among which are Idia College and St Maria Goretti Girls Grammar school. Lofty as these intervention programmes in education in the state, it does appear that the impact and benefits of the use of ICT in the teaching and learning processes in secondary schools are yet to be felt. Studies have shown that teachers in Benin Metropolis do not make use of ICT for instructional purposes (Osatohanmwon, 2013; Danner & Ofuani, 2015) which could have enhanced students' achievement.

The trend is the same across the country as many secondary school teachers seem not to be adequately prepared to adopt and integrate ICT in classroom teaching as evident in most studies on ICT utilization at all levels of education in the country (Ohiwerei, Azih, & Okoli, 2013; Gambari & Okoli, 2007; Akuegwu, Ntukidem & Ntukidem, 2011). These studies have indicated that, on the whole, teachers' lack the competence to use ICT in the teaching and learning process. This maybe as a result of the lack of training on the production of instructional materials. Instructional technologists could have been of immense help in the production of instructional materials in collaboration with the subject teachers. However, secondary schools in the state do not have enough subject teachers to teach the various subjects and so may not be able to employ enough instructional technologists to send to all schools. The subject teacher is therefore expected to be innovative; produce, improvise, adapt or adopt instructional materials for use in their various classrooms.

Visual and audio-visual learning aids, particularly those aided by technology, have helped teachers to facilitate students' learning. These learning aids such as pictures, drawings or

dynamic video/animation are often designed to facilitate learning and have positive effect. Learning aids facilitated by technology has become one of the resources that teachers use to help facilitate students' learning. Technology is a powerful tool for problem solving, conceptual development and critical thinking; it helps in making the learning process much easier for students. The increasing variety and accessibility of technology has expanded the opportunities teachers have to use technology. One of the key innovations that technology has made available is new forms of representations, such as, multimedia. One important combination of media is animation, which according to Dwyer and Dwyer (2003) are images in motion.

Animation is considered as one small part of the computer revolution which is a very important part of high technology (Sun & Dong, 2004). It is very useful for explaining difficult concepts, in this case for presenting the poems in such a way that students would be able to identify and explain the themes of the poems. With the help of innovative methods and materials that multimedia provides, teachers can key into this; adapt, adopt or produce animations which will make the learning environments more colourful, motivating and at the same time more supportive for students. The flexibility of learning through animation allows for a wider range of stimuli which increases students' interest and engagement in learning.

Apart from the use of animation, teachers could also enhance their teaching with the use of other instructional materials. The use of visual aids such as pictures could have a great impact on how students retain information. "Visual process doesn't just assist in the perception of our world, it dominates the perception of our world" (Medina in New Spring Academy, 2016). Teaching with pictures is powerful. With just a single image, teachers can explain complex ideas and help students make deep connections. While words can be abstract and hard to retain, pictures tend to be more concrete and easier to recall and make learning a lot more engaging.

There are different types of pictures that can be used as an aid in teaching poetry, such as single picture, picture series, diagrams, tables, maps, and charts (Raimes, 1983). For this study picture series was used. Picture series consists of several pictures that are linked to form a series, which represents a topic or subject. The use of picture series helps learners to develop ideas and sequence of events (Marble in Khotimah, Daud & Burhansyah, 2017). Students' creativity and imagination in poetry can be developed through the use of picture series.

Literature-in-English is a major Arts subject in the Senior Secondary School Curriculum in Nigeria. Apart from being a school subject, literature is important in language teaching. Literature is an ally of language as it represents language in actual use. According to Khan and Alasmari (2018):

Literary texts are rich sources of figurative language, beautiful sentences, idiomatic expressions, interesting proverbs, and suitable vocabulary items filled with connotative meanings. In addition, a range of vocabulary, grammatical structures and style of writing woven into a gripping narration enthrall the readers (p. 171).

Literature offers tremendous benefits to both teachers and students. According to Ayanniyi (2009), the importance of the study of literature includes the following: it opens the mind and illuminates it, purging the mind of prejudices as it makes it free and active; students learn the humane approach of examining thought and actions; it makes for the development of the cognitive, affective and psychomotor domains of an individual. It plays an important role in the achievement of the goal of education that is, the complete development of the individual. Literature develops in the learner the potential for growth in knowledge and wisdom, the acquisition of a keen understanding of human nature and human relationships and the freedom of choice to enter each character's heart. Literature develops the cognitive domain of the individual by developing his capacity for discrimination, judgment and decision. It also helps in language

development as it is a tool for understanding language. In addition, it helps students to appreciate their culture and those of others. It develops the reader's creative ability.

In the Senior Secondary Certificate Examination syllabus there are three genres of literature; drama, poetry, and prose that students are expected to study. Poetry, in particular has a lot to do with feelings and the senses. It appeals to the feelings and by so doing develops the emotional and imaginative aspects of man. According to Ringo and Kashyap (2021), "poetry is a condensed form of writing which effectively invoke a range of emotions in the reader." A poem creates an experience in the reader that cannot be reduced to anything else," (Hirsch, 2000). In order to "experience" a poem, a reader needs to read it as it is. The poem is itself a type of virtual reality. This is the more reason why poetry should be taught with the use of learning aids; pictures and animation, particularly those facilitated by technology. Poetry particularly makes greater use of the possibilities of language than any other literary genre. Through its limitless forms, poetry facilitates the expression of experiences that defy communication in prose and drama. As a result of this, poetry is highly selective of its audience as many readers are not immediately capable of the emotional and intellectual response that the appreciation of poetry demands (Onwudinjo, 2003).

Studies have shown that poetry seems to be the most difficult among the three genres of literature and which majority of students dislike and fail (Ucheoma, 2007; Afangideh, 2009). This is as a result of its ambiguity, obscurity, unfamiliarity of words, and its elliptical nature. To overcome this problem of dislike and poor performance in poetry, the teacher has a crucial role to play in enabling students to develop strategies to use in the appreciation of poetry which would ultimately improve their performance in Literature-in-English. Teachers can achieve these

through various means, prominent among which is the use of instructional materials, particularly visuals and audio-visuals.

In recent years one of the most influential approaches to the teaching and learning of poetry is the use of technology-enhanced teaching incorporating multimodality particularly animation, which is increasingly renowned as an effective way of enhancing students' achievement in poetry (Winterson, 2020). The use of animation in teaching poetry carries extra appeal, as it takes well written work and gives it a visual representation to go with it. This visual aspect helps the reader get immersed in the poem and brings out the emotional expression the writer is trying to portray. As Winterson (2020) rightly states, poetry should not be 'murdered' in the classroom, instead it should be animated which will give students a love for it. By doing this, it will encourage students to make the reading of poetry a creative act.

In this digital era, students enjoy watching animated shows and videos on TV, on tablets, and on phones. Animation can motivate students to enjoy poetry, so it's easy to understand why teachers must be encouraged to be innovative; adapt, adopt or produce animated poem videos for their poetry lessons. There are strong pedagogical reasons for the use of animation in poetry teaching. The language in poetry is most often difficult because of its condensed nature, so the use of animated videos bring language alive and students can see and hear language being used and can easily deduce the meaning portrayed in the poem. Animated videos are particularly accessible because they make it easy to focus on specific language, and can appeal to a wider age range of students. Animated videos are ideal for teaching poetry with enough contexts to support meaning, and enough humour to engage students. Research has shown that students respond positively to familiar characters, so if animated characters used are those students can identify with, they may not only bring the language to life but may also make students want to interact

with the characters they are watching (Colak & Ozan, 2012; Slater, 2012). Similarly, if teachers incorporate pictures in poetry teaching, students will be motivated and develop more interest in poetry.

Literature-in-English of which poetry is a prominent part has recorded high failure rate in senior secondary certificate examinations conducted in Nigeria over the years (WAEC Chief Examiners' Reports, 2015 – 2019). The low performance in this subject has shattered the dreams of many students who wish to gain admission into many courses such as Law, Mass Communication, Language Arts, Communication Arts, Theatre Art and a host of others in tertiary institutions in the country. As stipulated in the JAMB Brochure (2019), a credit pass in Literature-in-English is a requirement for any candidate to be eligible for admission to any of the aforementioned courses. This phenomenon has given students, teachers and school authorities a cause for worry. The main issue of concern therefore, is whether the use of animation and pictures could improve students' performance in Literature-in-English with particular emphasis on poetry.

Apart from the use of learning aids (visuals and audio visuals), sex and school type are also variables that have been related to differences found in students' academic achievement. Studies have shown that girls perform better in humanities. Sex difference has played a significant role in reading research; empirical studies have shown that male and female learners act differently in English as a Second Language (ESL) context reading performance (Raheem, 2010). Sex as a factor has been seen as capable of affecting students' performance in Literature-in-English. Studies such as that of Muganda-Onyando, and Omondi (2008) revealed that school type has significant effect on students' achievement. However, there have been conflicting reports of sex and school type effects; some are in support while some are not. These conflicting

findings necessitate further studies on sex and school type in relation to students' achievement in poetry. In this respect, this study examined the effect of sex and school type on students' achievement in poetry.

Statement of the Problem

Students' performance in Literature-in-English in Senior Secondary School Certificate Examination (SSCE) over the years has been very poor, particularly in the Poetry section of Paper 3. While there could be several factors contributing to this poor performance, teachers' use and non-use of learning aids such as pictures and animation could have potential impact. Could poetry teaching done in the traditional "chalk and talk" method, without the use of learning aids be the reason for students' poor performance in poetry? This method has been noted to promote rote learning, low level of achievement and low interest in poetry. Could the utilization of instructional materials such as pictures and animation make students participate actively in the learning process? Poetry lends itself to self-expression and different interpretations. Could teachers' use of learning aids such as pictures and animations make students to develop critical thinking and be able to give critical interpretations to poems?

Generally, the use of multimedia, especially animations assist in the learning process and students find it easy to grasp the materials in the classroom when animations are used. Could the use of animation in teaching poetry at the senior secondary school level help to improve students' performance in poetry? Apart from the use of animation, the use of pictures, particularly picture series has been found to be effective in the teaching and learning process.

Could the use of pictures improve students' achievement in poetry? Also, another cause of worry is that the effect of the use of animation and pictures on students' achievement in poetry in senior secondary schools in Benin Metropolis has not so far been established. It therefore becomes imperative that the effect of animation and pictures on students' achievement in poetry as well as the moderating effect of sex and school type on students' achievement in poetry be examined.

Research Questions

The following research questions were raised to guide the study.

1. Will there be any difference in the achievement of students taught poetry with animation, pictures and the traditional "chalk and talk" methods?
2. Will there be any difference in students' achievement in poetry among students taught with animation based on sex?
3. Will there be any difference in students' achievement in poetry among students taught with animation based on school type?
4. Will there be any difference in students' achievement in poetry among students taught with pictures based on sex?
5. Will there be any difference in students' achievement in poetry among students taught with pictures based on school type?
6. Will there be any interaction effect of method of instruction by sex on students' achievement in poetry?
7. Will there be any interaction effect of method of instruction by school type on students' achievement in poetry?

Hypotheses

All the research questions were hypothesized and tested at 0.05 level of significance.

1. There is no significant difference in students' achievement in poetry among students taught with animation, pictures and the traditional "chalk and talk" methods.
2. There is no significant difference in students' achievement in poetry among those taught with animation based on sex.
3. There is no significant difference in students' achievement in poetry among those taught with animation based on school type.
4. There is no significant difference in students' achievement in poetry among those taught with pictures based on sex.
5. There is no significant difference in students' achievement in poetry among those taught with pictures based on school type.
6. There is no significant interaction effect of method of instruction by sex on students' achievement in poetry.
7. There is no significant interaction effect of method of instruction by school type on students' achievement in poetry.

Purpose of the study

The main purpose of the study was to examine the effect of animation and pictures on Senior Secondary School students' achievement in poetry in Edo State. Specifically, the study aimed at achieving the following objectives:

1. determine whether there was any difference in students' achievement in poetry among students taught with animation, pictures and the traditional "chalk and talk" method;

2. ascertain whether there was any difference in students' achievement in poetry among students taught with animation based on sex;
3. ascertain whether there was any difference in students' achievement in poetry among students taught with animation based on school type;
4. determine whether there was any difference in students' achievement in poetry among students taught with pictures based on sex;
5. determine whether there was any difference in students' achievement in poetry among students taught with pictures based on school type;
6. ascertain whether there was any interaction effect of method of instruction by sex on students' achievement in poetry;
7. ascertain whether there was any interaction effect of method of instruction by school type on students' achievement in poetry.

Significance of the Study

This study is significant in that it would address the current view of curriculum delivery, that is, the use of multimedia in instructional delivery. It is envisaged that by examining the use of animation and pictures in the teaching of poetry, both teachers and learners would develop interest in poetry as a genre in Literature-in-English in the school curriculum.

The study would provide teachers with a background and rationale for the teaching of poetry. In addition, this study is significant for teachers, in that it would analyze the differences between the use and non-use of learning aids; technology enhanced learning aids, which incorporates animation in poetry teachings. This study, apart from reawakening students' interest in poetry, would ultimately increase their performance in poetry through the use of animation.

The study could also be used as a stepping stone for further research as it looks into the use of visual/audio-visual learning aids in the teaching of poetry by presenting the existing studies' methodology, context, tools, participants and identifying research gaps which will direct the conduct of more researches in the field of technology integration in teaching and learning. The study would increase the awareness of concerned authorities at the federal, state, and local government level on the need to provide adequate teaching and learning aids such as computer, laptops, projectors, and other Information Technology (IT) equipment that teachers can use for the production and adaptation of animations and pictures in teaching. This study would also lead to curriculum development or improvement in teacher preparation programmes in the country on how to integrate technology in teaching.

Scope and Delimitation of the Study

The study examined the effect of animation, pictures and the traditional “chalk and talk” method on students' achievement in poetry. It also examined the moderating and interaction effect of sex and school type and instructional method on students' achievement in poetry.

The study was conducted in public secondary schools located in Benin Metropolis of Edo State. It involved nine schools; three each of all-boys, all-girls and co-educational senior secondary schools. One intact class in the nine selected schools were used for the study, three for animation, three for pictures and three for the traditional “chalk and talk” method.

Definition of Terms

Some terms used in the study are explained in this section.

Animation: Moving diagram or cartoon that are made up of a sequence of images displayed one after the other produced with effects and sounds.

Multimedia: Multimedia means any presentation that contains both words and pictures.

Pictures: For this study pictures downloaded from the internet are printed on flex.

Picture Series: Picture series is a composition of several pictures that are linked to form a series.

School Type: In this study, school type refers to all-boys, all-girls and co-educational schools.

Sex: Male and female students.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

In this chapter, the researcher throws light on the theoretical background as well as the empirical studies that have been carried out in the area of the use of animations and picture series in teaching and its effect on students' achievement in poetry. The related literature is discussed under the following headings:

- Theoretical Framework of the Study
- The Concept of Technology
- Digital Technology in the Classroom
- Multimodal Approach to Poetry Teaching
- The Purpose of Teaching Poetry in Secondary Schools
- The Use of Visuals/Audio-visual Learning Aids in the Teaching/Learning Process
- Use of Animation in Poetry Teaching
- Use of Pictures in Poetry Teaching
- Instructional Design Principles for Multimedia Content Creation
- Sex and Students' Achievement in Poetry

- School Type and Students' Achievement in Poetry
- Summary of Reviewed Literature

Theoretical Framework of the Study

The theoretical framework for the study is hinged on the theories of Mayer's (2005) Multimedia Theory and Rosenblatt's (1982) Literary Transaction Theory.

➤ *Mayer's (2005) Multimedia Theory*

Mayer's (2005) Multimedia theory is an extensive cognitive theory, which dwells on the role of animation in learning. This theory has three fundamental cognitive assumptions: 1) that there are two separate channels for processing visual and verbal representations, 2) that each of these channels can only actively process a limited amount of information at any one time and 3) that meaningful learning results from learners selecting, organizing and integrating new materials with old ones in order to actively construct their own knowledge. Consequently, this theory predicts that narrated animations are a very effective form of a representation as they allow complex information to be presented in ways that take maximum advantage of the limited capacity of the cognitive system. Numerous studies have confirmed that students learn more deeply from animation and narration than from narration alone (Mayer & Anderson, 1991). Mayer and Anderson (1991) "showed naive college students an animation concerning the operation of a bicycle tire pump. Students who were presented with animation and simultaneous narration did better on post-tests than those who had only heard narration."

Schnotz and Rasch (2005) discussed two ways that animations might facilitate cognitive processing. The first is "the enabling function of animation. Animations can provide additional information that cannot be displayed in pictures or texts." This additional information allows for

additional cognitive processing. The second is “referred to as the facilitating function”. “Animations are able to help learners build dynamic mental models of situations by providing external support.” “In this way animations make cognitive processing easier.” Figure 1 shows how animation can help in the facilitation of reading comprehension.

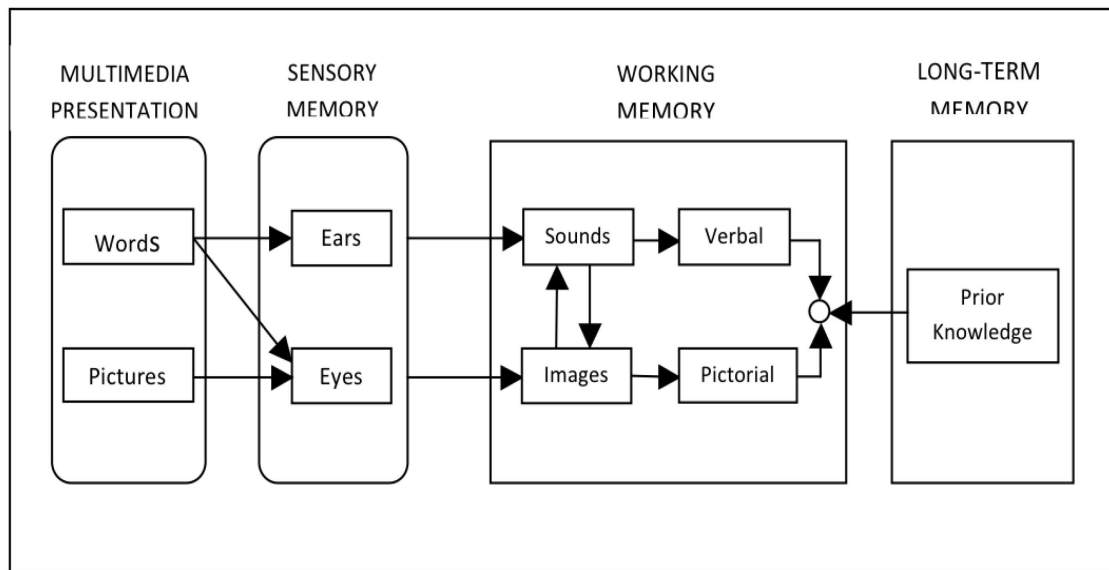


Figure 1: Mayer’s Cognitive Theory of Multimedia

Mayer’s (2005) theory is relevant to this study as it will help literature teachers to create effective multimedia learning aids to improve students’ performance in poetry. **Multimedia learning is a form of digital instruction that uses two modalities at the same time (DeBell, 2022).** Modalities are visual elements (like images, animations, text, and videos) and audio (music, voiceover (DeBell, 2022)). Learners experience multimedia learning any time they watch a YouTube video or take an on-line course; both visual and audio happening at the same time.

The nature of “interactivity and discovery in multimedia learning gives beneficial boost to the monotony of passive learning” (Mayer, 2000). Both the teacher and students can control their own pace of lesson according to his or her own ability. “Multimedia can give low ability students extensive learning time before moving forward. Alternatively, “high ability students can

branch out to random sequencing through the module and not be confined by linearity or a much slower pace” (Mayer, 2001; Mayer & Moreno, 2003). This aspect of multimedia learning “supports student-centred strategy whereby learners take responsibility in their own learning process” (Clark & Mayer, 2003). The liberty to “proceed or recede allows self-pacing, an important facet to enable learners to learn according to their individual pace and that will ensure both group of students may perceive information equally” (Moreno & Mayer, 2000).

➤ *Rosenblatt's (1982) Literary Transaction Theory*

Rosenblatt's (1982) Literary Transactional Theory suggests that “the finding of meaning involves both the author's text and what the reader brings to it.” According to Rosenblatt (1982), “the reader and the text transact with one another, each affecting the other. The meaning of the text changes depending on the reader's background knowledge and personal reflections.” Rosenblatt's (1982) transactional theory of reading “consists of two primary contributions. First, is the notion that literary transaction provides a foundation for conceptualizing the reading experience. Second, the efferent and aesthetic response continuum, which helps us understand the role of a reader's “stance” in what he or she understands from a transaction with a text.”

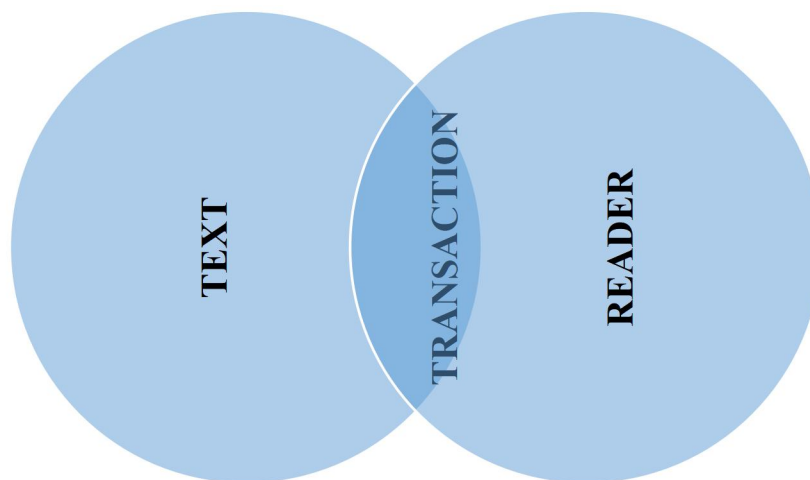


Figure 2: Rosenblatt's (1994) Conception of Meaning in the Reading Process

Rosenblatt (1994) affirmed “that rather than residing solely in the text or solely in the mind of the reader, meaning is generated in the transaction between the reader and the text, what she referred to as the poem” (p. 12). According to her the word transaction represents “the give and take relationship that exists between the reader and the text.” “Making meaning from any text occurs in a “constructive, selective process over time in a particular context...in a to-and-fro spiral” as the text and the reader influence the interpretation of the truths contained therein” (p. 26). This “active, “two-way process” occurs as the reader and the text meet amidst the particular set of circumstances under which the reading takes place” (Rosenblatt, 1995, p. 72). Rosenblatt (1995) viewed the reading act as:

an event, or a transaction involving a particular reader and a particular pattern of signs, a text, and occurring at a particular time in a particular context. Instead of two fixed entities acting on one another, the reader and the text are two aspects of a total dynamic situation. The “meaning” does not reside ready-made “in” the text or “in” the reader but happens or comes into being during the transaction between the reader and text. (p. 7)

The theory of literary transaction supports the viewpoint of students being as essential as the expert's lens. In relation to valuing reader response autonomy, Rosenblatt's theory “assumes meaning is created through communication between the text and reader, giving the reader a degree of freedom and independence from restrictive interpretive traditions.” In other words, instead of educating learners what the right or "authorized" significance of a poem is based on accepted, academic interpretation, a teacher grounding her practice in Transaction Theory should encourage the student to communicate directly with the text in order to create a private reaction to it. Thus, when Transaction Theory guides the exercise of the classroom, we begin to "return poetry to its readers" (Benton, 1990, p. 31). The theory of transaction is based on the concept

“that significance is produced when a reader connects with a text. If, as often happens when learners read and evaluate poetry, a text is misunderstood, commitment may fail. This is an issue as committed learners learn more and maintain more data" (Sturm, 2012, p. 59). Therefore, it is critical to consider ways to promote participation.

Rosenblatt (1994) asserted that “the meaning of a text cannot be limited to the original intended meaning of the author, nor can it be left to an expert in the field; experts or scholars should not see themselves as having an ultimate monopoly on interpretation; they too could learn from others.” Each reader brings different knowledge, experience and expectations to a reading and therefore each reader will take something away from the reading. There is no one meaning within a literary work, each reader creates his own meaning.” For Rosenblatt, “rather than being a written text, a literary work of art (or poem as she called it) is the moment in time in which a reader transacts with a given text, and thus, with each reading and rereading, the literary work of art is created anew.” It is this transaction that the cognitive theory of multimedia stresses the need for enhancement through the use of visual and audio/visual learning aids (animation and pictures) to develop and improve learners’ reading comprehension. This is the link between Mayer’s (2005) Multimedia Theory of Learning and Rosenblatt’s (1982) Literary Transaction Theory.

The Concept of Technology

Merriam-Webster (2008) defines technology as:

Application of knowledge to the practical aims of human life or to changing and manipulating the human environment. Technology includes the use of materials, tools, techniques, and sources of power to make life easier or more pleasant and work more productive. Whereas science is concerned with how and why things happen, technology focuses on making things happen (p. web).

Technology is “a body of knowledge devoted to creating tools, processing actions and extracting of materials.” Technology can be applied in almost everything we do in our lives, we use technology at work, we use it to extract materials, we use it for communication, transportation, learning, manufacturing, creating artifacts, securing data, scaling businesses and so much more. Technology is human knowledge which involves tools, materials and systems. If technology is well applied, it can benefit humans, but if it is wrongly applied, it can cause harm to human beings. Technology is dynamic; it keeps on improving because even our needs and demands for technology keep on changing.

Digital Technology in the Classroom

The use of visual and audio-visual learning aids, particularly those aided by technology, has helped teachers to facilitate students’ learning. Tweddle, Adams, Clarke, Scrimshaw, and Walton (1997) emphasised the fact that “the changes enabled and driven by technology have become so far-reaching that for literature-in-English teachers to ignore them would prove ultimately irresponsible” (p. 6). However, Unsworth, Thomas, Simpson and Asha (2005) opine that “the majority of teachers are in need of guidance when it comes to using ICT in an effective manner in the classroom” (p. 1). A number of studies have also discussed this issue of teachers’ use of ICT in language classrooms (NATE, 2007; Azzopardi, 2008; Ćukušić, Granić, Mifsud & Zammit 2008; Granić, Lobel & Engels, 2014).

Unsworth et al. (2005) believe that “the use of computers in English teaching can enhance and extend the engagement of computer savvy children with the enchantment of the possible worlds of literary narratives” (p. 1), what Burn and Durran (2007) call “pleasure and critical engagement” (p. 12). Mc-Verry (2007) believes that “in order to construct knowledge in today’s world, students must be fluent with multimodal text” (p. 51),

while Bennett, Matton and Kervin (2008) postulate that “education may be under challenge to change in order to meet the needs of digital natives” (p. 783). Hughes (2009) maintains that “Ignoring this phenomenon in our classrooms would be a mistake. If we do so, we run the risk of losing touch and schools may become boring and irrelevant for students as a result” (p. 18). That is why “A common justification for using digital technology in the classroom is its potential for interactivity,” (Hughes, 2009, p. 185), which thus makes it highly relevant to this study on the use of animation and picture series in poetry teaching. In Miller’s (2010) opinion this “entails reevaluating teacher education; preparing teachers for the 21st-century digital world requires teacher educators to take up the pressing issue of effective pedagogical frameworks for multimodal composing, with the ultimate aim being to actively engage ‘millennial students’ in schools” (p. 198). In line with this, Cachia, Ferrari, Al-Mutka and Punie (2010) asserted that “Teachers should receive more support in integrating technology into their teaching so that students can express their creativity and innovation with technologies” (p. 47).

- *Multimodality*

Multimodality is defined “as the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined” (Kress & Van Leeuwen, 2001, p. 20). Dressman (2010) defines multimodality as “the crafted integration of two or more ways, or modes, of communication, so that their combined meaning as a whole is greater than either mode separately or their simple combination” (p. 71). This usually, but not exclusively, involves the use of digital technology and it is this particular aspect of multimodality that is being considered in this study.

Given the different and evolving ways of communication that contemporary students are exposed to and utilise in communicating meaning and understanding the world, a multimodal approach is necessary. According to the New London Group (1996), “One of the key ideas informing the notion of multiliteracies is the increasing complexity and inter-relationship of different modes of meaning” (p. 78). What “relates different design elements (i.e. linguistic, visual, audio, gestural and spatial) to each other are the multimodal patterns of meaning” (New London Group, 1996, p. 65). Given that “all meaning-making is multimodal the latter is considered to be the most significant, as it relates all the other modes in quite remarkably dynamic relationships” (New London Group, 1996, pp. 80-81). The “transformation of texts that is allowed by digital technology means that as a way of reflecting on text, exploring and experimenting with it in a new medium can offer insights into and shifts of meaning that can well be characterized as refraction” (Tweddle et al, 1997, p. 54). Unsworth (2001) refers to these “as ‘technoliteracies’ and in his opinion, will not supplant traditional literacies but complement them, especially since ‘hard-copy’ forms of ‘linear’ texts will continue to co-exist with electronic hypertext for some time” (p. 281). Hence “the work of the Literature-in-English teacher clearly involves developing students’ use of multiliteracies in the composition and comprehension of texts in computer based and ‘conventional formats’ as well as developing students’ meta-semiotic understanding and the associated meta-language” (Unsworth, 2001, p. 282).

In recent times, “the definition of literacy for 21st century classrooms have gone beyond the traditional ability to read and write print texts but also incorporates the sense of reading and writing multimodal texts” (NCTE, 2005, 2008). McBride (2004) feels that “those who teach the humanities need to reconceptualise the intersections between the humanities

classroom and visual rhetoric” (p. xix). This is important “because just like language and literature, audio-video is a signifying practice through which students make meaning”; its use in the classroom leads to “active and engaged viewers who must participate in the viewing experience in order to create meaning” (McBride, 2004, p. xiii). According to Jewitt (2005), “the multimodal character of new technologies requires a re-thinking of learning as a linguistic accomplishment” (p. 8). In her opinion “the almost habitual conjunction of ‘language’, speech and writing, with learning is especially paradoxical in relation to technology-mediated learning, given that speech and writing are a small part of a multimodal ensemble” (Jewitt, 2005, p. 2). For Kress, Jewitt, Bourne, et al. (2005) “a multimodal approach is one where attention is given to all the culturally shaped resources that are available” (p. 2). They consider it “essential due to the ways in which it creates new kinds of identity for students and teachers” (Kress et al., 2005, p. 14). It may actually lead to a re- evaluation of the teacher/learner relationship: “changing learners in changing times may eventually alter how we, as teachers and teacher educators, view the expert/novice relationship” (Alvermann, 2009, p. 102). This is particularly significant when one takes into consideration the traditional role of poetry teachers as gatekeepers to a poem’s meaning.

Several advantages are associated with the use of multimedia in teaching. These include:

1. increased student engagement (Loong & Herbert 2012; Roschelle *et al.* 2010; Tan & Pearce 2011);
2. improved ability to apply the knowledge in problem-solving (Ellis 2004; Mayer 1999);
3. flexibility to learn at any time and location (Gorissen, Van Bruggen, & Jochems 2012);
and
4. learning at each student’s own pace (Chen *et al.* 2014; Eysink *et al.* 2009).

However, the literature also reveals potential disadvantages of the use of multimedia teaching resources. Firstly, the high costs of production and development limit their accessibility to educators (Sun & Cheng 2007). Secondly, extraneous details especially in animations can distract students from the relevant messages” (Homer, Plass, & Blake 2008; Lowe 1999). Thirdly, in the use of animations; “video viewing is found to be an inadequate substitute for class participation and discussions” (Ronchetti 2010).

The Purpose of Teaching Poetry

There are several reasons why it is necessary to teach poetry at the secondary school level. First and foremost, it can help students achieve, goals which address the whole person, not just the statistics of students’ performance in Literature. Some of the reasons include:

1. Poetry as a Vehicle for Language

Poetry is the vehicle through which we learn about a language. An advantage of using poetry to achieve this goal is that, if chosen carefully, both reading and writing poetry would be very accessible to students who cannot handle a large body of text. Students who struggle with language are often frustrated when presented with novels to read, large essays to write, or vast research projects to produce. Wormser and Cappella (2004) are of the opinion “that the teaching of poetry may stimulate students to write their own poems. Reading a poem gives students immediate experiences, in a way a novel, or even a short story cannot”.

Studies have revealed that many teachers see poetry as “a bridge to other kinds of privileged language use” (Harrison & Gordon in Wade & Sidaway, 1990; Kelly, 1999; Wormser

& Capella, 2004). It can also be used to understand other texts; for example, Sullivan (2005), used poetry exercises “to pique her students’ interest and understanding the concepts in a difficult text”. Poetry can be used to “help students understand literary concepts which students may find more difficult in longer prose, such as judging narrator’s reliability” (Wormser & Capella, 2004). Poetry can also be used to develop other types of writing, such as planning or making rough drafts for an essay (Christensen, 1991), or to encourage revision in other forms or genres” (Jocson, 2006).

Poetry allows its readers and writers to play with language, which leads to linguistic mastery. Approaching the “reading and writing of poetry in this manner, as play, rather than as a high stakes product to be tested, provides opportunities for students to examine and to manipulate language” (Lipsett, 2001; Hess, 2003; Wormser & Capella, 2004).

2. The Power of Ambiguity

Human beings need both variety and sameness, and the ambiguous nature of needing both of these can be seen concretely through poetry. Arp and Johnson (2002), explain that “we like the familiar, we like variety, but we like them combined. If we get too much sameness, the result is monotonous; if we get too much variety, the result is bewilderment and confusion” (p. 899). Peck (2004) sees poetry as “rote patterns that are essential to the abstraction of ourselves” (p. 47). “We want our days to be filled with novelty. But we also want them to be the same, the many in one” (p. 48). Poetry can physically show students this need through pattern and variety in meter and rhyme.

Teaching students that language and life are ambiguous in nature certainly contributes to emotional, intellectual, and spiritual growth. Through poetry, students can see ambiguity in the varied interpretations of lines and words that readers bring to reading the text. Teaching

ambiguity frustrates student' views of their world. However, according to Tucker (2003), "poetry does much more, it means to nudge them across a threshold of moral life. When all goes well, the encounter with poetic ambiguity guides students into a place where they can vicariously experiment with inhabiting a conscious ambivalence beholding the play of double meaning" (p. 443).

3. Poetry as a Way to Express Emotions

Poetry allows students to express emotions, contributing to the affective growth of the individual. Poetry can be used to allow students express their emotions, and figure out who they are through reading and writing. Providing students with a poem gives them a safe, silent way to express the emotion of grief, when verbal expressions are too hard. Lipsett (2001) "sees poetry as a preserver of felt experiences" (p.3). Poetry also "teaches students empathy" (Christensen, 1991; Sullivan, 2004). For Christensen (1991), poetry allows us to "probe our wounds, and try to discover our roots, share our joy and learn that we do not have to suffer alone" (p.31). Poetry, according to Jocson (2006), "can give young people a method to express hard-to-draw-out emotions such as love, confusion, and anger and make better sense of life experiences such as death, social acceptance, and types of profiling" (p. 4).

4. Poetry as a Way of Teaching Cultural Literacy

Benton (1992) described poetry "as a powerful method of achieving one's goals of making sense of the world, as poems matter because they are a prime source of stories, and stories in verse hold listeners in the double spell of both the fiction and the form" (p. 75). Poems also are "holders of cultural identity, expanding our world by providing a continuous experience of belonging to a changing yet permanent culture" (p. 76).

5. *Poetry as Art*

Poetry is not just “words written on the page; it is written to be heard as well”, Gordon (2004) calls this “verbal energy and poetic knowledge”. Not knowing poetry “is an impoverishment, which devalues and collapses our language into ‘flattening images’, which results in difficult expression, even among the educated” (Rich in Riley, p. 149-50). Reading and writing poetry can generate certain attitudes and understandings in students that are conducive to academic success: “a sense of immediate achievement; a willingness to experiment and play with language; comprehension of the inherent connection between reading and writing; and an understanding of the importance of punctuation and word choice” (Routman, 2001). In addition, the use of sound features in poetry, such as rhyme and alliteration, are very useful for improving phonemic and sound awareness. As Rasinski and Padak (2008) contend, “the rhythmical nature of [some] poems and rhymes make them easy to learn to read and fun to read again and again, which is a main method for developing basic reading fluency in children” (p. 582-583). Furthermore, poems often offer students “a less-confusing, straightforward context for the practice of phonics, phonemic awareness, and language development skills by way of subject matter that appeals to their academic and personal interests” (Stickling, Parson, & Olsen, 2011).

The Use of Visuals/Audio-visual Learning Aids in the Teaching/Learning Process

- *The Concept of Instructional Materials/Learning Aids*

According to Samjaya (2012), there are three types of instructional media, namely audio (instructional media which can be heard such as radios and tape recorders), visual (instructional media which can be seen such as pictures, photographs, drawings, and charts), and audiovisual (instructional media which can be heard and seen such as videos and televisions).

Instructional materials are used to make the learning situations as real as possible and give the learner firsthand knowledge through the organs of hearing and seeing. We learn through our sense organs. All the sense organs help us in understanding the environment. Most of the knowledge which we acquire from the school comes through our ears and eyes. Therefore, any device which can be used to make the learning experience more concrete and effective, more realistic and dynamic can be considered audio visual materials. So all learning aids which help to make knowledge clear to the learner through the senses are called “Audio Visual Aids”

According to Burton in Shabiralyani, Hasan, Hamad, and Iqbal (2015) “Visual aids are those sensory objects or images which initiate or stimulate and support learning”. Kinderin Sabarish (2014) asserts that “Visual aids are any devices which can be used to make the learning experience more real, more accurate and more active”. Singh (2005) also defines it as: “Any device which by sight and sound increases the individuals' practice, outside that attained through reading, labeled as an audio visual aids”. There are many audio-visual aids available these days, they include the following examples: - models, actual objects, charts, pictures, maps, flannel board, flash cards, bulletin board, chalkboard, slides, overhead projector, radio, television and many others (Rather, 2004). Out of these black board and chalk are the commonest ones.

- *Advantages/Benefits of the Use of Visuals/Audio Visual Aids in Teaching Poetry*

There are a number of benefits in using visual aids in teaching poetry. These benefits are of paramount importance in maintaining a good momentum of reading interest among students. Firstly, using visual aids in teaching poetry “creates strong engagement between students and the texts” (Bowen, 1982; Bellver, 1989). The use of visual aids like pictures, videos and animations “encourage students to read texts with interest, which make it easier for them to understand the abstract ideas in the texts” (Bowen, 1982). The use of visual/audio-

visual aids “act as ‘vehicles’ that can be used to enrich and enhance the act of reading” (Bellver, 1989). Vethamani (2009) stated that “the use of visual aids in teaching enables authentic communication between students and the literary text”. This allows students to fully concentrate on the texts which leads to their understanding of the story and flow of the texts.

Generally, students “do not have interest in poetry due to the condense language they encounter with the literary texts” (Abdullah, Zakaria, Ismail & Adlina, 2007). The study conducted by Sivapalan, Ahmad and Ishak (2011) revealed that “the use of audio visual and other visual aids increased students’ interest in poetry”. It is based on this that this study sought to use picture series and animations to determine whether it would help students to understand the meaning and the message of the poems better.

In order to cope with learning problems, “visual aids such as graphics, illustrations, pictures, audio, and video can be used to serve as a helpful tool in facilitating students’ understanding of the literary concepts presented in the texts” (Pillai & Vengadasamy, 2010). Furthermore, the characteristics of visual aids such as sound, light and color can trigger and stimulate students’ understanding of the texts. The use of animations helps students “to visualize clearly the literary theory and cultural aspects found in texts” (Muller, 2006).

Multimodal Approach to Poetry Teaching

According to Hughes (2007), “poetry is meant to be lifted from the printed page and explored in multimodal ways (visually, gesturally, and aurally)” (p. 3). The very nature of poetry offers “a perfect opportunity to develop awareness in students about the role of multimedia in meaning making” (McVerry, 2007). A multimodal approach to teaching poetry “has the potential to boost students’ engagement” (Xerri, 2012). According to Blake (2009), “a

multimodal approach helps teachers to develop an appreciation of poetry as well as creative and critical thinking”. New technologies have “performative potential that encourages students to get inside a poem and play with it” (Hughes, 2007, p. 3).

A multimodal approach to teaching poetry can be done in a number of innovative ways. One way is the use and creation of animation (video/digital poems). Miller (2007) reported that the results of a digital video project showed how “students developed into more active readers and composers as they pursued their own understandings through digital video composing” (p. 71). Students can use MovieMaker, iMovie, or any other video editing software to create their own digital poem or to represent an existing poem through multimedia. Students can add their own voice, sound effects, music, and images and this approach represents the very nature of a multimodal approach to teaching. Other multimodal approaches to teaching poetry include picture series, audio and video recordings, the creation of hypertexts (a text that is linked to other texts with hyperlinks), the use of wikis and blogs, threaded online discussions (asynchronous chats), poetry slams, and collaborative poetry websites. Each of these activities shows how students can explore poetry through a multimodal approach. Students are “already immersed in digital technology and the question is no longer whether a teacher uses technology in the classroom, but rather how the teacher integrates the technology into the curriculum” (Hughes, 2007).

A multimodal poetry teaching approach has the potential of boosting students’ engagement. Dymoke and Hughes (2009) are convinced of “the powerful, dynamic and multimodal nature of poetry which is a key justification for its inclusion in a 21st-century curriculum” (p. 93). Dymoke and Hughes (2009) is of the view that “poetry’s multimodal nature has been suppressed for too long within the confines of the print text’ (p.230). Students

are immersed daily in new media, “the cultural tools of their time, and we must redefine our literacy practices in order to stay relevant” (Dymoke & Hughes, 2009, p. 230). According to Blake (2009) a multimodal approach helps teachers to “develop an engaged enjoyment and appreciation of poetry as well as creative and critical thinking during teaching” (p. 28). Dymoke and Hughes (2009) argues that “poetry is a playful, multimodal medium rather than one destined to be stranded forever on the printed page” and urges teachers to do their utmost to keep it so:

If you leave poetry on the page in your classroom you will be in danger of sounding its death knell: it is an organic, enriching communication tool, which taps into all our senses and is constantly renewing and reinventing itself to afford us new ways to express ourselves... If poetry is to flourish in any future English curriculum and in your classroom and if you are to flourish as a creative poetry teacher, then you should embrace the multimodal experiences poetry can offer (pp. 80-81).

Snapper (2009) agrees with this and claims that “Teachers also know that poetry can be “brought to life” for students by translating it from the printed page to other media” (p. 2). The benefits of this seem to be clearly evident in the classroom as attested to by an Ofsted (2009) report that describes how amongst a number of lessons deemed ‘fun’ by students, one particular poetry lesson was observed to make use of “a range of media to stimulate imagination” (p. 12). Such creative methods could include the use of either animations or pictures.

As students began to think about how a poem could be represented visually, aurally, or through on-screen movement, they focused on how to communicate the meanings that they wanted others to experience (Ofsed, 2009, p. 132).

The above is in concordance with the idea that “A poem accompanied by visual images can be seen as a new text, a different way of performing the poem” (Hughes, 2009, p. 204). Moreover, visual poetry “is considered an effective means of encouraging students to enjoy the reading and discussion of poetry” (Templer, 2009).

The National Association for the Teaching of English [NATE]'s (2008) project report entitled "Making hard topics in English easier with ICT" contains a number of case studies that specifically deal with the teaching of poetry in a multimodal manner, especially through the incorporation of visual technology. For example, Mortlock (2008) discovered that "low-achieving students' motivation, self-esteem and understanding of the poetry was improved by their use of Movie Maker to create short videos about poems they were studying" (p. 33). Similarly, Charles (2008), using Movie Maker with students whose first language was not English, realized that "his students gave much more spontaneous responses than in the normal classroom situation and gained confidence in expressing their own opinions" (p. 39). These students not only "used the poetry to expand and explore their own views of the world" but their use and knowledge of the English language increased" (Charles, 2008, p. 41). Moreover, "poetry in the curriculum could be explored in an engaging and entertaining manner" (Charles, 2008, p. 41). Tippings (2008) had previously found that "students in her school, particularly the boys, were resistant to poetry", however, the act of presenting poetry in a visual manner through the use of ICT "resulted in increased engagement and sustained interest through a series of lessons" (p. 45).

Use of Animation in Poetry Teaching

Technological advancements "offer exciting new opportunities to educators to provide more engaging and effective teaching resources" (Gerjets & Hesse 2004; Voithofer 2005). They also "bring an increasing demand amongst modern students for engaging in customized multimedia resources to assist their learning" (Gorissen, Van Bruggen, & Jochems 2012; Kaufmann & Mohan 2009). Animation constitutes "a subset of multimedia resources; a common source of entertainment for children and young adults, which also serves educational functions"

(Anderson *et al.* 2018; Theobald 2017). It is basically a form of pictorial presentation, which has become the most prominent feature of technology-based learning environments. According to Pekdag (2010), “animations are the process of animating graphics in a certain scenario and they should be regarded as alternative teaching ways in order to visualize knowledge”. There are several definitions of animations, and they are all extremely similar, with slight differences based on the different priorities of the person giving the definition.

Baek and Layne (1988) defined animation as “the process of generating a series of frames containing an object or objects so that each frame appears as an alteration of the previous frame in order to show motion” (p. 132). Gonzales (1996) gave a broader definition of animation as “a series of varying images presented dynamically according to user action in ways that help the user to perceive a continuous change over time and develop a more appropriate mental model of the task” (p. 27). According to Bétrancourt and Tversky (2000), animation is a “series of frames and each frame appears as an alternation of the previous one” (p. 313).

Main Types of Animations

There are many types of animation, which can be used for educational purposes, but the researcher will discuss three major types. These types can be used in teaching Literature-in-English and poetry classes:

1 - Traditional Animation

Traditional animation is a form of media which shows events happening over time via motion and helps in the narrative process. It is one of the oldest forms of animation. It is sometimes called cel animation. In traditional animation, objects are drawn on celluloid

transparent paper and in order to create the animated sequence, every frame is drawn separately. It is the same mechanism used for a flipbook, but on a grander scale. It is the main process which was used for most of the animated films of the 20th century. Traditional animation is most often 2D animation. Examples are *Aladdin*, *The Lion King*, and other earlier cartoons. However, not all 2D are traditional (Maio, 2020).

2 - Computer Animation

These are pictures which are digitally created. It uses the manipulation of images in which characters and objects move and interact. Bancroft and Keane (2006) define “computer animation as a programme which uses animation’s software to create and copy individual frames” (p.87). It is “drawn on the screen with stylus, mouse, and keyboard different from the classical animation” (Ursavaş, 1997). According to Betrancourt and Tversky (2000), “computer animation refers to any application which generates a series of frames, so that each frame appears as an alteration of the previous one, and where the sequence of frames is determined either by the designer or the user” (p. 313). Computer animation is “a technical process that, in general, produces motion illusion in the viewer by sequencing the still images produced in the analogue or digital environment in sequence” (Martinez, 2015). There are several animation software programmes, such as Mice or Animor, which are readily available for use. Even a person with little technical knowledge can use these software programmes to create computer animation. Computer animations are either two- dimension or three-dimension.

i) 2D Animation

Two-dimensional animation is a form of media which shows events happening over time via motion and helps in the narrative process. The design is formed in the computer by using 2D animation software; 2D vector graphics and 2D bitmap graphics. The Cartesian coordinate

system is used to make the objects move horizontally and vertically. Two-dimensional animations are drawn in squares, and with given commands by the computer automatically creates the movement. This helps the viewers to create “dynamic mental models” in their mind as the events unfold. This according to Plass et al (2009) helps the viewer to understand complex ideas. In spite of the advantage of creating dynamic mental models, Wong (2012) and Spanjers (2011) are of the view that the use of 2D animation may hinder learning as adding motion or special effects may create more cognitive processing for the viewer.



Figure 3: A sample frame of a 2D animation

ii) 3-D Animation

3-D animation involves digital modeling and manipulation. 3-D animation forms an external network which is processed in a skeleton form. The design of 3-D animation is a very complex process which involves mathematical calculations. Three dimensional animation “creates three dimensional models in spatial location on the computer with the principle of making a series of two dimensional drawings creating depth illusion provided by painting the acted models” (Doyle, 1992). 3-D animation techniques include cel-shaded/toon shading animation, morph target animation, motion capture animation, skeletal animation. This type of animation requires a lot of technical knowhow.



Figure 4: A sample frame of a 3D animation

3- Whiteboard Animation

Whiteboard animation is “a more recent type of animation which was first uploaded on YouTube around 2009” (Idea Rocket, 2019). Whiteboard animation, also known as scribing or fast drawing, “are videos in which a hand draws simple pictures and letters on a whiteboard, in combination with the sound of a storytelling voice” (Saini, Roche, Papadopoulos et al., 2019; Air, Oakland, & Walters, 2015).



Figure 5: Whiteboard Animation video screen. (Source Videoscribe.com)

Whiteboard animations can be made “with a camera in front of a whiteboard or above a piece of paper, or with various software programmes such as Videoscribe” (Bradford & Bharadway, 2015). The recorded video can be accelerated and delayed, and narration can be included.

This type of animation uses a video format that depicts the creation of a drawing on a blank backdrop while the content is being narrated. It mimics the traditional classroom, simulating the illustration of a concept as a teacher would do by physically drawing the concept out on a chalkboard. This type of animation is different from the traditional and computer (2D, 3D) animations, because the “animation” itself is the process of drawing a static image or writing text, similar to what the teacher does in the classroom. Lee, Kazi and Smith (2013) claim that “this format is more educationally effective than the traditional animation as it helps viewers mentally construct the concepts as they are drawn”.

- *Advantages of the Use of Animation in the Teaching-Learning Process*

The popularity of using animations to help learners understand and remember information has greatly increased since the advent of powerful graphics-oriented computers. This technology allows animations to be produced much more easily and cheaply than in former years. Animations make it easier to understand abstract concepts and ensure that learning is permanent. Researchers have advocated the idea that “animations will be used as a standard in our future education like the alphabet” (Johnson, Ozogul, & Reisslein, 2015). With the use of animation students can observe in real time, have the opportunity to go over the video when the student

cannot see a point or does not understand it, by stopping the animation and viewing it all over again (Luzon & Leton, 2015).

Animations are used for a variety of reasons across a whole range of subjects and topics. They are often utilized when there is a need to show learners something not easily seen in the real world, such as the movement of atoms in a gas, or the shifting movements of the continents. Examples are presented in Figures 6 and 7.

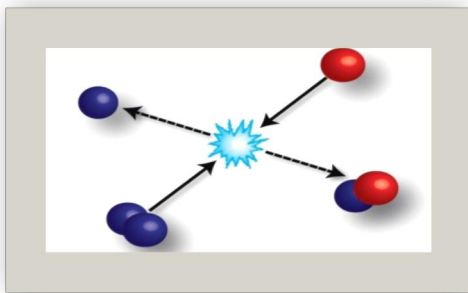


Figure 6: The movement of atoms in gas
(Russell, Kozma, Zohdy et al., 2000)

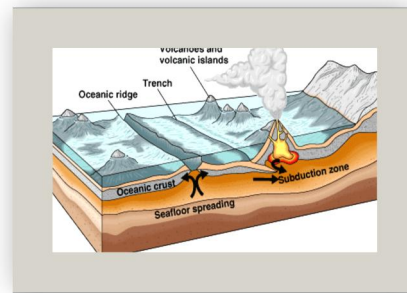


Figure 7: The shifting movements of the
(Sangin, Molinari, Dillenburg, et al 2006)

More abstract representations can also be used “to represent phenomena that are not inherently visual, such as a computer algorithm, the weather, or stages in a mathematical solution” (Scheiter, Gerjets, & Catrambone, 2006). An increasingly common use for animation “is in animated agents, where lifelike characters are animated to include gesture and expression” (Johnson, Rickel & Lester, 2000). Example Figure 8.



Figure 8: Microsoft's famous animated agents Merlin (Ainsworth, 2008)

Other advantages of the use of animation in the teaching-learning process include the following:

1. Engaging learners' attention (Rieber, 1990). This can be achieved with the "use of interesting special effects for transitions between instructional frames, screen washes, moving symbols or characters, and animated prompts" (Weiss, 2002).
2. To provide feedback. When students get answers correct, the "use of 'a dancing bear', unicycle-riding clown, or fireworks as incentives, can motivate learners to strive for correct answers" (Weiss, 2002), this may however, be counterproductive, according to Surber and Leeder (1998) who asserted that "overuse of colourful graphics may not enhance motivation".
3. To use it "as part of the presentation strategy" (Weiss, 2002). This is particularly helpful "when presenting highly abstract or dynamic processes" (DiSessa, 1982; Kaiser, Proffett, & Anderson, 1985; Rieber, 1990, 1991). Examples of such presentation include presenting "the flow of blood through the body or the inner life of the cell" (Weiss, 2002).
4. Provides a decorative or cosmetic effect (Levin, Anglin & Carney, 1987; Weiss, 2002). A good example is the use of animation to introduce a lesson, "the special animated effects can amaze and impress students" (Weiss, 2002).

5. It is of “great assistance in language teaching and learning and by extension, poetry teaching” (Bikchentaeva & Ziatdinov, 2012). The use of computer animation in language development can be justified according to several theoretical paradigms:
- (a) constructivism, which places emphasis on a learner’s active engagement with the learning process in order to construct meaning out of the available input (Williams & Burden, 1997);
 - (b) cognitive psychology, “which acknowledges a learner’s active attempts to understand, acquire, store and use knowledge” (Skehan 1998);
 - (c) the Affective Filter Hypothesis (Krashen & Terrell, 1983) which “recognizes the importance of emotional factors such as motivation, interest and anxiety in effective learning”;
 - (d) the Noticing Hypothesis, which “suggests that learning takes place most effectively when the material to be learnt attracts and holds the learner’s attention” (Schmidt, 1995);
 - (e) learning style, which suggests that “individuals have different preferred ways of learning and that they learn best when their particular style is accommodated” (Reid, 1987); and
 - (f) learning strategies, according to which “different activities are more or less effective for the promotion of learning in different students” (Griffiths, 2013; Oxford, 2011).

Several empirical studies have been carried out to support the advantages of the use of animation in education, particularly in the development of language skills. However, of the reviewed literature, none was found for its advantage in poetry teaching and learning. This is one of the

major reason why the researcher was interested in finding out the effect of animation on students' achievement in poetry.

Lin, Chen and Dwyer (2006) examined the effect of static visuals and computer-generated animations in facilitating immediate and delayed achievement in EFL classroom. The study adopted a quasi-experimental pretest posttest control group design. The participants were 58 undergraduate students (9 males and 49 females) from 19 to be 25 years old enrolled in two different sections of an intermediate English reading class at a private university in Taiwan. The participants were divided into two groups, the experimental group who were taught using animation and the control group who taught using the traditional method. Data for the study was collected with the use of an achievement test, which was measured via four criterion tests: (1) drawing test, (2) identification test, (3) terminology test, and (4) comprehension test. The result showed that the learners who were taught using animation outperformed the other group taught with the static visuals. The results also revealed that static visuals might equally be as effective as computer generated animation in presenting knowledge that is more complicated and that required through understanding of all phases of content related knowledge ranging from simple to complex.

Lai and Newby's (2012) study investigated the impact of static graphics, animated graphics and mental imagery on a complex learning task. The study adopted a posttest only control group design. This study compared the impact of different categories of graphics used within a complex learning task. The sample of the study comprised of one hundred and eighty-five (185) English speaking undergraduates. Participants were required to learn 18 Chinese radicals and their English equivalent translations and their performance was compared across 5 groups; control, concrete verbal imagery information, single static graphics, multiple gradient

static graphics and animated graphics on both immediate and 4-week retention tests. The result indicated that all the graphic groups significantly outperformed the control group, immediately following training. A 4-week delayed test showed that the group originally received multiple gradient static graphics significantly outperformed all other groups, except those that received the animated graphics.

Ouda (2012) investigated the effectiveness of animation films in developing Gaza Governorate schools sixth graders' reading comprehension skills particularly scanning, skimming and inference of short stories. In addition, it also examined their attitudes towards the use of animation for developing reading comprehension skills. The study adopted a pretest posttest control group design. The sample of the study consisted of (62) female students from Jaffer Ibn Abi Taleb School in Gaza. The students in the experimental group were taught using animation films, while the students in the control group were taught using the traditional method. The intervention lasted for 6 weeks in the first term of the 2011/2012 academic year. Two instruments were used for data collection; an achievement test and questionnaire. The experimental group scores outperformed the control group scores. This result reflects the effectiveness of using animation films in developing reading comprehension skills. Their responses reflected improvement in their attitudes towards animation as a means of developing reading comprehension skills.

In a study carried out in Indonesia, Nurdyansyah, Mandarani and Rais (2020) examined the effect of animation on the improvement in students' achievement in English. The researchers adopted a classroom action research with a descriptive qualitative approach. The sample was drawn from one Islamic primary school in Pasuruan, East Java, Indonesia, with 39 (19 male and 20 female) first grade students. Observation sheet, test and documentations were used to collect

the data for the study. Three components (reduction activity, data presentation and interpretation) were used to analyze the collected data. The results indicate that the use of animation can significantly enhance lower class primary school pupils' achievement in learning English.

Wafi's (2013) study investigated the effectiveness of animated pictures program on fifth graders' achievement in English vocabulary in Gaza. The target domains were productive and receptive. To answer the questions of the study, the researcher adopted the A quasi experimental design was adopted for the study. The sample of the study consisted of (64) students distributed into two equal groups randomly selected from a purposive sample from Haifa primary school for girls. One of the groups represented the control group of (32) students, and the other represented the experimental one of (32) students. The animated pictures program was used in teaching the experimental group while the traditional method was used with the control one in the second term of the 2012-2013 school year. A Vocabulary Achievement Test (VAT) was used for both the pretest and posttest. The data of the study were analyzed using t-test independent sample, which was used to determine significant differences between the groups. Effect size technique was used to measure the effect size of the animated pictures program on the experimental group in each domain of the test. The results indicated that there were statistically significant differences between both groups in favour of the experimental group.

Abdo and Al-Awabdeh's (2017) study involves neurological evidence through using animation videos which promotes the idea that learning and teaching in an enjoyable environment are much more conducive, than learning in an unpleasant environment. Using animated videos presentations in teaching students English grammar by explaining the English grammar rules, the used videos required too much attention in learning specific

words such as “use of conjunctions” and “verbs” in a humorous and economical way. The study targeted 9 students of the fourth grade at an EFL environment and the sample included only a public school of different achieving levels. Finally, the results of the analysis indicate that this technique helped students of fourth graders to memorize the rules in an easier way. The students also felt happy of seeing animation videos as a way of learning English grammar which suggests that students indeed retain much more when learning through animated videos than when learning in a traditional manner (through drills, grammar exercises from a workbook).

Umaroh, Hafidhoh, and Sugiyanto (2019) examined the effect of the use of animation on students’ achievement in speaking. Animated video was chosen in teaching speaking subjects on the topic “job interview “. The implementation of the study was carried out by an experimental design involving 4 classes, 2 classes as an experimental class and 2 other classes as a control class. Implementation is conducted for one semester. The results obtained that 85% of students are very interested in the material presented, do not feel bored and monotonous, the class is more interactive because it does not seem awkwardly. The results of the tests included the acquisition of vocabulary, grammar, fluency, and pronunciation. So it can be concluded that the class is more interactive and has improved after it has been applied using Animated Video.

Advantages of Using Animation in Poetry Teaching

Poetry can be taught in many different ways, including by song, stage performance, and animation. Animated poetry carries extra appeal, as it takes well written work and gives it a visual representation to go with it. The visual aspect helps the audience get immersed in the poem and brings out the emotional expression the writer is trying to portray. If reading a poem is

like reading the poet's mind, then experiencing an animated poem is like reaching into the poet's soul. Especially if the art and photography are also original works of the poet (Kenyon, 2010). Animation can enrich students' mastery of diverse subject matters. Through various lessons and units, teachers and students can use simple animation strategy to create visual, animated representations of numerous concepts. Animation films help students solidify their understanding themes, setting, plot and literary devices.

Use of Pictures in Teaching

Visual media in particular are considered “as an effective means to support learning since students learn most through the sense of sight” (Chee & Wong, 2003). Pictures are one kind of media that can help the teacher draw students' interest and arouse their motivation. If students are motivated they will participate actively and will learn during the teaching-learning process. According to Lee in Rohman (2016), pictures “provide a visual stimulus that attracts students' motivation”. It offers “an attractive and stimulating framework for teaching and provides stimulation for language skills activities” (Rayo, 2015).

As a kind of visual media, pictures are useful for the teaching of literature. The use of pictures as visual media in the teaching and learning process is intended to make teaching and learning process more effective so that students' understanding of complex concepts can be improved. Generally speaking, pictures, paintings, and other visuals constitute the most effective teaching medium. It is also the medium that is least utilized. Pictures can be used by the teacher to stimulate students' memory and it is a strategy that attracts students' attention in learning. Pictures can also be used to improve students' motivation and provide stimulus that may improve students' memory and retention.

Pictures are very easy to find and can be found everywhere. They can be “drawn either on the blackboard or cardboard paper or even cut-outs from newspapers or magazines” (Nagaraj, 1996). Through pictures, learners can be shown people, places, and things from other areas outside their own environment. Pictures can also represent images from ancient time or portray the future. According to Brown (2007), “pictures provide real world experiences”. A good example is the picture of snow for the African child that have never seen snow.



Figure 9: Scenic winter landscape snow trees (Source: Shutterstock.com - 19141917790)

The picture of snow may be used to clarify students’ imagination about snow. The use of pictures can motivate students and make them participate actively in the teaching-learning process.

The advantages of the use of pictures according to Gerlach and Ely (1980) include the following:

1. Pictures are in expensive and widely available;
2. They provide common experiences for an entire group;
3. The visual detail makes it possible to study subjects which would otherwise be impossible;
4. Pictures can help to prevent and correct misconceptions;
5. Pictures offers stimulus to further study, reading and research. Visual evidence is a powerful tool;
6. They help to focus attention and to develop critical judgment;

7. They are easily manipulated.

Used appropriately and sequentially, pictures can be used to illustrate a poem and can also provide the experience base students require in order to understand the underlining meaning of the poem. Sources of pictures are numerous, the following probably being the most obvious: calendars, magazines, post cards, greeting cards, advertising, posters, museums, websites etc.

Most of the information in pictures “is gained from studying the image rather than the physical aspects of the picture” (Sieber, 2012). The use of pictures offers an excellent opportunity for exposing the learner to the challenge of accurate description. Working with pictures also adds another layer of complexity to the lessons, because “every picture was created at one point in time, in a particular place, of a chosen subject, by a particular photographer, for a specific purpose, and using a particular technology” (Sieber, 2012). An examination of each of the following elements is very important to the understanding of the picture.

1. Time. The time the picture was taken includes the year, season, time of day, and whether there is of significance.
2. Place. The place a picture is taken is also a broad category. The continent, country, town, particular building, the room in the building can all have interpretive significance.
3. Subject. Some pictures are true “snapshots” of a moment in time, but even these pictures are not random. The photographer deliberately chose to take the photo; he or she also chose the angle, the moment, and what to include and what to leave out of the image. Some pictures are very much “composed” by the photographer, who might arrange props or instruct human subjects on their positions, what to wear, how to sit or stand, what kind of expression to assume, how to act in relation to others in the picture, and so on.

4. **Photographer.** Most early pictures were taken by professionals, but nowadays, photography has become accessible every person, particularly with recent technology, even smartphones; with digital devices virtually anyone can take pictures any time, and anywhere. The training of the photographer can have a decided influence on the picture, with amateur photographers producing less studied and sometimes more spontaneous images that reflect their everyday lives. The relationship of the photographer to the subject is very important. If the photographer is from outside the culture of the subjects, the images can reflect his or her ideas about that culture which may differ from indigenous attitudes.
5. **Purpose.** All pictures are taken for a purpose. Some are meant to record important events, others to expose dire conditions to the public, still others are intended as artistic statements. Knowing the purpose of a picture, and the consequence of knowing its intended audience, can help in interpreting a picture.
6. **Technology.** The process of photography has changed a great deal in recent years and this development, and changes have affected how pictures are interpreted. In early photography, the images took much longer to be recorded than is now the case and this affected the kinds of subjects that could be photographed, and the poses of people in the pictures. Another technological factor to consider is that photographers have the ability to manipulate images when developing and printing pictures. Not only can they change light effects that alter the mood of a photo, they can actually remove elements found on the negative by blocking them during printing, or add elements by combining two or more negatives into one print. (This form of manipulation is becoming much easier through the use of computer programmes in which photos can be altered.) Finally, accidental effects of technology can

alter photographic images. For instance, broken or scratched negatives produce unintended and sometime dramatic effects.

There are different types of pictures that can be used as an aid in teaching poetry, such as single picture, picture series, diagrams, tables, maps, and charts (Raimes, 1983).

- *The Concept of Picture Series*

Picture series is “a composition of several pictures that are linked to form a series” (Yunus in Singh, Tan, Abdullah, Othman & Mostafa, 2017). Picture series consists of objects and subjects which are inter-related. The use of picture series “helps learners to develop ideas and sequence of events” (Marble in Khotimah, Daud & Burhansyah, 2017). It can be used to enhance students’ creativity and imagination in poetry. Mochtar’s (2016) study revealed that “the use of picture series helped the students to arrange their sentences and ideas chronologically and at the same time, it guided and encouraged them to be more expressive during writing”. Picture series can “help students generate ideas” as found in Fachrurrazy’s (2012) study that revealed that “pictures are useful in the teaching of writing”.

Nonetheless, although evidently realistic, a picture lacks some elements of reality due to its two dimensional nature, lacking in lightning effects as well as angle features it lacks the essence of reality. In semiotics, “it is properly referred to as icon, a pattern that physically resembles what it stands for, hence a reproduction” (Fozza, Garat, & Parfait in El Mouden 2008, p. 13). This enabled photography to liberate itself from the realistic label so as to extend into expressive abilities and artistic endeavours. This view is further confirmed by Gardner’s spatial intelligence, image superiority hypothesis, which postulates that pictures instantly call to mind imaginal representations that are intrinsically more memorable than verbal representations

(Richardson, 1980, p. 62). In spite, of this several studies have revealed the effectiveness of pictures, particularly picture series which is used in the study in students' achievement in language skills development. The picture series used in this study were sourced from the internet and arranged in series to depict different sections of the two poems. Example of one of the pilture series used in the poem “The Leader and the Led” by Niyi Osundare is presented in Figure 10.



Figure 10: Picture Series 1 of the poem “The Leader and the Led” Niyi Osundare

Some of the studies reviewed on the effectiveness of the use of pictures and picture series in language skills development are discussed in this section.

Jatmiko and Jauhari 's (2018) study examined whether students at the elementary school level who were taught vocabulary using picture performed better than those taught without picture (conventional) method. The study adopted a quasi-experimental, pre-test, post-test control group design. The sample was made up of 60 students. A vocabulary achievement test was used to collect data for the study. Both descriptive and inferential statistics were used for data analysis. The data analysis revealed that an F-value of the effect of teaching method was 10.781 and significance value was .002 where it is less than 0.05 and the mean score of post-test for experimental group was 87.60 and for control group was 80.80. The result of the research shows that the experimental method has significance value and was better than conventional method. From the findings, the researcher concluded that the use of picture is one effective alternative method that can be used in teaching vocabulary.

Ariningsih (2010) examined the effectiveness of using picture series to improve the students' writing skill viewed from their learning motivation. A quasi-experimental pretest posttest control group design was adopted for the study. The population was made up of the seventh grade students of SMPN 1 Tanjunganom in the 2008/2009 academic year. The sample was drawn from seventh grade 1 (36 – 18 boys and 18 girls) the seventh grade 2 (36 – 18 boys and 18 girls). The students in seventh grade 1 were in the experimental class which was taught using picture series, while those in the seventh grade 2 were in the control class which was taught using translation. The experiment lasted from March 2009 to August 2009. Data was collected from a writing test. The hypotheses were tested using ANOVA statistics. The findings revealed that picture series is more effective than translation to teach writing for the seventh

grade students of junior high schools; the writing skill achievement of the students having high motivation is better than that of those having low motivation; and there is an interaction between teaching techniques and learning motivation. Based on these research findings, it can be concluded that picture series is an effective technique used to improve the writing skill of the seventh grade students of SMPN 1 Tanjunganom, Nganjuk.

Mansourzadeh (2014) carried out a comparative study of teaching vocabulary through pictures and audio-visual aids to young Iranian EFL learners. The study was a quasi-experimental pretest-posttest research design. Two groups, each consisting of 30 EFL beginner learners, were randomly selected among 128 Grade 2 students at Imam Hossein Guidance school in Zahedan, Iran. A pretest was administered to both groups at the outset of the study. One group received its instruction through audiovisual aids for teaching vocabulary while the other group was taught through still pictures. After ten sessions of instruction, the posttest (achievement test) was administered to both groups. The data were analyzed using both descriptive (mean and standard deviation) and inferential (Independent sample t-test) statistics. The findings revealed that there was a significant difference between the group which was taught through pictures and the one which received audiovisual aids, I favour of the group taught using pictures.

Agdhila and Sujoko's (2017) study examined the effect of picture series on students' speaking fluency. An action research design was adopted for the study. The sample of the study comprised 37 (28 females and 9 males) 1st Grade students of X.8 Senior High School, SMA Negeri, Kebakkramat. The research data were collected through test scores (pretest and posttest), observation, interview, field notes, document analysis, and photographs. The research was carried out in two cycles; first cycle had 3 meetings at the end of which a posttest was administered and the test scores and observation data were analyzed. The second cycle had 2

meetings at the end of which a second posttest was administered and the test scores and observation data were analyzed. The findings showed that picture series could improve students' speaking fluency.

In a study in Indonesia, Wening, Cahyono and Iragiliati (2017), examined the effect of picture series on students' writing ability across learning styles. The study adopted a quasi-experimental design. The sample of the study drawn from 2 intact classes of students in Junior High School 2 at Kawunganten, Cilacap in Central Java. Two instruments were used for data collection. The first was a writing tests and the second was a learning style questionnaire. The findings revealed that the students who were taught using picture series had better writing ability than those who were taught without using picture series. The findings also showed that by using picture series the visual students had better writing ability than the auditory students. Furthermore, the students had positive opinion towards the use of picture series.

Mailani and Farhana (2018) conducted a study on the use of picture series in teaching speaking in junior high schools. The objective of the study was to find out whether the use of picture series will improve junior high school students' speaking ability. A one group pretest-posttest research design was adopted for the study. The population of the study was made up of all 7th Grade students of Junior High School in Bandung, Indonesia. The sample of 31 students was selected from MTS Al-Amanah Junior High School in Bandung, Indonesia. One instrument, a speaking test was used for data collection. One sample t-test was used to test the hypothesis. The result of the study showed that the use of picture series in teaching speaking is effective in improving students speaking ability.

Tan (2019) conducted a study on the effectiveness of the use of picture series in narrative writing using a class of Form 4 students in SMK Methodist (ACS), Kampar, Perak. The study

also examined ESL teachers' perspectives on the use of picture series in narrative writing. The study adopted a pretest – posttest with questionnaire to gather data. The study lasted for a duration of 6 weeks. The findings of the study revealed that the use of picture series was effective as majority of the participants improved in their performance. The teachers' also held positive perception about the use of picture series in narrative writing.

Deviga and Ardhani (2021) examined the effect of picture series in teaching writing skill for students of midwife programme. A descriptive research design was used for the study. The sample was made up of 32 students in their 4th semester of the 2020/2021 academic year in the midwifery programme of STIKES Bhakti Husada Mulia Madiun. The following instruments were used for data collection: observation, interview, and documentation. The findings of the observation showed that there was good interaction between the lecturer and students. The findings of the interview revealed that by using picture series, the students were able to develop ideas on how to start writing recount text well. They arranged the picture series to help them in composing the writing. The findings of the documentation showed that the use of picture series in teaching writing recount text increased the students' interest in writing. Thus, it can be concluded that if picture series is effectively used it would help students improve their performance in writing recount text.

Instructional Design Principles for Multimedia Content Creation

Mayer (2001) outlined twelve principles of multimedia learning, which are very useful while creating contents featuring multimedia elements. The cognitive theory of multimedia learning proposes that the learner possesses both a visual information processing system and a verbal information processing system. The auditory narration goes into the verbal system while

animation goes into the visual system. In multimedia learning the learner engages in three important cognitive processes:

1. Selection – is applied to incoming verbal information to yield a text base, while when applied to incoming visual information yields an image base.
2. Organisation – is applied to the word base to create a verbally-based model of the to-be-explained system and is applied to the image base to create a visually-based model of the to-be-explained system.
3. Integration – occurs when the learner builds connections between corresponding events (or states or parts) in the verbally-based model and the visually-based model.

Seven of Mayer's (2001) principles of multimedia learning that are particularly relevant for content creation of animation are articulated in the following learning principles.

a) Personalization Principle

The personalization principle “states that humans learn better from a casual voice than a formal voice; a genuine human tone makes the experience more natural and therefore, easier to learn from” (DeBell, 2022). In order to make animation real and appealing, McLaren, DeLeeuw and Mayer (2011) recommends the use of a conversational tone. According to Clark and Mayer (2012), the personalization principle promotes social discourse which allows people to feel that they are engaged in a conversation with a partner instead of passively receiving information. Using an informal conversational style helps learners relate to the presented material and increase learner engagement. To create the feeling of conversation, the language used should be simple and easy to understand; use of jargon or overly professional text should be avoided” (Lizak, 2020). The use of first person (you, I, we, our) can also be used to effect personalization.

b) Voice Principle

The voice principle “states that humans learn better from a human voice than a computer voice; people learn best when the tone is human-like **(DeBell, 2022)**. In animation, the use of human voice for the recorded narration conveys a “social presence” or the illusion of a person speaking directly to the viewer. This could enhance “the viewer’s engagement with the medium and subsequently the learning outcome” (Mayer & DaPra, 2012). For audio narration and voiceovers, it is advisable to hire a professional.

c) Coherence Principle

The coherence principle “states that humans learn best when extraneous, distracting materials are not included; this means that simple text and visuals that relate directly to the learning topic should be included” **(DeBell, 2022)**. This principle assumes that “the learning process is hindered when learners’ working memory is overloaded with seductive details that do not contribute to the learning goals” (Rey, 2012). Learners will experience deeper learning from multimedia presentations which contain less interesting and extraneous sounds and music; narration, background music and sounds compete for limited cognitive resources and as a result, learners are less able to pay attention to narration when they pay attention to sound and music” (Hippolyte, 2020). When giving a multimedia explanation, in order to reduce cognitive overload, it is recommended that sound effects or music beside the voice of the narrator should not be included in animation. This is to ensure that the viewer focus his/her attention on the narrator’s voice alone and the accompanying animation. Only the written lines on the topic are shown on the screen at any given time with care not to inundate the viewer with too much information all at once.

d) Segmenting Principle

The segmenting principle states that “humans learn best when information is presented in segments, rather than one long continuous stream” (DeBell, 2022). The segmenting principle refers to the process of breaking down, or segmenting, complex lessons into smaller parts, which are then, presented one at a time (Clark & Mayer, 2012). The aim of this process is to help learners in managing the complexity of the content/tasks they are presented with, so as not to exceed the threshold of the learners’ cognitive system. Segmenting provides the learner(s) with the opportunity to manage essential processing; that is, they are able to efficiently and effectively engage essential processing (Clark & Mayer, 2012). Most importantly, as the segments are not presented as a continuous unit, the learner is afforded the appropriate level of control to consolidate the information they are being presented with as they make their way through the material” (Harbi, 2020). In order for viewers to gain from animation, it is advisable to split the topic into segments. According to Khacharem and Spanjers (2013), segmenting “topics into smaller units mitigate some extraneous processing by the human brain”. Transitional pauses should be added between segments to chunk up the video and signify changes in content. Mayer (2001) found that “when learners can control the pace of their learning, they performed better on recall tests”.

e) Spatial Contiguity Principle

The spatial contiguity principle states that “humans learn best when relevant text and visuals are physically close together. It refers to the actual space between the text and visuals on the screen. The spatial contiguity principle states that presented text should be spatially close to its corresponding image so the viewer does not have to expend additional processing power figuring out if the two are related” (Sweller & Chandler, 1990, p. 13). In creating whiteboard animation, all related texts and graphics should be physically kept close together in the frame.

This makes it easier for learners to process the information, using less energy to determine meaning and to know where to look for information.

f) Temporal Contiguity Principle

The temporal contiguity principle states that “humans learn best when corresponding sounds and visuals are presented together, instead of in consecutive order” (DeBell, 2022). This principle specifies that “the spoken narration of a sequence should match with the animation that is occurring. The simultaneous coordination helps the viewer to synchronize the information being presented in both auditory and visual channels” (Mayer & Anderson, 1991, p. 14).

g) Signaling Principle

The signaling principle states that “learners learn best when they are shown *exactly* what to pay attention to on screen” (Ozcelik & Arslan-Ari, 2010). Learners may not be able to identify the most important information if the screen is filled with “unnecessary or irrelevant information” (DeBell, 2022). According to Ozcelik and Arslan-Ari (2010), the signaling principle is when the essential material in multimedia is highlighted with the use of animated arrows and annotations to call out important information”.

Gender and Students’ Achievement in Poetry

Many studies have been conducted on gender differences to analyse the performance of both genders. The findings from these studies have revealed that gender is one of the factors that affect achievement in various subject fields. Gender is the range of physical, biological, mental and behavioural characteristics pertaining to and differentiating between the feminine and masculine (female and male) population. The importance of examining performance in relation to gender is based primarily on the socio-cultural differences between girls and boys. Gender

differences in achievement have been examined for some time resulting in a substantial body of literature (Adeyemi & Ajibade, 2011; Nenty, 2010; Kyei, Apam, & Nokoe, 2011; Awofala, Adeneye & Nneji, 2011; Amosun, 2011; Apata, 2011; Dania, 2014; Agbaje & Alake, 2014; Atovigba, Vershima, O’Kwu, & Ijenkeli, 2012). Some of these researchers pointed out that there is no significant gender difference in students’ academic achievement and retention in various subjects while others found significant difference with either the boys or the girls performing better.

Research findings are not explicit on the effect of gender on achievement. Most studies show that girls perform better than boys in schools (Zember & Blume, 2011). This corroborates an earlier report by Dayioglu and Turut-Asik (2004) in a study, which reported that girls, though enter Turkish universities with low grades, but upon their entry, outperform their male counterparts. However, Abubakar and Oguguo (2011) in their comparison, “found no significant difference between the performance of boys and girls”. This agrees with Uduosoro (2011) who also found “no significant different between the performance of boys and girls”. Though research findings are conflicting as they are, it is necessary to note that none of the reported researches are on gender differences in poetry, hence it is necessary to examine it in this study.

Abdu-Raheem (2010) investigated the influence of gender on secondary school students’ academic performance in South West, Nigeria. The results for five years (2003/2004 to 2007/2008) on English Language, Mathematics, Biology, Chemistry, Physics, Economics, Geography, Government, Yoruba, Christian Religious Studies (CRS) and French. The sample of the study was 2,305 students. Schools in South West were stratified into states and two schools each were randomly selected from five states that were also randomly selected. Chi-Square statistics was used to test the 5 hypotheses raised. The results revealed that male and female

students performed equally in English language. Males performed better than females in Mathematics, Science and Social Science subjects, while the females also did better than males in the Arts subjects except in Yoruba.

Amedu (2015) examined the effect of gender on the achievement of students in Biology using the jigsaw method. A quasi-experimental design was adopted for the study. The sample was made up of 87 students in SSI in a secondary school. A standardized Biology Achievement Test (BAT) constructed from past WAEC question was used to collect data for the study. A t-test statistics was used to analyse the data collected for the study. The results showed that there was a significant difference between the mean scores in favour of the males.

Adigun, Onihunwa, Irunokhai, Sada, and Adesina (2015) examined the relationship between student's gender and academic performance in computer science in New Bussa, Borgu Local Government Area of Niger state. The sample for the study was made up of 275 students drawn both private and public schools in the area. An achievement test made up of 30 multiple-choice items drawn from the 2014 session's Senior School Certificate Examination past questions of the West Africa Examination Council was used for data collection. The Independent Sample t-test was used to test the hypothesis. The results of the study showed that even though the male students had slightly better performance compared to the female students, it was not significant.

Filgona and Sababa (2017) examined gender difference in students' achievement in Geography when using Mastery Learning Strategy and Conventional strategy. The quasi-experimental non-randomized pre-test, post-test control group design was used. The sample for the study was 207 (120 Male and 87 Female) senior secondary school two (SS II) students offering Geography. The multi-stage random sampling technique at four levels was used to select

the schools. Six intact classes in six co-educational secondary schools from three Local Government Areas in Ganye Educational Zone of Adamawa State, Nigeria were selected. A 40-item Geography Achievement Test (GAT) constructed by the researcher and validated by experts in Geography education was used to obtain data. A reliability index of 0.78 was obtained for the instrument. Data collected were analyzed using descriptive statistics such as frequency counts, Mean, Standard deviation, independent t-test and Analysis of Covariance (ANCOVA). The study revealed that Female students exposed to learning Geography through Mastery Learning Strategy performed better than their Male counterparts.

The question of whether males and females differ in cognitive abilities has been the focus of considerable research in recent decades. While there is a general consensus that males and females do not differ in general intelligence (Halpern, 2000), gender differences are commonly observed for more specific cognitive abilities such as visual-spatial ability (Voyer, Voyer, & Bryden, 1995) and language (Miller & Halpern, 2014). However, Hyde (2005) had proposed the gender similarities hypothesis (GSH), which claimed that males and females “are similar on most, but not all, psychological variables. That is, men and women, as well as boys and girls, are more alike than they are different” (p. 581). It holds that most gender differences are small or trivial (close to zero) in magnitude. One exception to this hypothesis may be the gender gap in reading achievement, which is found cross culturally (Lynn & Mikk, 2009; Reilly, 2012) and exceeds the threshold proposed by Grabe, Ward and Hyde (2008, p. 170) for nontrivial gender difference effect sizes (p.10). In general, the range of differences is small compared to the similarities existing between the sexes. In sum, all these different accounts show that it is worthwhile and necessary to take a closer look and to refrain from simplistic generalisations in regard to gender differences in academic achievement.

In studies carried out in Switzerland, based on a random school sample, girls' school grades were found to be significantly better than those of boys in language subjects – German, French, English (by extension these languages include literature). In terms of other subjects, there were no significant gender differences (Hadjar & Lupatsch 2010; Hadjar et al. 2012). Confirming girls' performance in language the Programme for International Student Assessment (PISA; OECD, 2013) competence tests, revealed also the superior performance of girls in languages as much greater than that of boys in mathematics.

School Type and Students' Achievement in Poetry

Single-sex education refers to “schools at the elementary, secondary, or post-secondary levels in which males or females attend school exclusively with members of their sex” (U.S. Department of Education, 2005). Co-education is defined as “schools where both boys and girls attend school together” (Herrick, 2009). Studies have shown that both of these schooling systems have different influences on the students' academic performance, as a result, students' academic performance based on single-sex versus co-educational has always been a topical issue among researchers (Karunanayake, Amarathunga, & Vimukthi, 2020, p.43-44). In Nigeria, Edo state inclusive, the school education system runs a mixed system with both single-sex as well as co-educational set up. Research studies show that students' academic performance depends on many factors such as learning facilities, gender, age differences and school type, etc. (Hansen, 2000; Karunanayake, 2000; Karunanayake & Vimukthi, 2020). So, school type has been selected as one of the variables which may affect students' academic performance in this study.

Reviews of the empirical literature on the outcomes of single-sex schooling report that evidence for their efficacy is mixed (Bracey, 2006; Haag, 1998; Mael et al. 2005). "Proponents

of single-sex schools argue that separating boys and girls increases students' achievement and academic interest," (Hyde, 2005). Theories that single-sex education may be better for students have included the idea that without boys in the classroom, girls would be able to thrive in traditionally male-dominated subjects, such as math and science. A host of differing rationales for single-sex education have been proposed (Bracey, 2006). Some proponents argue that single-sex education is beneficial for girls because teachers' and peers' sexist attitudes and behaviours interfere with girls' learning in coeducational environments (Sadker & Sadker, 1994). They note, for example, that boys tend to seek out and receive the majority of teacher attention in coeducational classes, especially in stereotypically masculine subjects such as mathematics and science (Lee et al. 1994). "The theoretical approach termed 'girl power' argues that girls lag behind boys in some subjects in coed classrooms," (Pahlke cited in Pahlke & Hyde, 2016). Furthermore, because boys endorse cultural gender stereotypes to a greater degree than girls (Blakemore et al. 2009), classrooms that do not include males are thought to be more supportive of girls' academic achievement in counter-stereotypic domains such as mathematics and science than classrooms that include males (Shapka & Keating 2003).

A second rationale for single-sex schools is based on the belief that there are substantial, important, and biologically based differences between the genders and that educational instruction is more effective when it is tailored to these differences (Gurian et al. 2001). That is, these proponents argue that single-sex education is more effective than its coeducational counterpart when classrooms are composed of a single sex and instruction is based on that sex's learning styles and propensities. So, for example, Sax (2005) argued that teachers in single-sex classrooms are most effective when they take into account sex differences in hearing by talking more loudly to all-male classrooms than all-female classrooms.

LePore and Warren, (1997) states that coeducation may be inimical to both academic achievement and social adjustment for adolescents. Supporting this statement, a U.K. research found that there is a tendency for children attending single-sex schools to have greater success in the School Certificate examinations, higher Burt reading scores, and greater school retention, less likelihood of leaving school without qualifications, and less exposure to unemployment than children attending coeducational school (Woodward, Fergusson, & Horwood, 1999). These differences were evident for both boys and girls. Girls who attended single-sex high schools have less traditional views about gender roles, a more positive self-concept, and put a greater emphasis on academic or career success than girls who attended coeducational high schools (Hartman, 2010; Karunanayake & Vimukthi, 2020). Female students in single-sex environments appear more motivated when it comes to their studies and more dedicated to achieving the high academic goals they set for themselves (Sax, 2009). Most of the studies above clearly pointed to differences in single sex and coeducational schools and tend to tilt towards the benefits of same-sex schooling for girls. But, there are no clear winners because the findings are mixed.

Proponents of co-educational schooling on the other hand, argue that the purpose of school is to prepare young people for their involvement in society and the wider world, so getting them to learn how to work with the opposite sex is of great importance (Elliot 2009; Rustad & Woods 2004). In the increasingly diverse societies, it is vital for young people to listen and learn from each other. They must learn to co-operate, understand and respect difference, which would improve how they relate, interact and ultimately, organise society. To achieve such a vital level of human understanding, segregation from the opposite sex in their formative school years may not be the right thing to do.

A common myth is that single sex schools improve academic achievement. This is based on two simple arguments: single sex schooling removes the distraction of the opposite sex and provides gender specific learning (Bracey, 2006; Hyde, 2005). In reality, being hidden from the opposite sex means students miss out on the development of vital emotional intelligence (Balkin, 2002; Campbell & Wahl, 1998). Both sexes in the classroom have a moderating effect on each other, keeping in check certain behaviours that groups of boys and girls are in danger of developing when they don't have the benefit of each other (Balkin, 2002; Campbell & Wahl, 1998). The argument that there are significant differences in the ways boys and girls learn is a dangerous oversimplification. Good teaching responds to the wide variety of learning needs in a classroom, regardless of gender or ethnicity.

Some critics argue that the sex differences on education relevant traits are trivially small (i.e., the distributions for males and females are highly overlapping) and thus the creation of classrooms that tailor to such differences are likely to produce benefits among only a small segment of the population, if they have any impact at all (Bracey, 2006; Hyde, 2005). Other educators and researchers who oppose single-sex education argue that such schools are harmful because they reduce opportunities for cross-group contact, just as do schools segregated by race or socioeconomic status (Balkin, 2002; Campbell & Wahl, 1998). That is, these critics argue that coeducational environments are beneficial because they typically (although not always) promote tolerance and cooperation across genders, thereby reducing gender discrepancies in academic attitudes and behaviours (Elliot 2009; Rustad & Woods 2004).

Proponents who believe single-sex schooling increases students' achievement and interests draw on a number of perspectives to support their claims about the efficacy of single-sex schooling, the most prevalent being (a) views that gender differences in psychological

characteristics relevant to learning are substantial and/or are biological in nature; (b) social psychological and “girl power” approaches that highlight the negative effects of sexism in coeducational classrooms. From the biological difference perspective, as noted above, some supporters of single-sex education argue that boys and girls do better when they receive instruction that is targeted toward the substantial, biologically based differences they believe exist between boys and girls (Gurian et al., 2001; Sax, 2005).

Other supporters of single-sex schooling hold what we term the “girl power” view, citing the problem of domineering boys in coeducational classrooms as a reason for separating boys and girls. In coeducational classrooms, boys tend to seek out and receive the majority of teachers’ attention, particularly in math and science (Lee, Marks, & Byrd, 1994). Furthermore, educators worry that boys’ sexist attitudes and behaviours decrease girls’ interest in traditionally masculine STEM fields (Lee et al., 1994; Sadker & Sadker, 1994; Sadker, Sadker, & Zittleman, 2009). Classrooms that do not include males, they argue, are more supportive of girls’ academic achievement in counter stereotypic domains (Shapka & Keating, 2003). The reasoning goes that, in single-sex classrooms, girls can develop self-confidence in mathematics and science; that is, single-sex classrooms are empowering to girls. This view is consistent with social psychologists’ emphasis on the crucial importance of social context and social interaction in influencing students’ behavior (Rudman & Glick, 2008).

O’Neill and Guerin’s (2010) study was carried out beginning from 2003, when three Philadelphia middle schools with similar demographics and failing student achievement levels were taken over by an educational management organization. Two of the schools were transformed into distinct single-sex schools within the original school buildings and a third remained coeducational. Students did not have the option where to attend, eliminating selection

bias. Through funding from a Spencer Foundation grant, data was collected on 1,000 students for 2002-03 through 2004-05 to examine impacts of gender-segregation. Data for this study come from several sources. The SRC provided end-of-the-year achievement test scores for all students in the three middle schools for the three academic years. The total test score, called the student standardized TerraNova total test score, evaluates the combination of reading, math, science, and language abilities were used to monitor academic achievement. To gather information on student self-esteem, survey data derived from student interviews from the three schools were made available through a Spencer Foundation grant. Toward the end of the 2003-04 academic year, random students selected from all three schools responded to the survey: 291 from the coeducational school and 211 from the single-sex schools. A second survey, administered one year later in spring 2005, included 166 different students from the coeducational school and a different 336 from the two single-sex schools combined. The findings of the study revealed that students in single-sex schools witness greater improvements in standardized test scores, with boys gaining the most, and no differences on Rosenberg's Self-Esteem Scale.

In Kazakhstan, Yalcinkaya and Ulu (2012) carried out a study to investigate the differences between single-sex school system and co-education school system in relation to both academic achievement and learning experiences. The population of the study was approximately five hundred and fifty students. The two single-sex schools had three hundred students, while the coeducational school had two hundred and fifty students. Participants were ten students and three teachers. Six students 3 males and 3 females were from single-sex schools and two males and two females were from the coeducational school. An analysis of academic achievement was calculated by averaging students' GPA across schools. No significant difference was found in the

results of academic achievement across schools as the students in the single-sex and coeducational schools had similar grade point averages.

Pahlke, Hyde and Allison (2014) carried out a meta-analysis of the effects of single-sex compared with coeducational schooling on students' performance and attitudes. Multiple methods were adopted to identify relevant research for inclusion in the study. First, computerized database searches of ERIC, PsycINFO, and Sociological Abstracts were used to generate a pool of potential articles. The meta-analysis covered 184 studies, which involved 1.6 million students in Grade K-12 from 21 countries on multiple outcomes such as mathematics performance and attitude, science performance, educational aspirations, self-concept, gender stereotyping. The researches reviewed were grouped into uncontrolled (no controls for selection effects, no random assignment) or controlled (random assignment or controls for selection effects). The findings revealed that uncontrolled studies showed some modest advantages for single-sex schooling, for both girls and boys, for outcomes such as mathematics performance but not for science performance. Controlled studies, however, showed only trivial differences between students in single-sex school versus students in coeducational schools, for mathematics performance (0.10 for girls, 0.06 for boys) and science performance (0.06 for girls, 0.04 for boys), and in some cases showed small differences in favour of coeducational schooling (e.g., for girls' educational aspirations, 0.26). Their study showed that majority of high quality studies do not support the view that single-sex schooling provides benefits compared with coeducational schooling.

In Korea, Lee, Turner, Woo and Kim's (2014) study, the impact of school and classroom gender composition on achievement was examined. The researchers took the advantage of the random assignment of Korean middle school students to single-sex schools, co-educational schools with single-sex classes, and co-educational schools with mixed-gender classes. The

findings of the study revealed that male students attending single-sex classes within co-educational schools scored 0.10 of a standard deviation below male students in mixed-gender classes, and this achievement gap was entirely accounted for by classroom gender composition. Conversely, male students attending single-sex schools outperform their counterparts in mixed-gender classes by 0.15 of a standard deviation. The significant impact of single-sex schools on male students' achievement were not driven by classroom gender composition, but largely accounted for by increases in student effort and study-time. The findings showed no evidence that classroom or school gender composition affect the outcomes of female students.

In Zambia, Mumpane's (2016) study, compared the academic performance of students in single-sex and co-educational schools at the secondary school level. An ex-post facto causal comparative design was adopted for the study. This design employed the qualitative techniques of data collection, analysis and interpretation. The population comprised of Grades 9 and 12 from 2010 to 2015 in Choma District of the Southern Province. Two secondary schools were randomly selected for the study. The target sample was composed of School Managers, teachers, Heads of Departments, and the District Education Standards Officer (DESO) of the selected schools. Data for the study were collected through the use of questionnaires, Focus Group Discussions (FGDs), interview schedules and examination documents from the Examinations Council of Zambia. Data from the instruments were used to synthesize and compare the academic performance of the selected schools. Qualitative data were thematically analyzed through identified themes that were derived from the data. Descriptive statistics such as percentages, charts and tables were used to show instructional practices and trends of academic performance. The study revealed that students from the single-sex school performed better than their counterparts in the co-educational secondary school.

In the University of Essex in UK, Booth, Cardona-Sosa and Nolen (2018) carried out a study to examine the effect of single-sex classes on the educational attainment of students within a coeducational university. The study began in October 2010 with the first-year students who took a yearlong introductory economics course, either EC111 or EC100. Before the students arrived on campus, they were randomly assigned to single-sex (either all-female, or all-male) or coeducational class for an introductory economics course. The introductory courses ran for 20 weeks and were taught by a senior professor and graduate teaching assistants (TAs). The focus of the study was the one-hour lecture per week (which amounted to 20 hours of instruction, or 8.3% of the total instruction received by a student in the first year) taught by the TAs in the introductory economics course and its impact on students' educational outcomes. The findings of the study revealed that one hour a week of single-sex classes benefits women: females scored a quarter of standard deviation better overall and are 7.7% more likely to pass their first year course. Furthermore, women assigned to all-females classes in their first year are roughly 57% less likely to drop out of university and are 61% more likely to get a top ranked degree under the UK system. There is evidence that single-sex classes cause women to adopt behaviours associated with better academic outcomes, such as attending more classes and doing optional assignments. However, these behavioural changes cannot explain much of the all-female effect.

In Nigeria, Okafor and Mokwelu (2018) investigated the influence of co-education on academic performance of secondary school students in Awka South Local Government Area of Anambra State. Three research questions and three hypotheses guided the study. The study employed the descriptive survey and ex-post facto research design. The population of the study was made up of all the students in all the pupil secondary schools in Awka South L.G.A. A

sample of 280 students was selected from the population of all the secondary schools in Awka South L.G.A. A self-developed instrument was used for data collection. Data collected for the study were analyzed using both descriptive and inferential statistics such as mean, standard deviation and t-test. The findings of the study showed that students in co-educational schools performed lower compared to students in single-sex schools. The findings further revealed that classroom interactions influenced male and female students' academic performance in secondary schools; girls did not have equal chances as boys to develop their potentials in co-educational schools; co-educational schools put more pressure in boys to outperform the girls.

In Sri Lanka, Karunanayake, Amarathunga, and Vimukthi's (2020) study examined girls' academic performance in single sex versus coeducational schools. The study adopted a qualitative research design. One single sex school and one coeducational school were selected from the Central Province. Applying a semi-structured interview method, eight interviews were conducted consisting of two ordinary level female students, one teacher and one mother selected under the convenient sampling method from each school. The data collected were analyzed using thematic analysis. Results of the study highlighted that, in both schools, the academic performance of female students were differently influenced by their involvement in extracurricular activities, peer relationships, subject related knowledge, education aspirations etc. Teachers reported that the girls who study in single sex schools achieve better academic performances than the girls who study in coeducational ones. It was concluded that both systems work well in certain situations. Hence, there is still not enough evidence to come to a precise conclusion that single sex education is better than coeducation or vice versa for school girls.

Summary of Reviewed Literature

The literature review focused on theories, studies, and concepts that are integral to the study. The first section of the literature review dealt with the theoretical framework of the study; Mayer's (2005) Multimedia Theory and Rosenblatt's (1982) Literary Transaction Theory. These theories showed the relationship of teaching and learning poetry with the use of animation and pictures. Knowing that readers bring their own lives to what they read, and that marginalized readers may need to be taught how to read aesthetically, the use of animation may help to shape the poetry lessons, ensuring that the teacher is explicit in his/her explanations.

Previous research as reviewed (Mayer et al, 2005; Kim et al, 2007) reports inconclusive findings regarding the benefit of animation compared to static graphics. Explanations for this discrepancy are manifold. First of all, unequal and non-equivalent information content in experimental conditions may lead to differences. An animation may provide more information to the learner, since all the different steps included in the mechanism are explicitly and dynamically shown. The same information on the other hand has to be inferred from static illustrations. Another source of variation across studies is the level of the students; primary school pupils (Nurdyansyah et al., 2012; Wafi, 2013; Abdo & Al-Awabdeh, 2017), secondary school students (Ouda, 2012; Kaswa, 2015) and undergraduate students (Lai & Newby, 2012; Umaroh et al, 2019). The tasks used for measuring the learning outcomes also varied across studies. Schneider (2007) underlines that within the same study; the effect of animation could differ depending on the learning outcomes tested. For example, some studies use only test (Lai & Newby, 2012; Ouda, 2012, Wafi, 2013; Umaroh et al, 2019) a combination of instruments, achievement test, observation and interview (Nurdyansyah et al, 2012; Kaswa 2015; Abdo & Al-Awabdeh, 2017).

Most of the studies reviewed are in the teaching of English language skills and sub-skills, speaking (Umaroh, 2019), Grammar (Abdo & Al-Awabdeh, 2017), reading comprehension

(Ouda, 2012) vocabulary development (Lai & Newby, 2012; Wafi, 2013; Jatmiko & Jauhari, 2018) and English (Nurdyansyah et al, 2012; Kaswa, 2015). One major observation in most of the studies reviewed did not use animation (whiteboard animation) and pictures (picture series) together. Thus, this study sought to fill this gap by investigating the effect of animation and pictures on senior secondary school students' performance in poetry.

CHAPTER THREE

METHODOLOGY

This chapter has its focus on the methodology that was employed for the study, which is aimed at investigating the effects of animation, pictures and traditional “chalk and talk” method on senior secondary school students’ performance in poetry. It is organized under eight sections:

- Design of the Study
- Population of the Study
- Sample and Sampling Techniques
- Research Instrument
- Validity of Instrument
- Reliability of Instrument
- Method of Data Collection
- Method of Data Analysis

Design of the Study

The study employed a quasi-experimental design, which made use of 3x2x3 non-randomized pre-test, post-test control group factorial design. The independent variable in this study is the instructional method with three levels – animation, pictures and ‘chalk and talk’ method. The moderator (intervening) variables are gender with two levels – male and female and school type with three levels – all-boys, all-girls and co-educational schools. The dependent variable is students’ performance in poetry. This resulted in a 3x2x3 factorial design (See Figure 11).

	Pre-test	Treatment	Post-test
Experimental Group 1	0 ₁	x ₁	0 ₂
Experimental Group 2	0 ₃	x ₂	0 ₄
Control Group	0 ₅	x ₃	0 ₆

Figure 11: Diagrammatic Representation of the Design for the Study

Key

Where:

0₁, 0₃ and 0₅ represent Pre-test

0₂, 0₄ and 0₆ represent Post-test

X₁ and X₂ represents treatment (Experimental group) use of visual/audio-visual learning aids; animation and pictures.

X₃ represents (control group) non-use of visual/audio-visual learning aids.

All the subjects (those in the experimental and control groups) were taught using different methods and exposed to pre-test and post-test (See Figure 12).

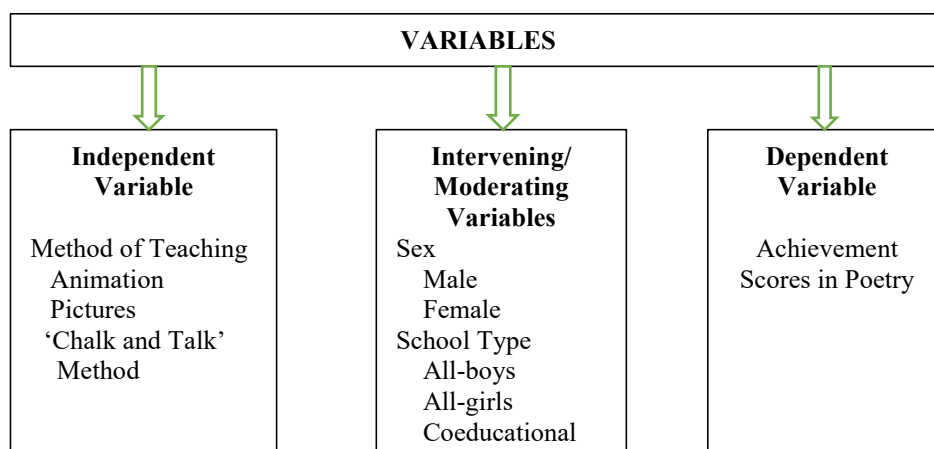


Figure 12: Presentation of the Design over Variables

Population of the Study

The population of the study comprised of all the thirteen thousand, four hundred and fifty (13,450) Senior Secondary School I (SSI) students in Egor, Ikpoba-Okha and Oredo Local Government Areas in Benin Metropolis (See Appendix L, p. 2291).

Sample and Sampling Techniques

The sample of the study consists of five hundred and thirty-eight (538) students of which 273 are males and 265 are females in Senior Secondary School I. The stratified random sampling technique was adopted. First, schools were stratified into all-boys, all-girls and coeducational, then three schools were randomly selected from each stratum. The simple random sampling technique was used to select one intact class from each of the schools making a total of nine intact classes. The intact classes were labeled A, B and C representing the different methods. The subjects in classes A and B were the experimental groups, which were taught with Animation and Pictures respectively while the subjects in classes C were the control group which were taught with the “Chalk and Talk” method.

Table 1: Distribution of Sample by Method, School Type and Sex for the Study

s/n	Method	School Type/Code	Sex		Total
			Male	Female	
1	Animation	All-boys – A	40	–	40
2		All-girls – A	–	77	77
3		Coeducational – A	58	22	80
		Total	98	99	197
4	Picture	All-boys – B	38	–	38
5		All-girls – B	–	60	60
6		Coeducational – B	36	04	40
		Total	74	64	138
7	Chalk and Talk	All-boys – C	28	–	28
8		All-girls – C	–	72	72
9		Coeducational – C	73	30	103
		Total	101	102	203
		Grand Total	273	265	538

Table 1 reveals that the sample was made up of two hundred and seventy-three (273) representing 50.7% male students and two hundred and sixty-five (265) representing 49.3% female students. One hundred and six (106) representing 19.7% of the students were from all-boys schools, two hundred and nine (209) representing 38.8% were from all-girls schools, while two hundred and twenty-three (223) students representing 41.4% were from coeducational

schools. One hundred and ninety-seven (197) representing 36.6% were taught with animation, one hundred and thirty-eight (138) representing 25.7% were taught with pictures, while two hundred and three (203) representing 37.7% were taught with the traditional ‘chalk and talk’ method.

Research Instrument

One research instrument was used for data collection for the study. This is an achievement test tagged “Poetry Achievement Test (PAT)” which has two sections A and B. Section A seeks to elicit respondents’ demographic data such as gender and school type. Section B is a achievement test on Poetry with particular reference to the poems ‘The leader and the Led’ by Niyi Osundare and ‘Journey of the Magi’ by T. S. Eliot. This section is a Multiple Choice item test made up of three parts I, II and III. There are ten (10) items in Part I on poetic literary devices and figures of speech, Part II: ten (10) items on the poem – ‘The Leader and the Led’ and Part III: ten (10) items on the poem – ‘Journey of the Magi’. Section B has a total of thirty (30) multiple choice items. The PAT was used for both the pretest and posttest. Students were pre-tested to determine their abilities upon entry and find out whether they were at par before the intervention.

Validity of the Instrument

The content validity of the instrument was determined through the use of a table of specification. Thirty (30) multiple-choice items were generated from literary devices, figures of speech and the poems, ‘The Leader and the Led’ and ‘Journey of the Magi’. This was to ensure content coverage and true representation of the poem and poetic literary devices as outlined in the scheme of work for the six-week intervention. The PAT and the table of specification were given to two lecturers in Language Education in the Department of Curriculum and Instructional

Technology of the University of Benin, Benin City for validation. The corrections made were effected and the final draft of the PAT was approved by the researcher's supervisors (See Appendix A, p. 133). The Animation and Picture Packages were given to an Instructional Technologist to examine it in terms of its conceptual framework and the representation of the poem. These were also certified to be suitable for use for the study.

Table 2: Table of Specification for Achievement Test in Poetry

Content	Level of Thinking			No of Items
	Knowledge	Comprehension	Higher Order	
Introduction to Poetry – Types of poem, Elements of Poetry and Figures of Speech.	8 (1, 2, 3, 5, 6, 7, 9 & 10)	2 (4 & 8)	–	10
Biographical Background of the Poet – Niyi Osundare and Historical and political background of the poem – ‘The leader and the led’.	–	–	1(20)	1
‘The leader and the led’ Theme, setting, diction, tone and Use of literary Devices in the poem.	1 (14)	5 (11,12,17, 18. &19)	3 (13,15, & 16)	9
Biographical Background of the Poet – T. S. Eliot and Historical and religious background of the poem – ‘Journey of the Magi’.	–	–	1 (30)	1
Theme, setting, diction, tone and Use of literary Devices in the poem ‘Journey of the Magi’.	1 (21)	5 (23, 24, 27, 28, & 29)	3 (22, 25 & 26)	9
Total	10 (33%)	12 (40%)	8 (27%)	30

- Level of Thinking

In as much as the multiple choice item format is well-suited for testing the knowledge and comprehension level of Blooms’ taxonomy in poetry objective test, higher order thinking skills can also be tested by describing aspects that address, for example asking examinees to evaluate extracts from a poem. This instrument has more items 73% of knowledge and comprehension as against the higher thinking level which accounts for 27%. This is because most of the content area have a lot of facts.

Knowledge: Remembering, recognizing, listing, describing, retrieving, naming and finding information in a literary extract.

Comprehension: Understanding; explaining ideas or concepts, interpreting, summarizing, paraphrasing, and classifying information in a literary extract.

Higher Order (Application, Analysis & Evaluation): Applying; using information in another familiar situation, implementing, carrying out, using, and executing information in a literary extract.

Reliability of the Instrument

The research instrument was administered on twenty students in a school that was not used for the study. The test was scored, coded and analysed using SPSS version 20.1 for windows. The reliability of the Poetry Achievement Test (PPT) was estimated using Kuder-Richardson formula 20 (KR-20) and a reliability coefficient of 0.826 was obtained (See Appendix I, p. 209).

Method of Data Collection

Before the commencement of the study, the required permissions were sought from the Local Education Offices in Egor, Ikpoba-Okha and Oredo Local Government Areas of Edo State and the principals of the nine schools in which the study was conducted. In addition, oral consent was obtained from each teacher and students in these schools to confirm their willingness to participate in the study voluntarily.

The researcher with the help of the nine research assistants, who are literature teachers in the sampled schools (six were trained in the use of animation and picture and they taught the experimental groups, while the remaining three teachers taught the control group (this group was taught with the “chalk and talk” method). The pretest was administered on the first week of the eight-week intervention exercise. The posttest was administered on the last week of the intervention. The pretest was used to establish students’ ability prior to the commencement of

treatment, while the post-test was used to measure the effectiveness of the treatment in terms of possible gains in scores. The researcher scored all the scripts blindly with no knowledge of students' identity or group status.

- Research Assistants Training

The researcher organised a training programme for six research assistants on the use of animation and pictures for poetry teaching. The training sessions lasted for two hours a day for three days. The first day was spent discussing the theories, origins and characteristics of visual/audio-visual learning aids (animation with particular reference to computer animation and graphics with particular reference to pictures). On the second day, the research assistants were trained using the training manual developed by the researcher. Pictures produced in form of posters and the animation developed for the poems "The Leader and the Led" by Niyi Osundare and 'Journey of the Magi' by T. S. Eliot were used. (See Appendices B, C and D, p. 138, 156, and 176). The third day was spent on practice where the research assistants were made to carry out a trial teaching in a school that was not included in the study and were observed by the researcher. The purpose of the trial teaching was to ensure that the research assistants were familiar with the use of animation with particular reference to computer animation and graphics with particular reference to pictures for the teaching of poetry. The training came to a close when the researcher was convinced that the research assistants trained could accurately use animation for teaching poetry. Thereafter, the six research assistants were allowed to carry on the teaching in their respective schools and were made to follow the given directives strictly. The time for the lesson was 40 minutes and they were made to follow as closely as possible the content and procedures on the instructional package for the assigned group.

- Treatment

Content Preparation

This study examined the effect of animation and pictures on SS1 students' achievement. Subjects were divided into three groups: (i) animation (ii) pictures and (iii) "chalk and talk" method. Nine (9) intact classes were used. Three instructional packages were developed for the appropriate groups. The animation used for the animation group was adapted from animation videos of 'The Lion King' and 'The Three Wise Men – Animated Bible Story for Children' which were downloaded from the internet. The preparation of adapted animation followed the following process:

Story Outline

The adapted animation for the two poems (1) The Leader and the Led – Niyi Osundare and (2) The Journey of the Magi – T. S. Eliot were iteratively edited by the researcher and two instructional technicians and verified for accuracy. The major story lines for "The Leader and the Led" depicted the following:

1. The stake for the leadership of the park
 - Slide 1: The pack of animals and the lion making its claim countered by the antelopes
 - Slide 2: The hyena and the impalas
 - Slide 3: The giraffe
 - Slide 4: The zebra
 - Slide 5: The elephant
 - Slide 6: The warthog and rhino
2. The Forest sage's advice and solution.
 - Slide 7: The forest sage

- Slide 8: The lion and the lamb
- Slide 9: The tiger and the doe
- Slide 10: The river
- Slide 11: The lake
- Slide 12: The leader and the led

The major story lines for “The Journey of the Magi” depicted the following:

1. The journey: The frustration and doubt of such a journey.
2. The arrival: The anticipation and understated satisfaction.
3. The reflection: The birth and death and the alienation.

The animation group viewed the animations projected on the screen using laptop computers that were pre-loaded in the local hard-drives. The picture group received the instruction set in the form of a picture series, while the control group read the poems from their textbooks. The three groups' instructional package had the same poems and text content. The poems treated were “The Leader and the Led” by Niyi Osundare and “Journey of the Magi” by T. S. Eliot.

The intervention lasted for a period of eight (8) weeks (See Table 3). Each treatment session for the three groups lasted for six lessons with a duration period of forty (40) minutes per lesson. A pretest was administered in the first week of the intervention. The pretest was used to determine equivalence among subjects in the three groups; experimental and control. The posttest was used to measure the effectiveness of the treatment in terms of possible increase in scores. The same test was used for both pre and posttests. The use of the same test was to ensure

that the results from the administrations was comparable. To reduce the effect of students being test wise, the position of the keys was changed and the items re-ordered.

Table 3: Sub-topics in the Poem Taught for the Period of the Study

Week	Lesson	Sub-topic
1	1	Administration of Pre-test
2	1	Introduction to Poetry – Elements of Poetry and Figures of Speech
3	1	Biographical background of the Poet – Niyi Osundare and Historical/political background of the poem ‘The leader and the led’
4	1	The poem ‘The leader and the led’ – Niyi Osundare
5	1	Biographical background of the Poet – T. S. Eliot and Historical/religious background of the poem ” Journey of the Magi”
6	1	The poem ‘Journey of the Magi’ by T. S. Eliot (Stanzas 1 – 3).
7	1	Elements of poetry and literary devises used in the poem ‘The Journey of the Magi’
8	1	Administration of Post-test

Method of Data Analysis

Descriptive and inferential statistics were used to analyse the data collected. A preliminary analysis of the pretest data showed that there was significant difference between the groups as determined by one-way ANOVA ($F(2,535) = 22.648, p = .000$). Analysis of Covariance (ANCOVA) was therefore used to test the hypotheses as there was significant difference in the pretest mean scores of the three groups (experimental – animation and pictures – and control) in order to ‘equate’ the groups’ difference in their initial scores. All the hypotheses were tested at 0.05 level of significance.

CHAPTER FOUR

PRESENTATION OF RESULTS AND DISCUSSION OF FINDINGS

This chapter presents the results obtained from the analysis of data using the statistical procedures discussed earlier in chapter three. The analysis of the data is presented in two sections, the first section deals with the presentation of results, and the second section presents the discussion of the findings.

Presentation of Results

Hypothesis One: There is no significant difference in students' performance in poetry among students taught with animation, pictures and the traditional "chalk and talk" method.

Table 4: Summary of Mean and Standard Deviation of Pretest and Posttest Scores of Students Taught Poetry with Different Instructional Methods

Methods	N	Pretest		Posttest		Mean Gain
		Mean	Std. Deviation	Mean	Std. Deviation	
Animation	197	13.86	3.520	21.75	3.320	7.89
Pictures	138	11.15	4.756	20.45	3.510	9.30
Chalk and Talk	203	11.66	4.026	18.96	3.812	7.30
Total	538	12.34	4.026	20.36	3.753	8.02

Table 4 shows an overall pretest (Mean = 12.34, SD = 4.026) and posttest (Mean = 20.36, SD = 3.753) with a mean gain of 8.02. Students taught with Animation had pretest (Mean = 13.86, SD = 3.520) and posttest (Mean = 21.75, SD = 3.320) with a mean gain of 7.89. Those in the group taught with Pictures had a pretest (Mean = 11.15, SD = 4.756) and a posttest (Mean = 20.45, SD = 3.510) with a mean gain of 9.30. Students taught with the traditional chalk and talk method had pretest (Mean = 11.66, SD = 4.026) and posttest (Mean = 18.96, SD = 3.812) with a mean gain of 7.30, which was the least mean gain. Table 4.1 shows that the three groups benefitted from the

intervention, with students in the group taught with pictures having the highest mean gain, followed by the ones in the animation group.

As the preliminary analysis of the pretest data showed a significant difference in the mean scores of students in the different groups, Analysis of Covariance (ANCOVA) was used to test whether the differences in the means was significant (See Table 5).

Table 5: Summary of ANCOVA of Difference in Students' Pretest - Posttest Mean Scores in Poetry Achievement Test (PAT)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	2682.371 ^a	3	894.124	97.767	.000
Intercept	11440.707	1	11440.707	1250.972	.000
Pretest	1902.382	1	1902.382	208.014	.000
Method	381.367	2	190.684	20.850	.000
Error	4883.673	534	9.145		
Total	230596.000	538			
Corrected Total	7566.045	537			

a. R Squared = .355 (Adjusted R Squared = .351)

The F-value for method effect in Table 5 is 20.850 with df = (2, 534) and a p-value of .000. Testing at an alpha level of 0.05, the p-value (.000) is less than the alpha level (0.05) showing significance. So, hypothesis 1, which states that there is no significant difference in students' performance in poetry among students taught with animation, pictures and the traditional "chalk and talk" methods was rejected. It can be concluded that there is a significant difference in students' performance in poetry. However, to determine where the difference lies, a post-hoc analysis was conducted. This is reported in the Pairwise Comparisons table (See Table 6).

Table 6: Summary of the Post-hoc Analysis of the Direction of Difference in the Methods of Instruction
Pairwise Comparisons

Dependent Variable: POST

(I) Method of Instruction	(J) Method of Instruction	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
Animation	Chalk and Talk	1.767*	.311	.000	1.020	2.513
Pictures	Chalk and Talk	1.730*	.334	.000	.927	2.532

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Table 6 reveals two significant differences. Post hoc analysis indicated these differences to be between animation and the traditional ‘talk and chalk’ method (Mean Diff = 1.767, $p = .000$, 95%CI [1.020, 2.513] and between pictures and the traditional ‘talk and chalk’ method (Mean Diff = 1.730, $p = .000$, 95%CI [.927, 2.532]. The direction of difference shows that those taught with animation performed best followed by those taught with pictures, while those taught with the traditional ‘talk and chalk’ method was the least.

Hypothesis Two: There is no significant difference in students’ performance in poetry among those taught with animation based on sex.

Table7: Descriptive Statistics of Posttest Achievement Mean Scores of Students Taught Poetry with Animation based on Sex

Sex	N	Test	Mean	Std. Deviation	Mean Gain
Male	98	Pretest	14.47	4.074	6.89
		Posttest	21.36	3.281	
Female	99	Pretest	13.26	2.761	8.87
		Posttest	22.13	3.330	

Table 7 reveals that there were gains in the mean scores of male and female students taught poetry with animation. The male students had a pretest (Mean = 14.47, SD= 4.074) and posttest (Mean = 21.36, SD = 3.281) with a mean gain of 8.87, which is lower than that of the female with a pretest (Mean = 13.26, SD = 2.761) and a posttest (Mean = 22.13, SD = 3.330) with a mean gain of 8.87.

To test if there is a significant main effect of sex on students' achievement in poetry among those taught with animation, the ANCOVA statistics was used. The ANCOVA statistics was used because there was difference in the mean scores of male and female students at pretest (See Table 8).

Table 8: Summary of ANCOVA of Difference in Pretest - Posttest Mean Scores in Poetry Achievement Test (PAT) among Students Taught with Animation Based on Sex

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	563.639 ^b	2	281.820	34.220	.000
Intercept	2647.509	1	2647.509	321.479	.000
Pretest	534.123	1	534.123	64.857	.000
Sex	86.921	1	86.921	10.554	.001
Error	1597.670	194	8.235		
Total	95322.000	197			
Corrected Total	2161.310	196			

a. Method of Instruction = Animation

b. R Squared = .261 (Adjusted R Squared = .253)

The F-value for sex effect in Table 8 is 10.554 with df = (1, 197) and a p-value of .001. Testing at an alpha level of 0.05, the p-value (.001) is less than the alpha level (0.05), which indicates that the main effect of sex is significant. On the basis of this, the hypothesis was rejected. It can be concluded that sex has significant effect on the posttest achievement scores of students.

Hypothesis Three: There is no significant difference in students' performance in poetry among those taught with animation based on school type.

Table 9: Descriptive Statistics of Posttest Achievement Mean Scores of Students Taught Poetry with Animation based on School Type

School Type	N	Test	Mean	Std. Deviation	Mean Gain
All-boys	40	Pretest	15.35	3.873	8.58
		Posttest	23.93	2.575	
All-girls	77	Pretest	13.43	2.336	9.41
		Posttest	22.84	3.256	
Coeducational	80	Pretest	13.54	4.084	6.06
		Posttest	19.60	2.373	

Table 9 reveals that there were gains in the mean scores of students taught poetry with animation based on school type. Students in the all-boys school had a pretest (Mean = 15.35, SD= 3.873) and posttest (Mean = 23.93, SD = 2.575) with a mean gain of 8.58. Students in all-girls school had a pretest (Mean = 13.43, SD = 2.336) and a posttest (Mean = 22.84, SD = 3.256) with a mean gain of 9.41. Students in coeducational schools had a pretest (Mean = 13.54, SD = 4.0284) and a posttest (Mean = 19.60, SD = 2.373) with a mean gain of 6.06. These results indicate that students in all-girls school had the highest mean gain, followed by those in the all-boys school. Students in the coeducational schools had the least mean gain.

To test if there is a significant main effect of school type on students' achievement in poetry among those taught with animation, the ANCOVA statistics was used. The ANCOVA statistics was used because there was difference in the mean scores of male and female students at pretest (See Table 10).

Table 10: Summary of ANCOVA of Difference in Pretest - Posttest Mean Scores in Poetry Achievement Test (PAT) among Students Taught with Animation Based on School Type

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1022.264 ^b	3	340.755	57.737	.000
Intercept	2969.641	1	2969.641	503.176	.000
Pretest	371.059	1	371.059	62.872	.000
School Type	545.545	2	272.773	46.219	.000
Error	1139.046	193	5.902		
Total	95322.000	197			
Corrected Total	2161.310	196			

a. Method of Instruction = Animation

b. R Squared = .473 (Adjusted R Squared = .465)

The F-value for school type effect in Table 10 is 46.219 with df = (2, 193) and a p-value of .000. Testing at an alpha level of 0.05, the p-value (.000) is less than the alpha level (0.05), which indicates that the main effect of sex is significant. On the basis of this, the hypothesis was rejected. It can be concluded that school type has significant effect on the posttest achievement scores of students. Therefore, to determine where the difference lies a post-hoc analysis was conducted (See Table 11).

Table 11: Post-Hoc Analysis of the Direction of Difference in Students' Achievement in Poetry among those taught with Animation based on School Type

(I) School Type	(J) School Type	Mean Difference (I-J)	Std. Error	Sig. ^c	95% Confidence Interval for Difference ^c	
					Lower Bound	Upper Bound
All-boys	Co-ed	3.600*	.479	.000	2.442	4.757
All-girls	Co-ed	3.288*	.388	.000	2.351	4.224

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

a. Method of Instruction = Animation

c. Adjustment for multiple comparisons: Bonferroni.

Post –hoc analysis in Table 11 reveals two significant differences, these differences are the one between All-boys and Co-ed (Mean Diff = 3.600, $p = .000$, 95%CI [2.442, 4.757] and between All-girls and Co-ed (Mean Diff = 3.288, $p = .000$, 95%CI [2.351, 4.224]. The direction of difference shows that those in All-boys schools performed best followed by those in All-girls schools, while those in Co-educational schools performed the least.

Hypothesis Four: There is no significant difference in students' achievement in poetry among those taught with pictures based on sex.

Table 12: Descriptive Statistics of Posttest Achievement Mean Scores of Students Taught Poetry with Pictures based on Sex

Sex	N	Test	Mean	Std. Deviation	Mean Gain
Male	74	Pretest	11.53	5.432	9.82
		Posttest	21.35	3.308	
Female	64	Pretest	10.72	3.827	8.69
		Posttest	19.41	3.471	

Table 12 reveals that there were gains in the mean scores of male and female students taught poetry with pictures. The male students had a pretest (Mean = 141.53, SD= 5.432) and posttest (Mean = 21.35, SD = 3.308) with a mean gain of 9.82, which is higher than that of the female with a pretest (Mean = 10.72, SD = 3.827) and a posttest (Mean = 19.41, SD = 3.471) with a mean gain of 8.69.

To test if there is a significant main effect of sex on students' achievement in poetry among those taught with pictures, the ANCOVA statistics was used. The ANCOVA statistics was used because there was difference in the mean scores of male and female students at pretest (See Table 13).

Table 13: Summary of ANCOVA of Difference in Pretest - Posttest Mean Scores in Poetry Achievement Test (PAT) among Students Taught with Pictures Based on Sex

Dependent Variable: POST					
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	347.600 ^b	2	173.800	17.503	.000
Intercept	6390.295	1	6390.295	643.537	.000
Pretest	217.757	1	217.757	21.929	.000
Sex	101.981	1	101.981	10.270	.002
Error	1340.545	135	9.930		
Total	59396.000	138			
Corrected Total	1688.145	137			

a. Method of Instruction = Picture

b. R Squared = .206 (Adjusted R Squared = .194)

The F-value for sex effect in Table 10 is 10.270 with df = (1, 135) and a p-value of .002. Testing at an alpha level of 0.05, the p-value (.002) is less than the alpha level (0.05) showing significance. Therefore, hypothesis 4, which states that there is no significant difference in students' achievement in poetry among those taught with pictures based on gender, was rejected.

Hypothesis Five: There is no significant difference in students' achievement in poetry among those taught with pictures based on school type.

Table 14: Descriptive Statistics of Posttest Achievement Mean Scores of Students Taught Poetry with Pictures based on School Type

School Type	N	Test	Mean	Std. Deviation	Mean Gain
All-boys	38	Pretest	12.39	7.092	10.82
		Posttest	23.21	2.590	
All-girls	60	Pretest	10.85	3.799	8.58
		Posttest	19.43	3.495	
Coeducational	40	Pretest	10.43	2.781	8.92
		Posttest	19.35	2.860	

Table 14 reveals that there were gains in the mean scores of students taught poetry with pictures based on school type. Students in the all-boys school had a pretest (Mean = 12.39, SD= .092) and posttest (Mean = 23.21, SD = 2.590) with a mean gain of 10.82. Students in all-girls school had a pretest (Mean = 10.85, SD = 3.799) and a posttest (Mean = 19.43, SD = 3.495) with a mean gain of 8.58. Students in coeducational schools had a pretest (Mean = 10.43, SD = 2.781) and a posttest (Mean = 19.35, SD = 2.860) with a mean gain of 8.92. These results indicate that students in all-boys school had the highest mean gain, followed by those in coeducational schools. Students in the all-girls schools had the least mean gain.

To test if there was a significant main effect of school type on students' achievement in poetry among those taught with pictures, the ANCOVA statistics was used. The ANCOVA statistics was used because there was difference in the mean scores of male and female students at pretest (See Table 15).

Table 15: Summary of ANCOVA of Difference in Pretest – Posttest Mean Scores in Poetry Achievement Test (PAT) among Students Taught with Pictures Based on School Type

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	558.754 ^b	3	186.251	22.098	.000
Intercept	6631.972	1	6631.972	786.870	.000
Pretest	158.758	1	158.758	18.836	.000
School Type	313.135	2	156.567	18.576	.000
Error	1129.391	134	8.428		

Total	59396.000	138
Corrected Total	1688.145	137

a. Method of Instruction = Picture

b. R Squared = .331 (Adjusted R Squared = .316)

The F-value for school type effect in Table 15 is 18.576 with $df = (2, 134)$ and a p-value of .000. Testing at an alpha level of 0.05, the p-value (.000) is less than the alpha level (0.05) showing significance. therefore, hypothesis 5, which states that there is no significant difference in students' performance in poetry among those taught with pictures based on school type was rejected. It can be concluded that there is a significant difference in students' performance in poetry based on school type. Therefore, to determine where the difference lies, a post-hoc analysis was conducted (See Table 16).

Table 16: Summary of Post-Hoc Analysis of the Direction of Difference in Students' Achievement in Poetry among those taught with Pictures based on School Type

(I) School Type	(J) School Type	Mean Difference (I-J)	Std. Error	Sig. ^c	95% Confidence Interval for Difference ^c	
					Lower Bound	Upper Bound
All-boys	All-girls	3.423*	.607	.000	1.950	4.895
	Co-ed	3.408*	.666	.000	1.794	5.023

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

a. Method of Instruction = Picture

c. Adjustment for multiple comparisons: Bonferroni.

Post –hoc analysis in Table 16 reveals two significant differences, these differences are the one between All-boys and Co-ed (Mean Diff = 3.8423, $p = .000$, 95%CI [1.950, 4.895] and between All-boys and All-girls (Mean Diff = 3.408, $p = .000$, 95%CI [1.794, 5.023]). The direction of difference shows that those in All-boys schools performed best followed by those in All-girls schools, while those in Co-educational schools performed the least.

Hypothesis Six: There is no significant interaction effect of method by sex on students' performance in poetry.

Table 17: Descriptive Statistics of the Interaction Effect of Method by Sex on Students' Achievement in Poetry

Method	Sex	N	Mean	Std. Deviation
Animation	Male	98	21.36	3.281
	Female	99	22.13	3.330
	Total	197	21.75	3.320
Picture	Male	74	21.35	3.308
	Female	64	19.41	3.471
	Total	138	20.45	3.510
Chalk and Talk	Male	101	19.68	3.802
	Female	102	18.24	3.702
	Total	203	18.96	3.812

Table 17 reveals that male students in the groups taught with pictures and the traditional chalk and talk method performed better than the females. In the Pictures group: for males (Mean = 21.35, SD = 3.308), for female (Mean = 19.41). In the traditional chalk and talk method: for males (Mean = 19.68, SD = 3.802), for females (Mean = 18.24, SD = 3.702). The female students in the group taught with animation performed better than the males. In the Animation group: for females (Mean = 22.13, SD = 3.330), for males (Mean = 21.36, SD = 3.281). To test whether there were interactions among the means, the ANCOVA statistics was conducted (See Table18).

Table 18: Summary of ANCOVA of the Interaction Effect of Method by Sex on Students' Achievement in Poetry

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	2911.732 ^a	6	485.289	55.365	.000
Intercept	11290.299	1	11290.299	1288.085	.000
Pretest	1865.997	1	1865.997	212.887	.000

Method	369.431	2	184.715	21.074	.000
Sex	24.018	1	24.018	2.740	.098
Method * Sex	216.097	2	108.048	12.327	.000
Error	4654.312	531	8.765		
Total	230596.000	538			
Corrected Total	7566.045	537			

a. R Squared = .385 (Adjusted R Squared = .378)

The F-value for interaction effect of method by sex in Table 18 is 12.327 with $df = (1, 531)$ and $p\text{-value} = .000$. Testing at an alpha level of 0.05, the $p\text{-value} (.000)$ is lesser than the alpha level (0.05) and it is thus significant. A graphical representation of the interaction effect is presented in Figure 13.

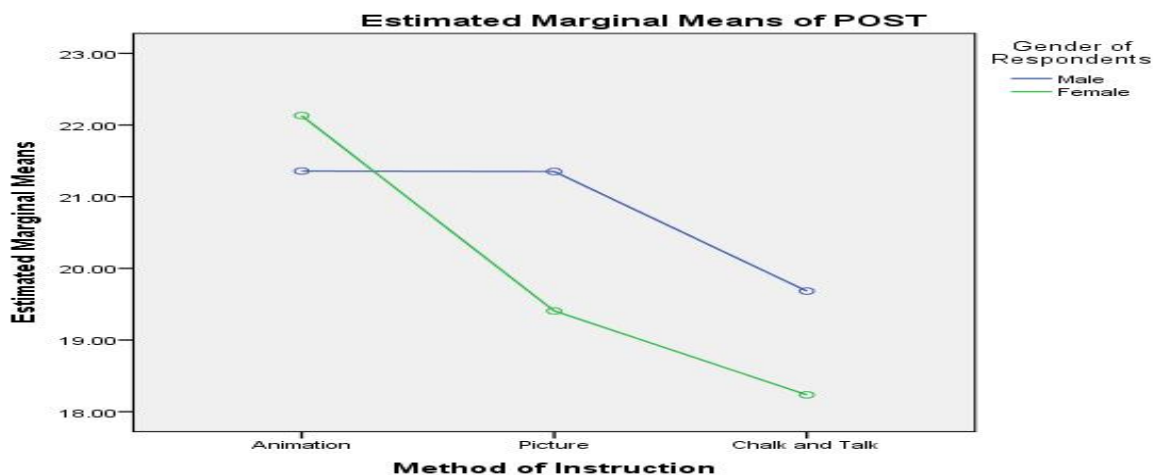


Figure 13: Interaction Effect of Method by Sex on Students' Achievement in Poetry

Figure 13 shows the graph of the interaction between method and sex. The profile plot in Figure 13 basically shows the 6 means from the means table, it also shows how method and sex affect these means. There is an interaction effect as the lines in the profile plot do not run parallel. In this case, the effect for method interacts with sex. That is, method affects females differently than males. The main effect of method in Table 18 is 21.074 with $df = (2, 531)$ and $p\text{-value} = .000$, although it is significant, the main effect lumps together the different effects for males

and females and do not show how method really affects the PAT scores. To clarify this, the simple effect test was conducted using a one-way ANCOVA to analyze male and female students separately for method on either group (See Table 19).

Table 19: Summary of ANCOVA for Simple Effects for Male and Female Students based on Method

Dependent Variable: PAT Scores

Sex	Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Male	Corrected Model	998.246 ^a	3	332.749	36.257	.000	.288
	Intercept	7677.860	1	7677.860	836.590	.000	.757
	Pretest	820.461	1	820.461	89.399	.000	.249
	Method	150.805	2	75.402	8.216	.000	.058
	Error	2468.765	269	9.178			
	Total	120855.000	273				
	Corrected Total	3467.011	272				
Female	Corrected Model	1927.718 ^b	3	642.573	80.126	.000	.479
	Intercept	3483.794	1	3483.794	434.414	.000	.625
	Pretest	1137.986	1	1137.986	141.902	.000	.352
	Method	344.068	2	172.034	21.452	.000	.141
	Error	2093.097	261	8.020			
	Total	109741.000	265				
	Corrected Total	4020.815	264				

a. R Squared = .288 (Adjusted R Squared = .280)

b. R Squared = .479 (Adjusted R Squared = .473)

Table 19 shows simple effects: (1) F-value of method for males is 8.216 with df = (2,269) and p-value = .000. The effect for method is statistically significant, with a medium effect as indicated by its partial eta squared of 0.058. (2) F-value of method for females is 21.452 with df = (2,261) and p-value = .000. The effect for method is also statistically significant, with a large effect as indicated by its partial eta squared of 0.141. The effect for males and females suggest that the 3

methods did not perform similarly and to determine which one(s) really differ from which other one(s) a post hoc test was conducted (See Table 20).

Table 20: Summary of Post-Hoc Analysis of the Difference in Interaction between Method and Sex

Dependent Variable: PAT Scores							
Sex	(I) Method of Instruction	(J) Method of Instruction	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
						Lower Bound	Upper Bound
Male	Pictures	Chalk and Talk	1.881*	.464	.000	.763	2.999
	Animation	Pictures	1.198*	.472	.035	.061	2.335
Female	Chalk and Talk	Picture	2.685*	.412	.000	1.692	3.678
	Chalk and Talk	Picture	1.487*	.452	.003	.397	2.577

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Post hoc analysis in Table 20 reveals only one significant difference for male students; the difference between pictures and the chalk and talk method (Mean Diff = 1.881, $p = .000$, 95%CI [0.763, 2.999]). For the females, the post hoc analysis reveals 3 significant differences; the difference between animation and the chalk and talk method (Mean Diff = 2.685, $p = .000$, 95%CI [1.692, 3.678]), the one between animation and pictures (Mean Diff = 1.198, $p = .035$, 95% CI [.061, 2.335]), and the one between pictures and chalk and talk method (Mean Diff = 1.487, $p = .003$, 95% CI [.397, 2.577]).

On the basis of this, the hypothesis was rejected. It can be concluded that there is significant interaction effect of method by sex on students' achievement in poetry.

Hypothesis Seven: There is no significant interaction effect of method by school type on students' performance in poetry.

Table 21: Descriptive Statistics of the Interaction Effect of Method by School Type on Students' Achievement in Poetry

Method	School Type	N	Mean	Std. Deviation
Animation	All-boys	40	23.93	2.575
	All-girls	77	22.84	3.256
	Co-ed	80	19.60	2.373
	Total	197	21.75	3.320
Picture	All-boys	38	23.21	2.590
	All-girls	60	19.43	3.495
	Co-ed	40	19.35	2.860
	Total	138	20.45	3.510
Chalk and Talk	All-boys	28	24.00	2.538
	All-girls	72	18.28	4.128
	Co-ed	103	18.06	2.663
	Total	203	18.96	3.812

Table 21 reveals that students in all-boys out-performed the students in both the all-girls and coeducational schools in the three methods. This is closely followed by students in the all-girls schools, while students in the coeducational schools performed the least. In the animation group: for all-boys (Mean = 23.93, SD = 2.575), for all-girls (Mean = 22.84, SD = 3.256), and for coeducational (Mean = 19.60, SD = 2.373). In the pictures group: for all-boys (Mean = 23.21, SD = 2.590), for all-girls (Mean = 19.43, SD = 3.495), and for coeducational schools (Mean = 19.35, SD = 2.860). In the chalk and talk method: for all-boys (mean = 24.00, SD = 2.538), for all-girls (Mean = 18.28, SD = 4.128), and for coeducational schools (Mean = 18.06, SD = 2.663). To test whether there were interactions among the means, the ANCOVA statistics was conducted (See Table 22).

Table 22: Summary of ANCOVA of Interaction Effect of Method by School Type on Students' Achievement in Poetry

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	3952.759 ^a	9	439.195	64.178	.000

Intercept	12155.231	1	12155.231	1776.212	.000
Pretest	1293.063	1	1293.063	188.952	.000
Method	145.659	2	72.829	10.642	.000
School Type	911.674	2	455.837	66.610	.000
Method * School Type	327.633	4	81.908	11.969	.000
Error	3613.285	528	6.843		
Total	230596.000	538			
Corrected Total	7566.045	537			

a. R Squared = .522 (Adjusted R Squared = .514)

The F-value for interaction effect of method by school type in Table 22 is 11.969 with $df = (4,528)$ and $p\text{-value} = .000$. Testing at an alpha level of 0.05, the $p\text{-value} (.000)$ is lesser than the alpha level (0.05) and it is thus significant. A graphical representation of the interaction effect is presented in Figure 14.

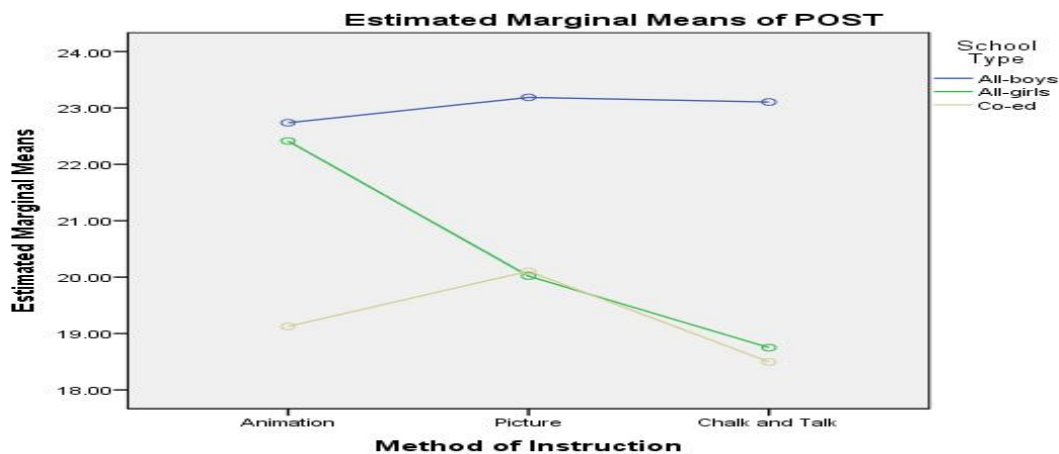


Figure 14: Interaction Effect of Method by School Type on Students' Achievement in Poetry

Figure 14 shows the graph of the interaction between method and school type. The profile plot in Figure 14 shows the 9 means from the means table, it also shows how method and school type affect these means. There is an interaction effect as the lines in the profile plot do not run parallel. In this case, the effect for method interacts with school type. That is, method affects the different school types differently. The main effect of method in Table 22 is 10.642 with $df = (2,528)$ and

p-value =.000, although it is significant, the main effect lumps together the different effects for the different school types (all-boys, all-girls and coeducational) and do not show how method really affects the PAT scores. To clarify this, a simple effect test was conducted using a one-way ANCOVA to analyze the different school types separately for method on either group (See Table 23).

**Table 23: Summary of ANCOVA for Simple Effects for School Type
based on Method**

Dependent Variable: PAT Scores

School Type	Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
All-boys	Corrected Model	115.808 ^a	3	38.603	6.801	.000	.167
	Intercept	5566.392	1	5566.392	980.746	.000	.906
	Pretest	102.172	1	102.172	18.002	.000	.150
	Method	2.160	2	1.080	.190	.827	.004
	Error	578.918	102	5.676			
	Total	60177.000	106				
	Corrected Total	694.726	105				
All-girls	Corrected Model	1863.394 ^b	3	621.131	74.385	.000	.521
	Intercept	2198.241	1	2198.241	263.254	.000	.562
	Pretest	1025.506	1	1025.506	122.811	.000	.375
	Method	310.608	2	155.304	18.599	.000	.154
	Error	1711.802	205	8.350			
	Total	89633.000	209				
	Corrected Total	3575.196	208				
Co-ed	Corrected Model	585.637 ^c	3	195.212	41.837	.000	.364
	Intercept	4449.707	1	4449.707	953.631	.000	.813
	Pretest	466.081	1	466.081	99.887	.000	.313
	Method	75.667	2	37.833	8.108	.000	.069
	Error	1021.869	219	4.666			
	Total	80786.000	223				
	Corrected Total	1607.507	222				

a. R Squared = .167 (Adjusted R Squared = .142)

b. R Squared = .521 (Adjusted R Squared = .514)

c. R Squared = .364 (Adjusted R Squared = .356)

Table 23 shows simple effects: (1) F-value of method for all-boys is .190 with $df = (2, 102)$ and p -value = .827. This is greater than 0.05 and so it is not significant. (2) F-value of method for all-girls is 18.599 with $df = (2, 205)$ and $p = .000$. This is less than 0.05 and so it is significant, with a large effect as indicated by its partial eta squared of 0.154, (3) F-value of method for coeducational is 8.108 with $df = (2, 219)$ and $p = .000$. This is less than 0.05 and so it is significant, with a medium effect as indicated by its partial eta squared of 0.069. The effect for

the three methods suggest that the 3 methods did not perform similarly and to determine which one(s) really differ from which other one(s) a post hoc test was conducted for the all-girls and coeducational schools (See Table 24).

Table 24: Summary of Post Hoc Analysis of the Difference in Interaction between Method and School Type

Dependent Variable: POST

School Type	(I) Method of Instruction	(J) Method of Instruction	Mean Difference (I-J)	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
						Lower Bound	Upper Bound
All-girls	Animation	Pictures	1.661*	.522	.005	.401	2.921
		Chalk and Talk	3.013*	.494	.000	1.820	4.205
	Pictures	Chalk and Talk	1.352*	.505	.024	.132	2.572
Co-ed	Pictures	Chalk and Talk	1.594*	.404	.000	.621	2.568

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

a. Adjustment for multiple comparisons: Bonferroni.

Post hoc analysis in Table 24 reveals three significant differences for all-girls schools; the difference between animation and the chalk and talk method (Mean Diff = 3.013, $p = .000$, 95%CI [1.820, 4.205]), the difference between animation and pictures method (Mean Diff = 1.661, $p = .005$, 95%CI [0.401, 2.921]), and the difference between the pictures and the chalk and talk methods (Mean Diff = 1.352, $p = .024$, 95%CI [0.132, 2.572]).

For the coeducational schools, the post hoc analysis reveals only one significant differences; the difference between the pictures and the chalk and talk methods (Mean Diff = 1.594, $p = .000$, 95%CI [.621, 2.568]). On the basis of this, the hypothesis was rejected. It can be concluded that there is significant interaction effect of method by sex on students' achievement in poetry.

Discussion of Findings

➤ *Main Effect of Teaching Method on Students' Performance in Poetry*

The findings from hypothesis one reveal that students taught poetry with animation outperformed both students taught with pictures and the traditional “chalk and talk” method. This shows that students’ performance in poetry can be improved through the use of instructional aids, in this case, with the use of animation. The findings showed that the presentation of the lessons with animation gave it an obvious advantage as a learning aid. The results of the present study substantiated the claims of previous researchers in different aspects of English language teaching (Kim et al. 2007 and Ouda 2012 – Reading comprehension; WafiNajah, 2013, – English vocabulary; Abdo & al-Awabdeh, 2017 – Grammar; Umaroh et. Al. 2019 – Speaking, Al-Omairy et al – ESL learners’ motivation). These studies have previously reported that the use of animation generally impacted positively on students’ academic achievement. They claim that the use of animation helps students concentrate on the topic and the visual aspects of the animation make the lesson entertaining and exciting. The finding is however at variance with that of Soemer and Schwan (2012) who found that students taught with pictures performed better than those taught with animation. Studies have also revealed that other multimedia materials produce better effect than animation as shown in the study by Chen and Sun (2012) who found out that subjects who were taught using video-based multimedia materials performed better than those taught using animation.

The findings also revealed that students who were taught with pictures performed better than those taught with the traditional “talk and chalk” method. This may be as a result of the fact that pictures can be a catalyst, which can give rise to the production of thousands of words and a multitude of creative and analytical thoughts. Used appropriately and sequentially, the pictures were used to illustrate the poems and also to provide the experience base the students required in order to understand the underlining meaning of the poems. The finding is in agreement with

several previous studies in language skills; that of Jatmiko and Jauhari's (2018) and Mansourzadeh (2014) studies, which revealed that the use of pictures in the teaching of vocabulary significantly improved students' performance. Ariningsih (2010) and Tan (2019) in writing skill, students' performance was equally significantly improved with the use pictures. Wening et al (2017) and Mailani and Farhana (2018) studies found that the use of pictures significantly improved students' speaking skills.

The study also reveals that the students taught using the "chalk and talk" method performed lowest than those in the experimental groups; those taught with animation and pictures. A lot of factors may have accounted for this. This method is based on lecturing, which is a teacher-centred method where the teacher is the centre of the learning activity and the students are often passive and made to listen to the teacher who gives them all they require. This could be one of the reasons that students taught with this method could not carry out literary analysis of the poem.

➤ *Main Effect of Sex on Students' Performance in Poetry among Students Taught with Animation and Pictures*

Hypothesis two addressed the issue of sex effect on performance in poetry among students taught with animation. The study revealed significant sex difference in students' performance in the experimental group taught with animation. The female students performed better than the male students. The finding is in consonance with previous findings (Dayioglu & Turat-Asik, 2004; Programme for International Student Assessment [PISA] OECD 2013; Zember & Blume, 2011) which revealed that there were gender differences in favour of girls in language learning. However, this finding is contrary to previous findings (Abubakar & Ogugou, 2011; Hadjar & Lupatsch 2010; Hadjar et al. 2012; Uduosoro, 2011) who are of the view that both male and female students achieve equally in academics particularly when equal

opportunities and facilities are provided. In this case both male and female students were exposed to animation. What this points out is that sex is a factor in students' performance in poetry among those taught with animation.

The findings for hypothesis four also showed that there was significant sex difference in students' performance in poetry among students taught using pictures. However, unlike in the animation group, male students in the group taught with pictures performed better than the female students. This reveals that sex affects students' performance in poetry. The question of whether males and females differ in cognitive abilities has been the focus of research over the years. While there is a general consensus that males and females do not differ in general intelligence (Halpern, 2000), gender differences are commonly observed for more specific cognitive abilities such as visual-spatial ability (Voyer, Voyer, & Bryden, 1995) and language (Miller & Halpern, 2014). However, Hyde (2005) had proposed the gender similarities hypothesis (GSH), which claimed that males and females "are similar on most, but not all, psychological variables. That is, men and women, as well as boys and girls, are more alike than they are different" (p. 581). It holds that most gender differences are small or trivial (close to zero) in magnitude.

➤ *Main Effect of School Type on Students' Performance in Poetry among Students Taught with Animation and Pictures*

Results obtained from data analyzed on hypotheses three and five showed that there was significant difference in students' performance in poetry among those taught with animation and pictures based on school type. In both animation and picture groups, students in all-boys school outperformed those in both all-girls and co-educational schools. The implication of this is that students' performance in poetry is affected by school type. This finding is in line with that of (Booth et al. 2018; Karunanayake et al. 2020; Mumpande, 2016; Okafor & Mokuwelu, 2018);

these studies found significant difference based on school type. However, while their studies found that students in all-girls schools outperformed those in both all-boys and co-educational schools, the reverse is the case in this study, with students in all-boys schools performing best. The finding is also at variance with that of Yalcinkaya and Ulu (2012) who found no significant difference in academic achievement across the different school types.

➤ *The Two-Way Interaction Effects of Method by Sex and Method by School Type on Students' Performance in Poetry*

Hypotheses six and seven addressed the issue of interaction effects of method by sex and method by school type on students' performance in poetry respectively. The findings of the study revealed that there was significant interaction effect of method by sex on students' performance in poetry. The interaction between method by sex has large effect in the female group with three noticeable differences; females in the animation group outperformed those in the traditional chalk and talk and pictures methods. Those in the picture method performed better than those in the traditional chalk and talk method. The males have a medium effect with only one significant difference; the one between pictures and the traditional "chalk and talk" method.

In the interaction between method and school type the interaction in all-boys school was not significant. However, there was significant interaction effect in the all-girls schools with three noticeable differences; those taught with animation in the all-girls school outperformed those in traditional "chalk and talk" and the pictures methods. Also, in the all-girls group, those taught with the picture methods outperformed those in the traditional "chalk and talk" method. There was also significant interaction effect between method and school type with only one significant difference. A medium effect was noticed in the coeducational schools, those taught with the pictures method performed better than those in the traditional "chalk and talk" method.

The implication of these interactions is that female students and students in all-girls schools are likely to benefit more from the animation method of instruction. For the male students and students in the coeducational schools they are more likely to benefit more from the pictures method of instruction.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter is a presentation of the summary, conclusion, recommendations and suggestions for further research of the study.

Summary

The purpose of the study was to examine the effect of animation and pictures on students' performance in poetry in Egor, Ikpoba-Okha and Oredo in Benin Metropolis, Edo State. To guide the study, seven research questions were raised and all were hypothesized and tested at the 0.05 level of significance. The study employed a quasi-experimental design, which made use of 3x2x3 non-randomized pre-test, post-test control group factorial design. The independent variable in this study is the instructional method with three levels – animation, pictures and traditional “chalk and talk” method. The moderator (intervening) variables are sex with two levels – male and female and school type with three levels – all-boys school, all-girls school, and co-educational school.

All the thirteen thousand, four hundred and fifty (13,450) Senior Secondary School I (SSI) students in Egor, Ikpoba-Okha and Oredo Local Government Areas in Benin Metropolis made up the population of the study. The sample of the study consists of five hundred and thirty-eight (538) made up of 273 male and 265 female students in Senior Secondary School I. Stratified random technique was adopted. First, schools were stratified into all-boys, all-girls and coeducational, then three schools were randomly selected from each stratum. Simple random sampling technique was also used to select one intact class from each of the schools making a total of nine intact classes. Three intact classes were labeled A, B and C. The subjects in classes A and B were the experimental groups, which were taught with Animation and Pictures

respectively while the subjects in classes C were the control group which were taught with the “Chalk and Talk” method. Each group in the nine classes received treatment in six lessons for a period of six weeks. Each lesson lasted for forty-five (45) minutes.

One research instrument, an achievement test tagged “Poetry Achievement Test (PAT)” was used for data collection for the study. The achievement test has two sections: A and B. Section A seeks to elicit respondents’ demographic data such as sex and school type. Section B is a performance test on Poetry with particular reference to the poems ‘The leader and the Led’ by Niyi Osundare and ‘Journey of the Magi’ by T. S. Eliot. This section is a Multiple Choice item test made up of three parts I, II and III. There are ten (10) items in Part I on poetic literary devices and figures of speech and ten (10) items each on the content of the two poems – ‘The Leader and the Led’ and ‘Journey of the Magi’. Section B has a total of thirty (30) multiple choice items. The PPT was used for both the pre-test and post-test. Students were pre-tested to determine their abilities upon entry and to determine if they had the prerequisite knowledge. This is in line with Gagne’s (1970) recommendation that learners be pre-tested to determine their level of readiness for the next level of instruction. The use of the same test ensured that the result from the administrations was comparable. However, to reduce the effect of students being test wise, the position of the keys was changed and the distracters re-ordered. The reliability of the Poetry Performance Test (PPT) was estimated using Kuder-Richardson formula 20 (KR-20) and a reliability coefficient of 0.826 was obtained.

The three groups that were taught were:

- 1) The animation group, which received computer-based instruction with the poem embedded within the animation. This group viewed the animations projected on the

screen using laptop computers that were pre-loaded in the local hard-drives. This group were taught over a period of six (6) weeks of forty-five (45) minutes per lesson.

- 2) The picture group that received the instruction set in the form of a poster presentation. This group were taught over a period of six (6) weeks of forty-five (45) minutes per lesson.
- 3) The “Chalk and talk” Method, the control group read the poems from their poetry textbooks. This group were also taught over a period of six (6) weeks of forty-five (45) minutes per lesson.

The pretest was administered in the first week of the intervention. The pretest was used to determine equivalence among subjects in the three groups; experimental and control. The posttest was administered on the eight week of the intervention. It was used to measure the effectiveness of the treatment in terms of possible increase in scores.

Data collected were analyzed using both descriptive and inferential statistics – mean, and standard deviation, Analysis of Variance (ANOVA) and Analysis of Covariance (ANCOVA). The preliminary analysis of data revealed that the groups were not at par before the intervention, so ANCOVA was used in order to partial out the initial differences. All the hypotheses were tested at the 0.05 level of significance.

Findings

The following were the findings of the study:

- 1) There was significant method effect on students’ achievement in poetry.
- 2) Students who were taught poetry using animation performed significantly better than students taught with picture and the “chalk and talk” method.

- 3) There was significant sex effect on students' performance in poetry among students taught with animation, with the female students performing better than the male students.
- 4) There was significant sex effect on students' performance in poetry among students taught with pictures, with male students performing better than the female students.
- 5) There was significant school type effect on students' performance in poetry among students taught with animation in favour of students in all-girls schools.
- 6) There was significant school type effect on students' performance in poetry among students taught with pictures in favour of students in all-boys schools.
- 7) There was significant two-way interaction effect between method and sex on students' performance in poetry.
- 8) There was significant two-way interaction effect between method and school type on students' performance in poetry.

Conclusion

Based on the findings of this study, it is concluded that students' performance in poetry is dependent on the instructional method. This is hinged on the fact that students taught with animation performed better than those taught with pictures and the traditional "chalk and talk" method.

Sex has effect on students' performance in poetry among students in the experimental groups taught with animation and pictures. However, while the female students in the animation group performed better, the male students in the picture group performed better. There was interaction effect of method by sex on students' performance in poetry.

School type is a significant moderator variable; students in all-girls schools outperformed those in both all-boys and co-educational schools in the experimental groups taught with

animation, while students in the all-boys schools outperformed those in both the all-girls and coeducational schools in the experimental groups taught with pictures. As expected there was interaction effect of method by school type on students' performance in poetry.

Recommendations

Based on the findings and conclusion of this study, it is recommended that:

1. Literature-in-English teachers in senior secondary schools should be encouraged to use animation in poetry teaching.
2. Prospective Literature-in-English teachers should be introduced to the production of animation in courses such as Teaching Methods, Instructional Technologies, and Materials Development.
3. Faculties of Education and Institutes of Education in the universities should run short-term professional courses on instructional methods for Literature-in-English teachers. This would help practicing teachers to deepen their knowledge in innovative instructional methods.

Contributions to Knowledge

The study has contributed to knowledge in the following ways:

- 1) The findings of this study have shown that students' achievement in poetry could be significantly improved with the use of animation. The use of animation is one of the best instructional choices for teaching poetry.
- 2) The finding of this study revealed that sex and school type were significant factors in students' performance in poetry. These findings pose very serious challenge to curriculum planners and English-in-Literature teachers on what to do to significantly

reduce the effect of these variables on students' performance in poetry in order to guarantee equal learning by all students irrespective of sex and school type.

- 3) The researcher adapted two testable multimedia instructional aids; an animation and a picture series for the teaching of the poems "The leader and the led" – Niyi Osundare and "The journey of the Magi" – T. S. Eliot.

Suggestions for Further Research

Based on the conclusion and recommendations of this study, the following are suggested for further research.

1. Future studies should consider making the teachers and students develop the animation themselves.
2. Future studies should also consider making students make pictures sketches themselves.
3. This study should be replicated in other parts of the country using different populations (e.g. school ownership – public versus private schools, as well as urban versus rural schools).
4. This research focused on students' achievement in poetry, future studies should consider other genres of literature such as drama and prose.

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APPENDIX A
POETRY ACHIEVEMENT TEST (PAT)

Type of School: All Boys () All Girls () Co-ed ()

No in Class Register: -----

Sex: Male () Female ()

Instructions: Answer the questions by circling the correct answer from the options (A – D)

Time Allowed: 40 minutes

Section A: Literary Elements and Figures of Speech

1. A segment of a poem that is divided into groups of lines is called a -----
(A) rhyme (B) stanza (C) verse (D) haiku
2. The repetition of vowel sound in a line of poem is called -----
(A) lyric (B) rhyme (C) assonance (D) alliteration
3. The time and location in which a story takes place is called
(A) Plot (B) Conflict (C) Setting (D) Characterization
4. “Like a snake without a head” is an example of ----
(A) Simile (B) metaphor (C) personification (D) irony
5. A fourteen-line poem in iambic pentameter that follows a strict rhyme scheme and specific structure is called -----
(A) haiku (B) couplet (C) elegy (D) sonnet
6. A play on words wherein a word is used to convey two meanings at the same time.
(A) Satire (B) Pun (C) Hyperbole (D) Paradox
7. A mournful poem especially a funeral song, which laments the dead is called -----
(A) ode (B) ballad (C) haiku (D) elegy
8. A figure of speech where comparism is made between two unlike quantities without the use of words “like” or “as” is a/an
(A) metaphor (B) irony (C) simile (D) metonymy
9. A poet’s choice of words is referred to as
(A) epic (B) diction (C) syntax (D) genre
10. A quatrain is -----
(A) The last line in a poem with a question (B) a verse with four lines
(C) a line which ends with a question (D) a line of blank verse

Section B: The leader and the led – Niyi Osundare

Use the following extract from “*The leader and the led*” - Niyi Osundare to answer Questions 11 – 16.

The Hyena says the Crown is made for him
But the Impalas shudder at his lethal appetite

The Giraffe craves a place in the front
But his eyes are too far from the ground

When the Zebra says it’s his right to led
The pack points to the duplicity of his stripes

11. Why is the Hyena disqualified from being the leader?
(A) The Hyena is too small (B) The Hyena is very cunning (C) The Hyena very dangerous (D) The Hyena eats too much
12. “*The Hyena says the Crown is made for him*” The ‘Crown’ as used in this statement is an example of -----
(A) metonymy (B) metaphor (C) simile (D) personification
13. “*But the Impalas shudder at his lethal appetite*” The word ‘lethal’ can be replaced with –
(A) dangerous (B) cunning (C) greedy (D) gluttonous
14. “*But his eyes are too far from the ground*” ‘far from’ is an example of -----
(A) Repetition (B) alliteration (C) assonance (D) meter
15. The Zebra’s disqualification points to the fact that leadership entails all the following EXCEPT. Leaders who -----
(A) are straight forward (B) are focused and consistent (C) do not have double standards (D) wear fanciful clothes
16. “*The pack points to the duplicity of his stripes*” ‘duplicity of stripes’ refers to ---- of the Zebra.
(A) spotted colour (B) beautiful colour (C) dirty colour (D) sparkling colour

Use the following extract from “*The leader and the led*” - Niyi Osundare to answer Questions 17 – 19.

“Our need calls for a hybrid of habits”
Proclaims the Forest Sage,

“A little bit of a Lion
A little bit of a Lamb

Tough like a tiger, compassionate like a doe
Transparent like a river, mysterious like a lake”

17. “Our need calls for a hybrid of habits” ‘*hybrid of habits*’ is an example of -----
 (A) Meter (B) assonance (C) alliteration (D) repetition
18. “A little bit of a lion” is an example of ----
 (A) personification (B) simile (C) metaphor (D) metonymy
19. “Tough like a tiger” is an example of ----
 (A) simile (B) metaphor (C) metonymy (D) personification
20. The poem “*The leader and the led*” by Niyi Osundare portrays a typical example of African’s
 (A) Leadership problem (B) socio-political problem (C) economic problem
 (D) infrastructural deficit problem

Section C: Journey of the Magi – T.S. Eliot

Use the following extract from “*Journey of the Magi*” - T. S. Eliot to answer Questions 21 – 23.

A cold coming we had of it,
 Just the worst time of the year
 For a journey, and such a long journey;
 The ways deep and the weather sharp,
 The very dead of winter

21. These lines of the poem are a quotation from a
 (A) poem (B) sermon (C) book (D) song
22. What time of the year do you think the Magi set out on the journey?
 (A) Autumn (B) summer (C) winter (D) spring
23. “...cold coming” is an example of a/an
 (A) assonance (B) alliteration (C) repetition (D) onomatopoeia
24. The poem “*Journey of the Magi*” can be considered both a dramatic monologue and a/an
 (A) Sonnet (B) allegory (C) metaphor (D) elegy

Use the following extract from “Journey of the Magi” - T. S. Eliot to answer Questions 25 – 26.

And I would do it again, but set down

This set down

This: were we led all that way for

Birth or Death? There was a Birth, certainly,

We had evidence and no doubt. I had seen birth and death,

But had thought they were different; this Birth was

Hard and bitter agony for us, like Death, our death.

25. “... were we led all that way for Birth or Death? This is the
(A) Setting (B) plot (C) central question of the poem (D) high point of the poem
26. Birth and Death is an example of
(A) Simile (B) paradoxical synonyms (C) irony (D) metaphor
27. What do the silken girls bring?
(A) Camels (B) gold (C) sherbet (D) myrrh
28. What do the voices sing in the Magi’s ears?
(A) This was all a folly (B) Hallelujah (C) Christ is coming
(D) Follow the star
29. Journey of the Magi is part of a series called
(A) Ariel poems (B) Anastasia poems (D) Annabel poems
(D) Amanda poems
30. The poem “Journey of the Magi” alludes to
(A) Greek mythology (B) the New Testament (C) the Old Testament
(D) the Koran

KEY

Number	Answer
1	B
2	C
3	C
4	A
5	D
6	B
7	D
8	A
9	B
10	B
11	B
12	A
13	C
14	B
15	B
16	C
17	C
18	B
19	C
20	C
21	C
22	D
23	A
24	B
25	A
26	B
27	D
28	D
29	D
30	D

APPENDIX B
Instructional Package for Experimental Group A
(Animation)

1st Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Introduction to Poetry – Elements of Poetry and Figures of Speech

Duration: 40 minutes

Entering behaviour: Students have read poems and can identify figures of speech.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Define poetry and list different types of poetry.	Revision	5mins	Teacher revises students' prior knowledge about poetry and types of poetry by asking the following questions: 1. What is poetry? 2. Which type of poems have you read in the past? 3. Mention any type of poetry you know. 4. What are the differences in the different types of poetry mentioned? Teacher summarizes the definitions provided by the students and writes it on the board.	Students give oral answers to the questions posed. Students list the different types of poetry. Students point out the differences in the different types of poetry mentioned.	Whiteboard, markers, laptop computer, projector.	Define poetry. List types of poetry. Discuss the different types of poetry.

			Teacher writes out the different types of poetry mentioned by the students and adds the ones not mentioned by them.			
2. Define the following elements of poetry: theme, tone, and mood. 3. Discuss elements of poetry.	Elements of Poetry – (Theme, Tone, and Mood)	15mins	Teacher discusses the elements of poetry. Teacher presents the elements of poetry with the aid of PowerPoint on the projector.	Students view the PowerPoint presentation and discuss the elements of poetry.		Define theme, tone, and mood.
4. Identify figures of speech in poems. 5. Give examples of the different types of figures of speech. E.g. figures of: - Similarity/ Comparison - Association - Imagination - Sound	Figures of Similarity/ Comparison, Association, Imagination, and Sound.	15mins	Teacher leads students to identify figures of speech in sample poems presented with the aid of the computer and projector.	Students read the sample poems and identify figures of speech projected on the screen. Students ask questions on areas they are not clear with.		Identify figures of speech in poems.
	Summary	5mins	Teacher summarizes the lesson with a whiteboard	Students copy the whiteboard		Students to find out about

			summary (See Appendix E, p. 191).	summary.		Niyi Osundare and his type of poetry.
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2nd Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Biographical background of the Poet – Niyi Osundare and Historical/political background of the poem ‘The leader and the led’

Duration: 40 minutes

Entering behaviour: Students have read African poems.

Objective	Content	Time	Presentation	Students’ Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss elements of poetry and figures of speech.	Revision	5mins	Teacher revises students’ prior knowledge about elements of poetry and figures of speech by asking the following questions: 1. What is a theme? 2. What does the mood of a poem portray? 3. What is the tone of a poem? 4. What is the use of figures of speech in poetry? 5. Give examples of the	Students give oral answers to the questions posed.	Whiteboard, markers, laptop computer, projector and slide, pictures of Niyi Osundare.	What is a theme?

			following: - Simile - Metaphor - Personification - Irony Teacher summarizes the answers provided by the students and writes it on the whiteboard.			
2. Discuss briefly the background of the poet - Niyi Osundare	Biographical background of the Poet – Niyi Osundare	15 mins	Teacher asks students to present their findings about the poet. Teacher goes round the class and checks the different materials presented by students; printouts, pictures, sketches etc. Teacher and students collate these materials and pick out the most suitable ones for display in the classroom. Teacher shows some slides of pictures of the poet – Niyi Osundare.	Students present and discuss their findings about the poet. Students with the guidance of the teacher identity materials suitable for display in the classroom. Students view the slide presentations and make comments.		Display pictures and sketches of the poet on the walls of the classroom.
3. Predict what the poem – The leader and the led	Historical/political background of the poem	15 mins	Teacher asks students to predict what the poem is about from its title.	Students predict what the poem is about from its title.		Predict what the poem is about from its

– is about from its title. 4. Identify who the “leader” and the “led” refer to in the society.	‘The leader and the led’ Niyi Osundare.		Teacher asks students to identify who the “leader” and “led” refer to in the society. Teacher shows some slides of pictures depicting “leaders” and “led”	Students identify who they think the “leader” and “led” in the title of the poem refers to. Students view the slide presentations and make comments.		title. Who is the “leader”? Who is the “led”?
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix G, p. 198).	Students copy the whiteboard summary.		Students to read the poem “The leader and the led” before the next class.

3rd Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: The poem ‘The leader and the led’ – Niyi Osundare

Duration: 40 minutes

Entering behaviour: Students have read poems written by African poets.

Objective	Content	Time	Presentation	Students’ Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to:	Revision	5mins	Teacher revises students’ previous lesson about the poet and the poem by	Students give oral answers to the questions posed.	Whiteboard, markers, laptop computer, projector	List other poems written

1. Discuss the Biographical background of the Poet – Niyi Osundare and the Historical/political background of the poem ‘The leader and the led’.			asking the following questions: 1. Who is the poet? 2. Where is the poet from? 3. Where is the poet living presently? 4. What does the title of the poem depicts? Teacher summarizes students’ answers and writes it on the whiteboard.		and slide, pictures of animals in the poem.	by the poet.
2. Discuss the poem – “The leader and the led”- Niyi Osundare	The poem ‘The leader and the led’ – Niyi Osundare	10 mins	Teacher distributes copies of the printed poems to students and finds out what they have read about the poem by asking the following questions: 1. What is the poem about? 2. Which animal was the first to lay claim to the throne? 3. What disqualified him? 4. How many animals laid claim to the throne in the poem? Teacher asks students to read the poem in groups and individually.	Students give oral answers to the questions posed. Students read the poem in groups and individually. Students view the slide presentation of the animated version of the poem and make comments.		Discuss the poem

			Teacher presents the animated version of the poem on the screen for students to view and make comments.			
3. Discuss the elements of poetry used in the poem “The leader and the led”- Niyi Osundare	Elements of poetry in the poem ‘ The leader and the led’ – theme, setting, diction, tone etc.	10 mins	Teacher asks students to identify the following in the poem: - Theme - Mood - Tone - Diction etc. Teacher presents the animated version of the poem on the screen for students to view and make comments	Students identify the following elements of poetry in the poem: - Theme - Mood - Tone - Diction etc. Students view the slice presentation of the animated version of the poem and discuss the part they think points out the		Identify the elements of poetry in the poem “The leader and the led” - theme, mood and tone of the poem

				elements of poetry in the poem.		
2. Identify figures of speech used in the poem “The leader and the led”	The poem ‘The leader and the led’ – Use of Figures of Speech: 1. Simile 2. metaphor 3. Metonymy 4. Alliteration	10 mins	Teacher revises students’ prior knowledge about figures of speech. 1. What is a simile? 2. Give examples of simile. 3. What is a metaphor? 4. Give examples of metaphor. 5. What is a metonymy? 6. Give examples of metonymy. 7. What is alliteration? 8. Give examples of alliteration. Teacher asks students to identify the following figures of speech in the poem.	Students identify the figures of speech in the extracts.		Identify similes and metaphors in the poem – “The leader and the led”.

			. Examples: “Like a snake without a head” “Tough like a tiger” “A little bit of a lion” <u>“hybrid of habits”</u> <u>“far from”</u> “The Hyena says the <u>Crown</u> is made for him”			
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to gather information on T. S. Eliot

4th Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Biographical background of the Poet – T. S. Eliot and Historical/religious background of the poem ‘Journey of the Magi’

Duration: 40 minutes

Entering behaviour: Students have read some poems written by Non-African poets.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss the poem “The leader and the led” and identify some elements of poetry and figures of speech used in the poem.	Revision	5mins	Teacher revises students’ prior knowledge on the poem “The leader and the led” by asking the following questions: 1. What is the poem about? 2. Which animal was the first to lay claim to the throne? 3. What disqualified him? 4. How many animals laid claim to the throne in the poem? Teacher summarizes the answers provided by the students and writes it on the whiteboard.	Students give oral answers to the questions posed.	Whiteboard, markers, laptop computer, projector and slide, pictures of T. S. Eliot.	Discuss the characteristics of a good leader.
2. Discuss briefly the background of the poet - T. S. Eliot	Biographical background of the Poet – T. S. Eliot	15 mins	Teacher asks students to present their findings about the poet. Teacher goes round the class and checks the different materials presented by students;	Students present and discuss their findings about the poet. Students with the guidance of the teacher		Display pictures and sketches of the poet on the walls of the classroom.

			printouts, pictures, sketches etc. Teacher and students collate these materials and pick out the most suitable ones for display in the classroom. Teacher shows some slides of pictures of the poet – T. S. Eliot.	identity materials suitable for display in the classroom. Students view the slide presentations and make comments.		
3. Predict what the poem – The journey of the Magi – is about from its title. 4. Identify who the “Magi” are and what the “journey” is about?	Historical/religious background of the poem ‘Journey of the Magi’ T. S. Eliot.	15 mins	Teacher asks students to predict what the poem is about from its title. Teacher asks students to identify who the “Magi” are and what the “journey” is about? Teacher shows some slides of computer animation depicting travellers “Magi” on a “journey”	Students predict what the poem is about from its title. Students identify who they think the “Magi” are and what the “journey” is about. Students view the slide presentations and make comments.		Predict what the poem is about from its title. Who are the “Magi”? What is the “journey” about?
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix G, p. 198).	Students copy the whiteboard summary.		Students to read the poem “Journey of the Magi” before the next class.

5th Lesson
Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: The poem 'Journey of the Magi' by T. S. Eliot (Stanzas 1 – 3).

Duration: 40 minutes

Entering behaviour: Students have heard/read about the birth of Jesus Christ and the visit of the three wise men.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss briefly the biographical background of the Poet – T.S Eliot and the Historical/ Religious background of the poem 'Journey of the Magi'.	Revision	5mins	Teacher revises students' previous lesson about the poet and the poem by asking the following questions: 1. Who is the poet? 2. Where was the poet born? 3. Where did the poet emigrate to? 4. What other poems did the poet write? 5. What is the religious background of the Journey of the Magi? Teacher summarizes students' answers and writes it on the whiteboard.	Students give oral answers to the questions posed.	Whiteboard, markers, laptop computer, projector and slide, computer animation of the poem.	List other poems written by the poet.

2. Read the poem – “Journey of the Magi”- T. S. Eliot 3. Discuss stanza one of “Journey of the Magi”	The first stanza of the poem “Journey of the Magi”- T. S. Eliot – The frustration and doubt of such a journey.	10 mins	Teacher distributes copies of the printed poems to students and finds out what they have read about the poem by asking the following questions: 1. Who is the speaker in the poem? 2. How many stanzas does the poem have? 3. Where did the poet adapt the first 5 lines of the poem from? 4. How does the use of words portray the doubts of the Magi? Teacher asks students to explain what the first stanza portrays, state why the Magi have doubt about the journey. Teacher asks students to read the poem in groups and individually. Teacher presents the animated version of the poem on the screen for students to view and make their comments.	Students give oral answers to the questions posed. Students read the poem in groups and individually. Students explain what the first stanza portrays, and state why the Magi have doubts about the journey. Students view the slide presentation of the animated version of the poem and make their comments.	Read the poem. “Journey of the Magi” Identify the sections in the computer animation that explains what the first stanza is about.
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4. Discuss the second stanza of the poem “Journey of the Magi”- T. S. Eliot	The second stanza of the poem ‘Journey of the Magi’- T. S. Eliot – The anticipation and understated satisfaction upon arrival.	10 mins	Teacher asks students to explain what the second stanza portrays, state how the Magi felt when they arrived at their destination, based on the animated version of the poem they have watched on the screen. Teacher asks the following questions: 1. What does the “three trees” in line 24 allude to in the Bible? 2. When did the Magi arrive at their destination? 3. How did the Magi feel on arrival? Teacher asks students to read the poem in groups and individually. Teacher presents the animated version of the poem on the screen for students to view and make their comments.	Students view the slide presentation of the animated version of the poem and explain what the second stanza portrays, and state how the Magi felt on arrival at their destination Students give oral answers to the questions posed.	Identify the sections in the computer animation that explains what the second stanza is about.
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5. Discuss the third stanza of the poem “Journey of the Magi”- T. S. Eliot	The third stanza of the poem ‘Journey of the Magi’- T. S. Eliot – The reflection on birth, death and alienation.	10 mins	Teacher asks students to explain what the third stanza portrays, state the Magi’s reflection about birth and death, based on the animated version of the poem they have watched on the screen. Teacher asks the following questions: 1. What change does stanza 3 present for the Magi? 2. How will you explain the Magi’s reflection about birth and death? 3. What lesson about life can we derive from stanza three? 4. What is your general opinion about the poem? Teacher asks students to read the poem in groups and individually. Teacher presents the animated version of the poem on the screen for students to view and make their comments.	Students explain what the third stanza portrays and the Magi’s reflection about birth and death. Students give oral answers to the questions posed.	Identify the sections in the computer animation that explains what the third stanza is about.
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	Summary	5 mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to read the poem taking note of the elements of poetry and figures of speech.
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6th Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Elements of poetry and literary devices used in the poem 'The Journey of the Magi'

Duration: 40 minutes

Entering behaviour: Students can identify elements of poetry and figures of speech.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Answer questions on stanza three of the poem 'Journey of the Magi' – T.S Eliot .	Revision	5mins	Teacher revises students' previous lesson on the third stanza of the poem by asking the following questions: 1. What change does stanza 3 present for the Magi? 2. How will you explain the Magi's reflection about birth and death? 3. What lesson about life	Students give oral answers to the questions posed.	Whiteboard, markers, laptop computer, projector and slide, computer animation of the poem.	Discuss stanza three particularly the Magi's reflection on birth and death.

			can we derive from stanza three? Teacher summarizes students' answers and writes it on the whiteboard.			
2. Discuss the elements of poetry used in the poem "Journey of the Magi"- T. S. Eliot	Elements of poetry in the poem ' Journey of the Magi' – theme, setting, diction, tone etc.	15 mins	Teacher asks students to identify the following in the poem: - Theme - Mood - Tone - Diction etc. Teacher presents the animated version of the poem on the screen for students to view and make their comments. (See Appendix H, p. 200 for the whiteboard summary)	Students identify the following elements of poetry in the poem: - Theme - Mood - Tone - Diction etc. Students view the slice presentation of the animated version of the poem and discuss the part the think points out the elements of poetry in the poem.		Identify the elements of poetry in the poem "Journey of the Magi" - theme, mood and tone of the poem.

3. Identify figures of speech used in the poem “Journey of the Magi”	The poem “Journey of the Magi” – Use of Figures of Speech: 1. Alliteration 2. Allusion 3. Anaphora 4. Assonance 5. Enjambment	15 mins	Teacher asks students identify the following figures of speech used in the poem: 1. Alliteration 2. Allusion 3. Anaphora 4. Assonance 5. Enjambment Teacher presents a slide showing some extracts from the poem and asks students to identify the figures of speech Examples: A. Alliteration “cold coming... ways	Students give oral answers to the questions posed. Students identify the figures of speech in the extracts presented on the projected slides.	Identify similes and metaphors in the poem – “Journey of the Magi”.
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			deep and the weather ... camel men cursing” B. Allusion L23 “running stream” L24 “three trees” L25 “old white horse” L26 “vine leaves” C. Anaphora Stanzas 1 & 2 use of “And the ...”			
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to prepare for the posttest scheduled for the next lesson.

APPENDIX C
Instructional Package for Experimental Group B
(Pictures)

1st Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Introduction to Poetry – Elements of Poetry and Figures of Speech

Duration: 40 minutes

Entering behaviour: Students have read poems and can identify figures of speech.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Define poetry and list different types of poetry.	Revision	5mins	Teacher revises students' prior knowledge about poetry and types of poetry by asking the following questions: 1. What is poetry? 2. Which type of poems have you read in the past? 3. Mention any type of poetry you know. 4. What are the differences in the different types of poetry mentioned? Teacher summarizes the definitions provided by the students and writes it on	Students give oral answers to the questions posed. Students list the different types of poetry. Students points out the differences in the different types of poetry mentioned.	Whiteboard, markers, poetry book and pictures depicting the poem 'Journey of the Magi'.	Define poetry. List types of poetry. Discuss the different types of poetry.

			the board. Teacher writes out the different types of poetry mentioned by the students and adds the ones not mentioned by them.			
2. Define the following elements of poetry: theme, tone, and mood. 3. Discuss elements of poetry.	Elements of Poetry – (Theme, Tone, and Mood)	15mins	Teacher discusses the elements of poetry. Teacher presents the elements of poetry.	Students discuss the elements of poetry.		Define theme, tone, and mood.
4. Identify figures of speech in poems. 5. Give examples of the different types of figures of speech. E.g. figures of: - Similarity/ Comparison - Association - Imagination - Sound	Figures of Similarity/ Comparison, Association, Imagination, and Sound.	15mins	Teacher leads students to identify figures of speech in sample poem,	Students read the sample poems and identify figures of speech. Students ask questions on areas they are not clear with.		Identify figures of speech in poems.

	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix E, p. 191).	Students copy the whiteboard summary.		Students to find out about Niyi Osundare and his type of poetry.
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2nd Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Biographical background of the Poet – Niyi Osundare and Historical/political background of the poem ‘The leader and the led’

Duration: 40 minutes

Entering behaviour: Students have read African poems.

Objective	Content	Time	Presentation	Students’ Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss elements of poetry and figures of speech.	Revision	5mins	Teacher revises students’ prior knowledge about elements of poetry and figures of speech by asking the following questions: 1. What is a theme? 2. What does the mood of a poem portray? 3. What is the tone of a poem? 4. What is the use of figures of speech in	Students give oral answers to the questions posed.	Whiteboard, markers, poetry book and pictures of Niyi Osundare.	What is a theme?

			poetry? 5. Give examples of the following: - Simile - Metaphor - Personification - Irony Teacher summarizes the answers provided by the students and writes it on the whiteboard.			
2. Discuss briefly the background of the poet - Niyi Osundare	Biographical background of the Poet – Niyi Osundare	15 mins	Teacher asks students to present their findings about the poet. Teacher goes round the class and checks the different materials presented by students; printouts, pictures, sketches etc. Teacher and students collate these materials and pick out the most suitable ones for display in the classroom. Teacher shows some pictures of the poet – Niyi Osundare.	Students present and discuss their findings about the poet. Students with the guidance of the teacher identify some pictures suitable for display in the classroom. Students examine the pictures and make comments.		Display pictures and sketches of the poet on the walls of the classroom.

3. Predict what the poem – The leader and the led – is about from its title. 4. Identify who the “leader” and the “led” refer to in the society.	Historical/political background of the poem ‘The leader and the led’ Niyi Osundare.	15 mins	Teacher asks students to predict what the poem is about from its title. Teacher asks students to identify who the “leader” and “led” refer to in the society. Teacher shows some slides of pictures depicting “leaders” and “led”	Students predict what the poem is about from its title. Students identify who they think the “leader” and “led” in the title of the poem refers to. Students view the slide presentations and make comments.		Predict what the poem is about from its title. Who is the “leader”? Who is the “led”?
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix G, p. 198).	Students copy the whiteboard summary.		Students to read the poem “The leader and the led” before the next class.

3rd Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: The poem 'The leader and the led' – Niyi Osundare

Duration: 40 minutes

Entering behaviour: Students have read poems written by African poets.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss the Biographical background of the Poet – Niyi Osundare and the Historical/political background of the poem 'The leader and the led'.	Revision	5mins	Teacher revises students' previous lesson about the poet and the poem by asking the following questions: 1. Who is the poet? 2. Where is the poet from? 3. Where is the poet living presently? 4. What does the title of the poem depicts? Teacher summarizes students' answers and writes it on the whiteboard.	Students give oral answers to the questions posed.	Whiteboard, markers, poetry book, and pictures depicting the poem.	List other poems written by the poet.

2. Discuss the poem – “The leader and the led”- Niyi Osundare	The poem ‘The leader and the led’ – Niyi Osundare	10 mins	Teacher distributes copies of the printed poems to students and finds out what they have read about the poem by asking the following questions: 1. What is the poem about? 2. Which animal was the first to lay claim to the throne? 3. What disqualified him? 4. How many animals laid claim to the throne in the poem.? Teacher asks students to read the poem in groups and individually. Teacher presents pictures depicting the poems for students to examine and make comments.	Students give oral answers to the questions posed. Students read the poem in groups and individually. Students examine the pictures depicting stanza 1 of the poem and make comments.	Discuss the poem
3. Discuss the elements of poetry used in the poem “The leader and the led”- Niyi	Elements of poetry in the poem ‘ The leader and the led’ – theme, setting, diction,	10 mins	Teacher asks students to identify the following in the poem: - Theme - Mood - Tone	Students identify the following elements of poetry in the poem: - Theme - Mood - Tone	Identify the elements of poetry in the poem “The leader and the led” - theme, mood and tone of the poem

Osundare	tone etc.		- Diction etc. Teacher presents some pictures, which depict the poem and asks students to examine and make comments.	- Diction etc. Students examine the pictures depicting the poem and discuss the part they think points out the elements of poetry in the poem.		
4. Identify figures of speech used in the poem “The leader and the led”.	The poem ‘The leader and the led’ – Use of Figures of Speech: 1. Simile 2. metaphor 3. Metonymy 4. Alliteration	10 mins	Teacher revises students’ prior knowledge about figures of speech. 1. What is a simile? 2. Give examples of simile. 3. What is a metaphor? 4. Give examples of metaphor. 5. What is a metonymy? 6. Give examples of metonymy. 7. What is alliteration? 8. Give examples of alliteration. Teacher asks students to identify the following figures of speech in the poem.	Students identify the figures of speech in the poem.		Identify similes and metaphors in the poem – “The leader and the led”.

			Examples: “Like a snake without a head” “Tough like a tiger” “A little bit of a lion” “<u>hybrid</u> of <u>habits</u>” “<u>far</u> <u>from</u>” “The Hyena says the <u>Crown</u> is made for him”			
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to gather information on T. S. Eliot

4th Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Biographical background of the Poet – T. S. Eliot and Historical/religious background of the poem ‘Journey of the Magi’

Duration: 40 minutes

Entering behaviour: Students have read some poems written by Non-African poets.

Objective	Content	Time	Presentation	Students’ Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss the poem “The leader and the led” and identify some elements of poetry and figures of speech used in the poem.	Revision	5mins	Teacher revises students’ prior knowledge on the poem “The leader and the led” by asking the following questions: 1. What is the poem about? 2. Which animal was the first to lay claim to the throne? 3. What disqualified him? 4. How many animals laid claim to the throne in the poem? Teacher summarizes the answers provided by the students and writes it on the whiteboard.	Students give oral answers to the questions posed.	Whiteboard, markers, poetry book and pictures of T. S. Eliot.	Discuss the characteristics of a good leader.

2. Discuss briefly the background of the poet - T. S. Eliot	Biographical background of the Poet – T. S. Eliot	15 mins	Teacher asks students to present their findings about the poet. Teacher goes round the class and checks the different materials presented by students; printouts, pictures, sketches etc. Teacher and students collate these materials and pick out the most suitable ones for display in the classroom. Teacher shows some pictures of the poet – T. S. Eliot.	Students present and discuss their findings about the poet. Students with the guidance of the teacher identify suitable materials for display in the classroom. Students examine the pictures and make comments.		Display pictures and sketches of the poet on the walls of the classroom.
3. Predict what the poem – The journey of the Magi – is about from its title. 4. Identify who the “Magi” are and what the	Historical/ religious background of the poem ‘Journey of the Magi’ T. S. Eliot.	15 mins	Teacher asks students to predict what the poem is about from its title. Teacher asks students to identify who the “Magi” are and what the “journey” is about? Teacher shows students some pictures	Students predict what the poem is about from its title. Students identify who they think the “Magi” are and what the “journey” is about. Students		Predict what the poem is about from its title. Who are the “Magi”? What is the “journey” about?

“journey” is about?			depicting travellers “Magi” on a “journey”	examine the pictures and make comments.		
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix G, p. 198).	Students copy the whiteboard summary.		Students to read the poem “Journey of the Magi” before the next class.

5th Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: The poem ‘Journey of the Magi’ by T. S. Eliot (Stanzas 1 – 3).

Duration: 40 minutes

Entering behaviour: Students have heard/read about the birth of Jesus Christ and the visit of the three wise men.

Objective	Content	Time	Presentation	Students’ Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss briefly the biographical background of the Poet – T.S	Revision	5mins	Teacher revises students’ previous lesson about the poet and the poem by asking the following questions: 1. Who is the poet? 2. Where was the poet born?	Students give oral answers to the questions posed.	Whiteboard, markers, poetry book and pictures depicting the poem.	List other poems written by the poet.

Eliot and the Historical/ Religious background of the poem 'Journey of the Magi'.			3. Where did the poet emigrate to? 4. What other poems did the poet write? 5. What is the religious background of the Journey of the Magi? Teacher summarizes students' answers and writes it on the whiteboard.			
2. Read the poem – "Journey of the Magi"- T. S. Eliot 3. Discuss stanza one of "Journey of the Magi"	The first stanza of the poem "Journey of the Magi"- T. S. Eliot – The frustration and doubt of such a journey.	10 mins	Teacher distributes copies of the printed poems to students and finds out what they have read about the poem by asking the following questions: 1. Who is the speaker in the poem? 2. How many stanzas does the poem have? 3. Where did the poet adapt the first 5 lines of the poem from? 4. How does the use of words portray the doubts of the Magi? Teacher asks students to explain what the first	Students give oral answers to the questions posed. Students read the poem in groups and individually. Students explain what the first stanza portrays, and state why the Magi have doubts about the journey. Students examine the pictures and make comments.		Read the poem. "Journey of the Magi" Select the pictures that depict the first stanza of the poem.

			stanza portrays, state why the Magi have doubt about the journey. Teacher asks students to read the poem in groups and individually. Teacher presents some pictures depicting the poem and asks students to examine and make comments.			
4. Discuss the second stanza of the poem “Journey of the Magi”- T. S. Eliot	The second stanza of the poem ‘Journey of the Magi’- T. S. Eliot – The anticipation and understated satisfaction upon arrival.	10 mins	Teacher asks students to explain what the second stanza portrays, state how the Magi felt when they arrived at their destination based on the pictures they examined. Teacher asks the following questions: 1. What does the “three trees” in line 24 allude to in the Bible? 2. When did the Magi arrive at their destination? 3. How did the Magi feel on arrival? Teacher asks students to	Students examine the pictures and explain what the second stanza portrays, and state how the Magi felt on arrival at their destination Students give oral answers to the questions posed.		Select the pictures that depict the second stanza of the poem.

			read the poem in groups and individually. Teacher presents some pictures depicting the poem and asks students to examine and make comments.			
5. Discuss the third stanza of the poem “Journey of the Magi”- T. S. Eliot	The third stanza of the poem ‘Journey of the Magi’- T. S. Eliot – The reflection on birth, death and alienation.	10 mins	Teacher asks students to explain what the third stanza portrays, state the Magi’s reflection about birth and death, based on the pictures they examined. Teacher asks the following questions: 1. What change does stanza 3 present for the Magi? 2. How will you explain the Magi’s reflection about birth and death? 3. What lesson about life can we derive from stanza three? 4. What is your general opinion about the poem? Teacher asks students to read the poem in groups and individually.	Students explain what the third stanza portrays and the Magi’s reflection about birth and death. Students give oral answers to the questions posed.		Select the pictures that depict the third stanza of the poem.

			Teacher presents some pictures depicting the poem and asks students to examine and make comments.			
	Summary	5 mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to read the poem taking note of the elements of poetry and figures of speech.

6th Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Elements of poetry and literary devices used in the poem 'The journey of the Magi'

Duration: 40 minutes

Entering behaviour: Students can identify elements of poetry and figures of speech in a poem.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss the poem 'Journey of the Magi' – T.S. Eliot .	Revision	5mins	Teacher revises students' previous lesson on the poem "Journey of the Magi" by asking the following questions: 1. What change does stanza 3 present for the Magi? 2. How will you explain the Magi's reflection about birth and death? 3. What lesson about life can we derive from stanza three? Teacher summarizes students' answers and writes it on the whiteboard.	Students give oral answers to the questions posed.	Whiteboard, markers, poetry book and pictures depicting the poem.	Discuss the poem "Journey of the Magi" particularly the Magi's reflection on birth and death.

2. Discuss the elements of poetry used in the poem “Journey of the Magi”- T. S. Eliot	Elements of poetry in the poem ‘ Journey of the Magi’ – theme, setting, diction, tone etc.	15 mins	Teacher asks students to identify the following in the poem: - Theme - Mood - Tone - Diction etc. Teacher presents some pictures depicting the poem for students to examine and make their comments on the theme, mood, tone, and diction. (See Appendix H for the whiteboard summary)	Students identify the following elements of poetry in the poem: - Theme - Mood - Tone - Diction etc. Students view the slice presentation of the animated version of the poem and discuss the part the think points out the elements of poetry in the poem.		Identify the elements of poetry in the poem “Journey of the Magi” - theme, mood and tone of the poem

3. Identify figures of speech used in the poem “Journey of the Magi”	The poem “Journey of the Magi” – Use of Figures of Speech: 6. Alliteration 7. Allusion 8. Anaphora 9. Assonance 10. Enjambment	15 mins	Teacher asks students identify the following figures of speech used in the poem: 6. Alliteration 7. Allusion 8. Anaphora 9. Assonance 10. Enjambment Teacher presents the poem in the poetry book and asks students to identify the figures of speech Examples: D. Alliteration “cold coming... ways deep and the weather ...	Students give oral answers to the questions posed. Students identify the figures of speech in the extracts presented on the projected slides.	Identify similes and metaphors in the poem – “Journey of the Magi” .
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			camel men cursing” E. Allusion L23 “running stream” L24 “three trees” L25 “old white horse” L26 “vine leaves” F. Anaphora Stanzas 1 & 2 use of “And the ...”			
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to prepare for the posttest scheduled for the next lesson.

APPENDIX D

Instructional Package for Control Group

(Chalk and Talk Method)

1st Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Introduction to Poetry – Elements of Poetry and Figures of Speech

Duration: 40 minutes

Entering behaviour: Students have read poems and can identify figures of speech.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Define poetry and list different types of poetry.	Revision	5mins	Teacher revises students' prior knowledge about poetry and types of poetry by asking the following questions: 1. What is poetry? 2. Which type of poems have you read in the past? 3. Mention any type of poetry you know. 4. What are the differences in the different types of poetry mentioned? Teacher summarizes the definitions provided by the	Students give oral answers to the questions posed. Students list the different types of poetry. Students point out the differences in the different types of poetry mentioned.	Whiteboard, markers, and poetry book.	Define poetry. List types of poetry. Discuss the different types of poetry.

			students and writes it on the board. Teacher writes out the different types of poetry mentioned by the students and adds the ones not mentioned by them.			
2. Define the following elements of poetry: theme, tone, and mood. 3. Discuss elements of poetry.	Elements of Poetry – (Theme, Tone, and Mood)	15mins	Teacher discusses the elements of poetry.	Students answer and ask questions on elements of poetry.		Define theme, tone, and mood.
4. Identify figures of speech in poems. 5. Give examples of the different types of figures of speech. E.g. figures of: - Similarity/ Comparison - Association - Imagination	Figures of Similarity/ Comparison, Association, Imagination, and Sound.	15mins	Teacher leads students to identify figures of speech presented in poem extracts.	Students read the sample poems and identify figures of speech presented in poem extracts. Students ask questions on areas they are not clear with.		Identify figures of speech in poems.

- Sound						
	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix E, p. 191).	Students copy the whiteboard summary.		Students to find out about Niyi Osundare and his type of poetry.

2nd Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Biographical background of the Poet – T. S. Eliot and Historical/religious background of the poem ‘The Journey of the Magi’

Duration: 40 minutes

Entering behaviour: Students have idea about Non-African poets and poetry.

Objective	Content	Time	Presentation	Students’ Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss elements of poetry and figures of speech.	Revision	5mins	Teacher revises students’ prior knowledge about elements of poetry and figures of speech by asking the following questions: 1. What is a theme? 2. What does the mood of a poem portray? 3. What is the tone of a poem? 4. What is the use of	Students give oral answers to the questions posed.	Whiteboard, markers, and poetry book.	What is a theme?

			figures of speech in poetry? 5. Give examples of the following: – Simile - Metaphor - Personification - Irony Teacher summarizes the answers provided by the students and writes it on the whiteboard.			
2. Discuss briefly the background of the poet - Niyi Osundare	Biographical background of the Poet – Niyi Osundare	15 mins	Teacher asks students to present their findings about the poet. Teacher and students discuss the poet – Niyi Osundare.	Students discuss their findings about the poet.		Discuss the biography of the poet, Niyi Osundare.
3. Predict what the poem – The leader and the led – is about from its title. 4. Identify who the “leader” and the “led” refer to in the society.	Historical/political background of the poem ‘The leader and the led’ Niyi Osundare.	15 mins	Teacher asks students to predict what the poem is about from its title. Teacher asks students to identify who the “leader” and “led” refer to in the society.	Students predict what the poem is about from its title. Students identify who they think the “leader” and “led” in the title of the poem refers to.		Predict what the poem is about from its title. Who is the “leader”? Who is the “led”?

	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix G, p. 198).	Students copy the whiteboard summary.		Students to read the poem “The leader and the led” before the next class.
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3rd Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: The poem 'The leader and the led' – Niyi Osundare

Duration: 40 minutes

Entering behaviour: Students have read poems written by African poets.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss the Biographical background of the Poet – Niyi Osundare and the Historical/political background of the poem 'The leader and the led'.	Revision	5mins	Teacher revises students' previous lesson about the poet and the poem by asking the following questions: 1. Who is the poet? 2. Where is the poet from? 3. Where is the poet living presently? 4. What does the title of the poem depict? Teacher summarizes students' answers and writes it on the whiteboard.	Students give oral answers to the questions posed.	Whiteboard, markers, and poetry book.	List other poems written by the poet.

2. Discuss the poem – “The leader and the led”- Niyi Osundare	The poem ‘The leader and the led’ – Niyi Osundare	10 mins	Teacher refers students to poem “The leader and the led” in the poetry book to find out what they have read about the poem by asking the following questions: 1. What is the poem about? 2. Which animal was the first to lay claim to the throne? 3. What disqualified him? 4. How many animals laid claim to the throne in the poem.? Teacher asks students to read the poem in groups and individually.	Students give oral answers to the questions posed. Students read the poem in groups and individually.		Discuss the poem
3. Discuss the elements of poetry used in the poem “The leader and the led”- Niyi Osundare	Elements of poetry in the poem ‘ The leader and the led’ – theme, setting, diction, tone etc.	10 mins	Teacher refers students to poem “The leader and the led” in the poetry book and asks students to identify the following in the poem: - Theme - Mood - Tone - Diction etc.	Students identify the following elements of poetry in the poem: - Theme - Mood - Tone - Diction etc.		Identify the elements of poetry in the poem “The leader and the led” - theme, mood and tone of the poem

4. Identify figures of speech used in the poem “The leader and the led”	The poem ‘The leader and the led’ – Use of Figures of Speech: 1. Simile 2. metaphor 3. Metonymy 4. Alliteration	10 mins	Teacher revises students’ prior knowledge about figures of speech. 1. What is a simile? 2. Give examples of simile. 3. What is a metaphor? 4. Give examples of metaphor. 5. What is a metonymy? 6. Give examples of metonymy. 7. What is alliteration? 8. Give examples of alliteration. Teacher asks students to identify the following figures of speech in the poem. Examples: “Like a snake without a head” “Tough like a tiger” “A little bit of a lion” <u>“hybrid of habits”</u> <u>“far from”</u> “The Hyena says the <u>Crown</u> is made for him”	Students identify the figures of speech in the poem.		Identify similes and metaphors in the poem – “The leader and the led”.
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	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to gather information on T. S. Eliot
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4th Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Biographical background of the Poet – T. S. Eliot and Historical/religious background of the poem ‘Journey of the Magi’

Duration: 40 minutes

Entering behaviour: Students have read some poems written by Non-African poets.

Objective	Content	Time	Presentation	Students’ Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss the poem “The leader and the led” and identify some elements of poetry and figures of speech used in the poem.	Revision	5mins	Teacher revises students’ prior knowledge on the poem “The leader and the led” by asking the following questions: 1. What is the poem about? 2. Which animal was the first to lay claim to the throne? 3. What disqualified him? 4. How many animals laid	Students give oral answers to the questions posed.	Whiteboard, markers, and poetry book.	Discuss the characteristics of a good leader.

			claim to the throne in the poem? Teacher summarizes the answers provided by the students and writes it on the whiteboard.			
2. Discuss briefly the background of the poet - T. S. Eliot	Biographical background of the Poet – T. S. Eliot	15 mins	Teacher asks students to discuss their findings about the poet.	Students discuss their findings about the poet.		Discuss the poet, T. S. Eliot.
3. Predict what the poem – The journey of the Magi – is about from its title. 4. Identify who the “Magi” are and what the “journey” is about?	Historical/religious background of the poem ‘Journey of the Magi’ T. S. Eliot.	15 mins	Teacher asks students to predict what the poem is about from its title. Teacher asks students to identify who the “Magi” are and what the “journey” is about?	Students predict what the poem is about from its title. Students identify who they think the “Magi” are and what the “journey” is about.		Predict what the poem is about from its title. Who are the “Magi”? What is the “journey” about?

	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix G, p. 198).	Students copy the whiteboard summary.		Students to read the poem “Journey of the Magi” before the next class.
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5th Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: The poem ‘Journey of the Magi’ by T. S. Eliot (Stanzas 1 – 3).

Duration: 40 minutes

Entering behaviour: Students have heard/read about the birth of Jesus Christ and the visit of the three wise men.

Objective	Content	Time	Presentation	Students’ Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss briefly the biographical background of the Poet – T.S Eliot and the Historical/ Religious	Revision	5mins	Teacher revises students’ previous lesson about the poet and the poem by asking the following questions: 1. Who is the poet? 2. Where was the poet born? 3. Where did the poet emigrate to? 4. What other poems did	Students give oral answers to the questions posed.	Whiteboard, markers, and poetry book.	List other poems written by the poet.

background of the poem 'Journey of the Magi'.			the poet write? 5. What is the religious background of the Journey of the Magi? Teacher summarizes students' answers and writes it on the whiteboard.			
2. Read the poem – "Journey of the Magi"- T. S. Eliot 3. Discuss stanza one of "Journey of the Magi"	The first stanza of the poem "Journey of the Magi"- T. S. Eliot – The frustration and doubt of such a journey.	10 mins	Teacher refers students to poem "Journey of the Magi" to find out what they have read about the poem by asking the following questions: 1. Who is the speaker in the poem? 2. How many stanzas does the poem have? 3. Where did the poet adapt the first 5 lines of the poem from? 4. How does the use of words portray the doubts of the Magi? Teacher asks students to explain what the first stanza portrays, state why the Magi have doubt about the journey. Teacher asks students to	Students give oral answers to the questions posed. Students read the poem in groups and individually. Students explain what the first stanza portrays, and state why the Magi have doubts about the journey.		Read stanza one of the poem

			read the poem in groups and individually.			
4. Discuss the second stanza of the poem “Journey of the Magi”- T. S. Eliot	The second stanza of the poem ‘Journey of the Magi’- T. S. Eliot – The anticipation and understated satisfaction upon arrival.	10 mins	Teacher asks students to explain what the second stanza portrays, state how the Magi felt when they arrived at their destination. Teacher asks the following questions: 1. What does the “three trees” in line 24 allude to in the Bible? 2. When did the Magi arrive at their destination? 3. How did the Magi feel on arrival? Teacher asks students to read the poem in groups and individually.	Students examine the pictures and explain what the second stanza portrays, and state how the Magi felt on arrival at their destination Students give oral answers to the questions posed.		Explain what the second stanza is about.
5. Discuss the third stanza of the poem “Journey of the Magi”- T. S. Eliot	The third stanza of the poem ‘Journey of the Magi’- T. S. Eliot – The reflection on birth, death and alienation.	10 mins	Teacher asks students to explain what the third stanza portrays, state the Magi’s reflection about birth and death. Teacher asks the following questions: 1. What change does stanza	Students explain what the third stanza portrays and the Magi’s reflection about birth and death. Students give oral answers to the		Read stanza three of the poem

			3 present for the Magi? 2. How will you explain the Magi's reflection about birth and death? 3. What lesson about life can we derive from stanza three? 4. What is your general opinion about the poem? Teacher asks students to read the poem in groups and individually.	questions posed.		
	Summary	5 mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to read the poem taking note of the elements of poetry and figures of speech.

6th Lesson

Class: SSI

Subject: Literature-in-English

Aspect: Poetry

Topic: Elements of poetry and literary devices used in the poem 'The journey of the Magi'

Duration: 40 minutes

Entering behaviour: Students can identify elements of poetry and figures of speech in a poem.

Objective	Content	Time	Presentation	Students' Activities	Instructional Aids	Evaluation/ Assignment
By the end of the lesson students would be able to: 1. Discuss the poem 'Journey of the Magi' – T.S. Eliot .	Revision	5mins	Teacher revises students' previous lesson on the poem "Journey of the Magi" by asking the following questions: 1. What change does stanza 3 present for the Magi? 2. How will you explain the Magi's reflection about birth and death? 3. What lesson about life can we derive from stanza three? Teacher summarizes students' answers and writes it on the whiteboard.	Students give oral answers to the questions posed.	Whiteboard, markers, and poetry book.	Discuss the poem "Journey of the Magi" particularly the Magi's reflection on birth and death.

2. Discuss the elements of poetry used in the poem “Journey of the Magi”- T. S. Eliot	Elements of poetry in the poem ‘ Journey of the Magi’ – theme, setting, diction, tone etc.	15 mins	Teacher asks students to identify the following in the poem: - Theme - Mood - Tone - Diction etc. Teacher asks students to read the poem again to help the identify the elements of poetry (See Appendix H for the whiteboard summary)	Students read the poem and identify the following elements of poetry in the poem: - Theme - Mood - Tone - Diction etc.	Identify the elements of poetry in the poem “Journey of the Magi” - theme, mood and tone of the poem
3. Identify figures of speech used in the poem “Journey of the Magi”	The poem “Journey of the Magi” – Use of Figures of Speech: 11. Alliteration 12. Allusion 13. Anaphora 14. Assonance 15. Enjambment	15 mins	Teacher asks students identify the following figures of speech used in the poem: 11. Alliteration 12. Allusion 13. Anaphora 14. Assonance 15. Enjambment Teacher asks students to identify the following figures of speech.	Students give oral answers to the questions posed. Students identify the figures of speech in the extracts written on the whiteboard.	Discuss the use of alliteration in the poem – “The leader and the led”.

			Examples: G. Alliteration “cold coming... ways deep and the weather ... camel men cursing” H. Allusion L23 “running stream” L24 “three trees” L25 “old white horse” L26 “vine leaves” I. Anaphora Stanzas 1 & 2 use of “And the ...”			
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	Summary	5mins	Teacher summarizes the lesson with a whiteboard summary (See Appendix H, p. 200).	Students copy the whiteboard summary.		Students to prepare for the posttest scheduled for the next lesson.
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APPENDIX E

Elements of Poetry

The definition of "elements of poetry" is "a set of instruments used to create a poem." The usages of many of these elements began thousands of years ago. Archeologists have shown that our ancestors used many of these elements within their ancient oral story. They help bring imagery and emotion to poetry, stories, and dramas.

Style: The way the poem is written. Free-style, ballad, haiku, etc. It also includes length of meters, number of stanzas along with rhyme techniques and rhythm.

Symbol: Something that represents something else through association, resemblance or convention.

Symbolism

The presentation of a tangible object that actually represents an abstract or intangible concept or idea is symbolism. A symbol can be presented to the readers in the form of a character, an object strategically placed in the narrative, a word or phrase, or even a place. A symbol is mostly subtle in nature or at least never blatantly explained.

"Ah Sun-flower! weary of time,
Who countest the steps of the Sun:
Seeking after that sweet golden clime
Where the travellers journey is done."

Here, William Blake uses sunflowers to represent human beings who yearn to escape to a higher spiritual plane but are unable to do so for they are shackled by a material existence, just like the flowers which can only look up to the sun expectantly but are deeply rooted to the earth in its lifetime. This, however, is only one of the many interpretations of the poem. The sunflowers symbolism has been read in different ways by different literary experts.

Theme: This is what the poem is all about. The theme of the poem is the central idea that the poet wants to convey. It can be a story, or a thought, or a description of something or someone; anything that the poem is about.

Tone conveys the speaker's implied attitude toward the poem's subject. Tone is an abstraction we make from the details of a poem's language: the use of meter and rhyme (or lack of them); the inclusion of certain kinds of details and exclusion of other kinds; particular choices of words and sentence pattern, or imagery and figurative language (diction). Another important element of tone is the order of words in sentences, phrases, or clauses (syntax).

Rhyme is the repetition of identical or similar concluding syllables in different words, most often at the ends of lines. Rhyme is predominantly a function of sound rather than spelling; thus, words that end with the same vowel sounds rhyme, for instance, day, prey, bouquet, weigh, and words with the same consonant ending rhyme, for instance vain, rein, lane. The rhyme scheme of a poem, describes the pattern of end rhymes. Rhyme schemes are mapped out by noting patterns of rhyme with small letters: the first rhyme sound is designated a, the second becomes b, the third c, and so on.

Rhythm is the term used to refer to the recurrence of stressed and unstressed sounds in poetry. Poets rely heavily on rhythm to express meaning and convey feeling.

When a line has a pause at its end, it is called an **end-stopped line**. Such pauses reflect normal speech patterns and are often marked by punctuation. A line that ends without a pause and continues into the next line for its meaning is called a **run-on line or enjambment**.

Stanza

Stanza is a grouping of lines, set off by a space, which usually has a set pattern of meter and rhyme. A stanza is to a poem as a paragraph is to a piece of prosaic writing - a fixed number of lines of verse forming a single unit of a poem. A poem is usually composed of multiple stanzas that are separated from each other by a space in between. Usually, all stanzas are made up of equal number of lines in a poem. However, there are many examples of poems where this approach has been largely deviated in form. A poem may have a combination of stanzas that have varying number of lines.

Based on the number of lines present in a stanza, they are assigned different names. They are:

- ~ A "couplet" is a stanza that has only 2 lines.
- ~ A "tercet" is composed of 3 lines.
- ~ A "quatrain" consists of 4 lines.

~ A "cinquain" has 5 lines.

~ A "sestet" comprises 6 lines.

~ A "sonnet" is an entire poem with exactly 14 lines.

Rhyme and Rhyme Scheme

Rhyming in poetry is one convention that makes this form of literature recognizably different from prose and drama. Even in this age when free verses are quite popular, rhyme in poesy is what makes it poetic. One of the unique qualities of rhyme in poetry is that it has the ability to provide a systematic flow to a bundle of thoughts that may seem absolutely chaotic if put together otherwise.

A rhyme smoothens out the rough edges and abrupt protrusions. This element can be simplistically defined from the similarity in the sounds of two or more lines. In poetry, this is generally achieved by using similar sounding words at the end of lines.

"Humpty Dumpty sat on a **wall**,
Humpty Dumpty had a great **fall**.
All the king's horses and all the king's **men**
Couldn't put Humpty together **again**."

Here, 'wall' and 'fall' sound alike by virtue of the similitude in their vowel sounds and so does 'men' and 'again'. Only the initial consonant sound differs. It would be interesting to note at this point that words like 'wall' and 'fall' that rhyme without an effort are called true rhymes; slant rhymes are those words that do rhyme but with a little effort and some poetic licenses being granted. 'Men' and 'again' is a good instance of slant rhyme usage.

Imagery is the concrete representation of a sense impression, feeling, or idea that triggers our imaginative re-enactment of a sensory experience. Images may be visual (something seen), aural (something heard), tactile (something felt), olfactory (something smelled), or gustatory (something tasted). Imagery may also refer to a pattern of related details in a poem.

FIGURES OF SPEECH

Figurative language is a form of language use in which the writers and speakers mean something other than the literal meaning of their words. Two figures of speech that are particularly important for poetry are simile and metaphor.

A **simile** involves a comparison between unlike things using like or as. For instance, “My love is like a red, red rose.”

A **metaphor** is a comparison between essentially unlike things without a word such as like or as. For example, “My love is a red, red rose.”

Synecdoche is a type of metaphor in which part of something is used to signify the whole, as when a gossip is called a “wagging tongue.”

Metonymy is a type of metaphor in which something closely associated with a subject is substituted for it, such as saying the “silver screen” to mean motion pictures.

Alliteration is a repetition of the same consonant sounds in a sequence of words, usually at the beginning of a word or stressed syllable: “descending dew drops,” “luscious lemons.”

Alliteration is based on the sounds of letters, rather than the spelling of words; for example, “keen” and “car” alliterate, but “car” and “cite” do not.

Assonance is the repetition of similar internal vowel sounds in a sentence or a line of poetry, as in “I rose and told him of my woe.”

APPENDIX F

THE POEMS

1. THE LEADER AND THE LED – Niyi Osundare

The Lion stakes his claim
To the leadership of the pack

But the Antelopes remember
The ferocious pounce of his paws

The hyena says the crown is made for him
But the Impalas shudder at his lethal appetite

The Giraffe craves a place in the front
But his eyes are too far from the ground

When the Zebra says it's his right to lead
The pack points to the duplicity of his stripes

The Elephant trudges into the power tussle
But its colleagues dread his trampling feet

The warthog is too ugly
The rhino too riotous

And the pack thrashes around
Like a snake without a head

"Our need calls for a hybrid of habits",
Proclaims the Forest Sage,

"A little bit of a Lion
A little bit of a Lamb

Tough like a tiger, compassionate like a doe
Transparent like a river, mysterious like a lake

A leader who knows how to follow
Followers mindful of their right to lead"

2. JOURNEY OF THE MAGI – T. S. Eliot

“A cold coming we had of it, 1
Just the worst time of the year 2
For a journey, and such a long journey: 3
The ways deep and the weather sharp, 4
The very dead of winter.” 5
And the camels galled, sore-footed, refractory, 6
Lying down in the melting snow. 7
There were times we regretted 8
The summer palaces on slopes, the terraces, 9
And the silken girls bringing sherbet. 10
Then the camel men cursing and grumbling 11
And running away, and wanting their liquor and women, 12
And the night-fires going out, and the lack of shelters, 13
And the cities hostile and the towns unfriendly 14
And the villages dirty and charging high prices: 15
A hard time we had of it. 16
At the end we preferred to travel all night, 17
Sleeping in snatches, 18
With the voices singing in our ears, saying 19
That this was all folly. 20
Then at dawn we came down to a temperate valley, 21
Wet, below the snow line, smelling of vegetation; 22
With a running stream and a water-mill beating the darkness, 23
And three trees on the low sky, 24
And an old white horse galloped away in the meadow. 25
Then we came to a tavern with vine-leaves over the lintel, 26
Six hands at an open door dicing for pieces of silver, 27
And feet kicking the empty wine-skins. 28
But there was no information, and so we continued 29

And arrived at evening, not a moment too soon 30
Finding the place; it was (you may say) satisfactory. 31
All this was a long time ago, I remember, 32
And I would do it again, but set down 33
This set down 34

APPENDIX G

BIOGRAPHICAL BACKGROUND OF THE POETS

1. Biography of Niyi Osundare

Niyi Osundare was born in Ikere-Ekiti, Ekiti State, Nigeria, in 1947. He is a poet, dramatist, critic, essayist, media columnist, lecturer and one of Nigeria's most celebrated poet. Niyi Osundare, has published 18 books of poetry, two books of selected poems. He regards his calling as a writer and his profession as a teacher as essentially complementary.

Niyi Osundare's works convey his concepts on the relationship between the oppressed Nigerian/African and their corrupt leaders. Most of his works address the sensitive themes of corruption, mismanagement, bad leadership and poetry.

His areas of specialization are African Literature, Literature of African Diaspora, Literary Stylistics, Sociolinguistics, and Creative Writing.

He is currently working on a book of essays on language, literature, and culture, tentatively titled *Diasporization or Exogenization: African Literature/Culture and the imperative of a New Decolonization*.

His simplicity, apt imageries and powerful use of symbolisms are brought to bear in the poem "The leader and the led". In the poem, Osundare foregrounds the prerequisites for holding a leadership position. With the forest as a symbol for the human society, he assesses the leadership crises in countries of the world and the seemingly individual differences as causes.

2. Biography of T. S. Eliot

Thomas Stearns Eliot was born on September 26, 1888, in St. Louis, Missouri, the seventh and last child of Henry Ware Eliot, a brick manufacturer, and Charlotte (Stearns) Eliot, who was active in social reform and was herself a not-untalented poet. Both parents were descended from families that had emigrated from England to Massachusetts in the seventeenth century. William Greenleaf Eliot, the poet's paternal grandfather, had, after his graduation from Harvard in the 1830s, moved to St. Louis, where he became a Unitarian minister, but the New England connection was closely maintained--especially, during Eliot's youth, through the family's summer home on the Atlantic coast.

T. S. Eliot immigrated to England as an adult and became a British citizen at 39. The innovative Modernist poet T. S. Eliot (1888-1965) was awarded the Nobel Prize for a body of work that includes the long poems *The Love Song of J. Alfred Prufrock*, *The Waste Land*, and *Four Quartets*. His playful book *Old Possum's Book of Practical Cats* was adapted into the long-running Broadway musical *Cats*. Eliot's body of work includes poems and essays with anti-Semitic content.

"The Journey of the Magi" is a document of Eliot's burgeoning Christian faith, which finds its first full expression in *Ash Wednesday*. Although Eliot believes in the Incarnation, he remains physically present in a sinful world, the fallen world, the world of the here and now in which we all live. The birth of Christ is a revelation, not just for humankind, but for the poet. As well as representing the birth of a new life, it also represents the death of the old, sinful life. Or at least it ought to, for the poet, still remaining as he does in a world of sin, has a long way to go. He must embark upon a long, arduous journey to achieve the kind of spiritual wisdom analogous to the earthly wisdom of a magus. (The singular of "magi")

Eliot's spiritual journey parallels that of the three wise men, which takes on added metaphorical significance. After a tiring, treacherous journey through the

APPENDIX H

ANALYSIS OF THE POEMS

Analysis of the poem ‘The Leader and the Led’ – Niyi Osundare

This is a poem of twenty-four lines arranged into twelve stanzas each with two lines; an overall of twelve couplets. A stanza of two lines is called a couplet. Beyond its form, the poem theorises the necessary embodiments of a leader. The poem begins with the picture of an animal gathering in their quest for one who would be their leader. Some animals “stake their claim to the leadership” position; lion, hyena, giraffe, zebra, elephant, warthog, and rhino all said “it’s their right to lead”. But the colleagues (that they want to rule) only picked out their faults and flaws instead. When they could not see a flawless and perfect leader to pick, the Forest Sage calls their attention to what they need in a leader.

In **Lines 1-2**, the lion “stakes his claim” to the leadership position but the antelopes (**lines 3-4**) remember his “ferocious pounce” on them. A leader does not feed on his subjects; thus, the lion is ruled out.

In **Lines 5-6**, the hyena claims “the crown” is his to take but “the impalas shudder” at his brutality and “lethal appetite” only satiated by their kinds. A leader does not oppress his subjects; hence the hyena too is disqualified.

In **Lines 7-8**, the giraffe tries his luck. He “craves a place in the fault”. However, in his case, “his eyes” are said to be “too far from the ground”. A leader ought to be close to his subjects, see what they go through and share in their experience. An animal that would be distant to their everyday experiences would not do for a leader.

In **Lines 9-10**, the zebra comes next but “the pack points to the duplicity of his stripes” which suggests his crookedness and double-dealing. One who is not forthright cannot make a good leader.

In **Lines 11-12**, the elephant “trudges into the power tussle” but “his trampling feet” puts him at a disadvantage. Guess no animal wants to be crushed under those heavy feet.

In **Lines 13-14**, the warthog and the rhino run lose becoming favourites in the contention on the basis of their “ugliness” and “riotousness” respectively.

In **Lines 15-24**, the gathering of animals is unable to come to a conclusion on whom to choose as their leader. “The pack trashes around like a snake without a head” until the Forest Sage comes to its rescue. The Forest Sage declares that the leader they need should be “a hybrid of habits.” He should take a little of a lamb’s meekness and a little of a lion’s fierceness. He should be “tough like a tiger” and “compassionate like a doe”. He should be “transparent like a river” and “mysterious like a lake”. The Forest Sage finally concludes that they need a leader who knows how to secure legitimacy and trust and from his followers and also respect their opinions.

Poetic Devices

There are quite a number of figures of speech in the poem. Only a handful would be discussed here.

1. **Simile:** There is simile in line 16, “like a snake without a head”, used to convey the directionless of the pack. It is also in lines 21 and 22, “tough like a tiger, compassionate like a doe/transparent like a river, mysterious like a lake” to suggest that a leader should be

flexible and know when to yield and when not to yield to his people yearnings. He should be a blend of qualities.

2. **Metaphor:** There is an evident use of metaphor in the poem; mostly in lines 19 and 20: “a little bit of a lion/a little bit of a lamb”. This bestows the fierceness/courage of lion and the meekness of a lamb on the ideal leader. Implied comparison! Is that not what metaphor is all about after all?
3. **Synecdoche:** “Paws” (line 4) represent the lion’s predatory violence. “Eyes” (line 8) represent the accessibility of the giraffe to his subjects and the masses. “Stripes” (line 10) stands for the probable dishonesty of the zebra.
4. **Alliteration:** “Pounce ... paws” (line 4), “hyena ... him” (line 5), “far from” (line 8), “pack points” (line 10), “rhino ... riotous” (line 14), “hybrid ... habits” (line 17), “little ... lion” (line 19), “little ... lamb” (line 20), and “tough ... tiger” (line 21) are manifestations of alliteration in the poem.
5. **Parallelism:** There is parallelism in lines 19 to 20: “A little of a Lion/A little of a lamb”; and lines 21 to 22: “tough like a tiger, compassionate like a doe/transparent like a river, mysterious like a lake”.
6. **Symbolism:** The entire tale (its actors and the quest for a leader) represents human experiences in the contemporary world; the electioneering process – campaigns and elections. The lion and hyena represent oppressive forces; the antelopes and the impalas the oppressed etc. Zebra stands for crooked leaders while giraffe leaders who have distanced themselves from the masses.

7. **Paradox:** There is interplay of two opposite ideas in line 21: “tough like a tiger, compassionate like a doe”; and in line 22: “transparent like a river, mysterious like a lake”. Even though these lines contain contradictory ideas, the whole idea is for a leader to be a blend of these qualities; perhaps, somewhere in the middle of these ideas.

Diction

The point of view used in Niyi Osundare’s ‘The Leader and the Led’ is the third person narrative technique in which there is an exercise of unrestricted knowledge of the animals’ struggle to elect their leader. Thus, this category of third person narrative technique is omniscient. Niyi Osundare copiously makes use of third person pronouns such as “his”, “him”, “their” and their noun third person equivalents such as “lion”, “zebra”, “elephant”, “followers”, etc. He describes, in detail, the events in the narrative, drawing in the actions and reactions of the animals. Say for instance, the lion’s announcement and the antelope’s reaction, etc.

Ridwan Adédèjì

<https://www.literaturepadi.com.ng/2021/03/31/content-analysis-of-niyi-osundares-the-leader-and-the-led/>

2. Analysis of the Poem "Journey of the Magi" by T.S. Eliot

- *Theme of Journey of the Magi*

Journey of the Magi is a poem that explores the journey the wise men took when following the star to Bethlehem where the Christ child was born. It is a metaphorical poem, representing birth and death, renewal and spiritual rebirth. The speaker is a magus whose narrative is split into three stanzas, distinct parts:

- The journey to the birthplace and the doubt.
- The arrival, the prefiguring and satisfaction.
- The reflection and acknowledgement of a new faith.

Interestingly, there is no mention of gold, frankincense and myrrh, a star or the name Jesus; there is no indication that these magi are Persian astrologers, Zoroastrian priests come to welcome the messiah.

- The focus is more on the process, the inner and outer journeys that a human (and humanity) has to undertake in order to experience spiritual rebirth. Here, the event, the actual birth, which was witnessed by the magi, takes second place to the main theme of change - death of the old dispensation, birth of the new.
- The year this poem was written, 1927, was an important year for Eliot. Not only did he gain British citizenship but he converted to Anglo-Catholicism which he committed to for life.

Worshipping in church became a crucial part of his routine and directly influenced the creation of *Journey of the Magi*:

'I had been thinking about it in church and when I got home I opened a half-bottle of Booth's gin, poured myself a drink and began to write. By lunchtime the poem, and the half-bottle of gin, were both finished.'

Eliot had also done his research, using lines from a sermon given by Anglican Bishop Lancelot Andrewes in 1622 to kick-start his own poem. These are the words from that Christmas sermon:

A cold coming they had of it at this time of the year, just the worst time of the year to take a journey, and specially a long journey. The ways deep, the weather sharp, the days short, the sun farthest off, in solstitio brumali, 'the very dead of winter.'

Eliot the poet used these lines, written three hundred years before by a leading theologian, altering them only a little for his opening five lines.

- What makes Eliot's poem so powerful is the fact that he makes one of the magi, a magus, the speaker and turns the narrative into a psycho-spiritual journey, typical of the pilgrim yet interwoven with that of the esoteric, religious teacher.
- The theme of the poem is the effect of spiritual/cultural events on individual identity and society; the process of renewal, the journey of the human psyche through history.
- Journey of the Magi specifically focuses on the epiphany (Matthew 2. 1-12), despite the lack of named references to this event. The speaker is deeply affected by the birth, the shock waves changing lives for ever, alienating those around him, and inviting his own demise.

- *Stanza by Stanza Analysis of Journey of the Magi*

Journey of the Magi is both monologue and metaphor. Eliot wrote it to substantiate his own conversion to Anglo-Catholicism and to emphasize the profound spiritual and cultural changes that occur when certain events take place.

The speaker's voice is that of a magus, one of the three travelling 'wise men' or Persian priests (or Zoroastrian astrologers) and the narrative is split into three separate sections:

- Stanza 1 - the frustration and doubt of such a journey.
- Stanza 2 - the anticipation and understated satisfaction upon arrival.
- Stanza 3 - the reflection on birth and death and alienation.

Stanza 1

The first five lines are adapted from an actual sermon given by Bishop Lancelot Andrewes in 1622. Eliot took them and shaped them into this wintry opening, with long vowels, enjambment, some repetition and a feeling of slight dread.

An inauspicious start then. This first stanza is a tale of woe. Just note the language:

cold coming...worst time...such a long journey...The ways deep/weather sharp...The very dead of winter...galled, sorefooted, refractory (stubborn)...we regretted...cursing and grumbling...

On and on through the whole 20 lines. It's interesting to see how Eliot reinforces this idea of difficulty by repeating line openings...*And the...And the...And the...*this use of anaphora works really well, reflecting the plod of the camels and the monotony of the journey.

A feeling of hardship and challenge emerges as the stanza progresses, but note that the magi had also experienced the high life for a while - relaxing in summer palaces - perhaps at the start of their journey, or back in their homeland, when blue skies and silken girls with sherbet (historically, a Persian soft drink) made life enjoyable.

So the magi had to endure the challenges of real life as they journeyed on. They were tested to the limit and in the end decided to travel at night to avoid the sordid unpleasantnesses of cities and towns. Some think this part of the journey a kind of purification, similar to that of the 16th century Spanish mystic St John of the Cross who wrote his poem *Dark Night of the Soul*, about existential crisis, desolation and fulfillment. The speaker certainly had doubts about their 'mission' - thinking it foolish (*all folly*) - and the voices could have been their own, or those from dreams and nightmares.

Stanza 2

This second stanza brings some relief and represents the second stage of the spiritual process. However, these lines also bring into question the idea of time. The magi arrive at dawn, seeking information (on the whereabouts of the birth?) and manage to get there in the evening, *not a moment too soon*, which is an odd phrase.

In between the speaker describes the various things they come across which are all symbolically related to the future life of the Christ figure.

There is much allusion, from the three trees (crucifixion on Calvary) to the wine-skins (the Parable) the meanings are clear.

It's as if the speaker is having a premonition, yet doesn't know the significance.

And that curious half-line - *it was (you may say) satisfactory* - suggests that the speaker wasn't too impressed with the place of birth, was even a little disappointed. Perhaps this also refers to the idea that the place, although important, isn't as crucial to change as the journey itself.

Stanza 3

Here the magi looks back, reflecting on the event itself, and coming to the conclusion that in birth there is always death. They learnt a hard lesson, one that is personal yet also universal.

Note the syntax stretching and narrowing as the speaker puts the experience into perspective and asks that most potent of questions: Birth or Death?

Out of the old comes the new and with it the death in the birth. Spiritual, cultural and psychic processes all undergo change and questioning. What was once familiar now seems alien, which can cause doubt and disorder.

Life is a journey, a struggle, but all humans have to go through it, often reaching moments in their lives when a threshold has to be gotten over. Sometimes new understanding has to take place in order for this spiritual transformation to happen.

- *Literary Devices - Biblical Allusions - Symbolism in Journey of the Magi*

Journey of the Magi is a free verse poem of 43 lines, made up of 3 stanzas. There is no set rhyme scheme or meter (metre in British English) and the lines are of varied length.

Alliteration

When words are close together in a line and start with the same consonant they're said to be alliterative. This adds sound texture and interest for the reader:

*cold coming...ways deep and the weather...camel men cursing...Sleeping in
snatches...singing in our ears, saying...That this...dawn we came down...snow line,
smelling...And an...door dicing...And arriving at...say satisfactory...were we...thought
they...*

Allusion

There are several examples in the second stanza - references to the life of Christ and the Bible, looking into the future:

- line 23 where the *running stream* is living water (John 4.10)
- line 24 has *three trees* which relate to the three crosses (Luke 23.32)
- line 25 has an *old white horse* which relates to the horse of the Apocalypse (Revelation 6.2)

- line 26 with *vine-leaves* which represent the true vine, Christ (Mark 2.22/23-28)
- line 27 has *dicing for pieces of silver* which relates to both Judas the traitor and the roman soldiers casting for lots at the crucifixion (John 19.23/24 and Matthew 26.14/15)
- line 28 has *empty wine-skins* which relates to the parable of the wine-skins (Mark 2.22)

Anaphora

The repeated use of a word or phrase to reinforce meaning:

Stanzas 1 and 2 - And the...

Assonance

When words are close together in a line and have similar sounding vowels:

*very dead...And the camels...galled, sorefooted...There were...silken girls
bringing...Then/men...With/singing in... below the snow...stream/beating...three
trees...And an/galloped...hands at...may say...time ago, I...*

Enjambment

When a line continues on into the next without punctuation and the sense is maintained. The reader is encouraged to flow into the next line with hardly a hint of a pause.

So look for lines 2, 8, 11,14,19 in the first stanza; lines 29, 30 in the second and lines 33, 34, 35 and 38 in the third. In particular, lines 33-35 are syntactically challenging and the enjambment plays a major role in how those lines are read.

Sources

The Poetry Handbook, John Lennard, OUP, 2005

www.poetryfoundation.org

www.bl.uk

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APPENDIX I

Reliability

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	20	100.0
	Excluded ^a	0	.0
	Total	20	100.0

a. Listwise deletion based on all variables
in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.826	30

APPENDIX J

PICTURE SERIES: A – The Leader and the Led (Niyi Osundare)



The Lion

The Antelopes

Picture Series 1: The lion and the antelopes



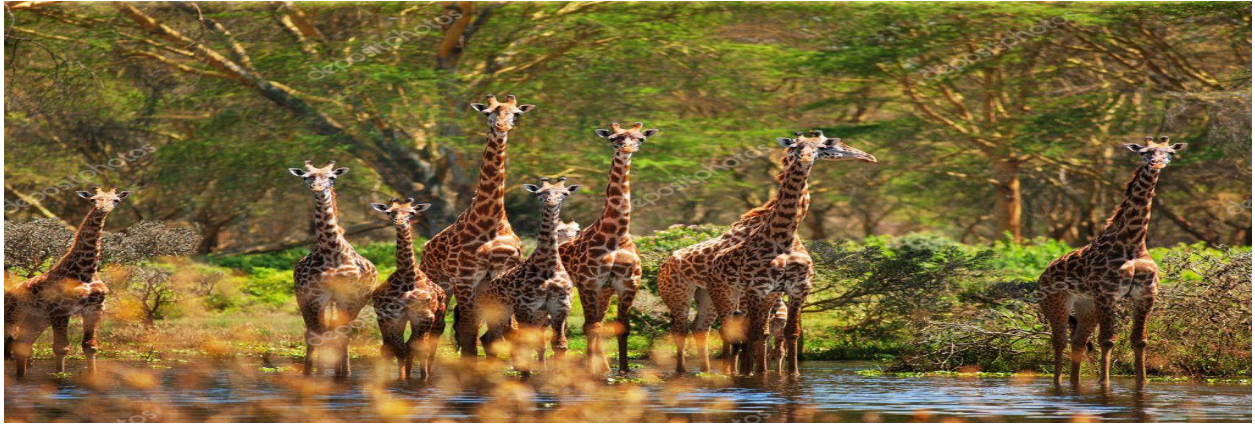
The Hyena



The Impalas



Picture Series 2: The hyena and the impalas



Picture Series 3: The Giraffe



Picture Series 4: The Zebra



Picture Series 5: The Elephant



The Warthog



The Rhino

Picture Series 6: The Warthog and the Rhino



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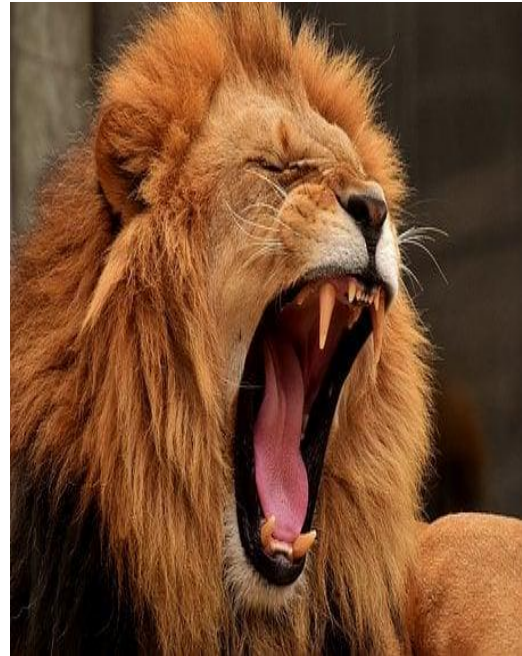
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Picture Series 7: The Snake



Picture Series 8: The Sage



Picture Series 9: The lion and the lamb



Picture Series 10: The tiger and the doe



Picture Series 11: The river and the lake



Picture Series 12: The leader and the led

PICTURE SERIES: B – Journey of the Magi (T. S. Elliot)



Picture Series 1: The Journey – The frustration and doubt of such journey



Picture Series 3: The Arrival – The anticipation and understated satisfaction



Picture Series 3: The Reflection – The birth, death and the alienation

APPENDIX K

DATA ANALYSIS

Frequencies

Frequency Tables

Gender of Respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	273	50.7	50.7	50.7
	Female	265	49.3	49.3	100.0
	Total	538	100.0	100.0	

School Type

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	All-boys	106	19.7	19.7	19.7
	All-girls	209	38.8	38.8	58.6
	Co-ed	223	41.4	41.4	100.0
	Total	538	100.0	100.0	

Method of Instruction

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Animation	197	36.6	36.6	36.6
	Picture	138	25.7	25.7	62.3
	Chalk and Talk	203	37.7	37.7	100.0

Total	538	100.0	100.0	
-------	-----	-------	-------	--

Oneway

Descriptives

PRE

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Animation	197	13.8629	3.52057	.25083	13.3683	14.3576	4.00	25.00
Picture	138	11.1522	4.75671	.40492	10.3515	11.9529	.00	26.00
Chalk and Talk	203	11.6601	4.02686	.28263	11.1028	12.2174	3.00	22.00
Total	538	12.3364	4.21713	.18181	11.9793	12.6936	.00	26.00

ANOVA

PRE

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	745.455	2	372.728	22.648	.000
Within Groups	8804.651	535	16.457		
Total	9550.106	537			

Univariate Analysis of Variance

Descriptive Statistics

Dependent Variable: POST

Method of Instruction	Mean	Std. Deviation	N
Animation	21.7462	3.32071	197
Picture	20.4493	3.51030	138
Chalk and Talk	18.9557	3.81282	203
Total	20.3606	3.75359	538

Tests of Between-Subjects Effects

Dependent Variable: POST

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	2682.371 ^a	3	894.124	97.767	.000	.355
Intercept	11440.707	1	11440.707	1250.972	.000	.701
PRE	1902.382	1	1902.382	208.014	.000	.280
MTD	381.367	2	190.684	20.850	.000	.072
Error	4883.673	534	9.145			
Total	230596.000	538				
Corrected Total	7566.045	537				

a. R Squared = .355 (Adjusted R Squared = .351)

Estimates

Dependent Variable: POST

Method of Instruction	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
Animation	21.037 ^a	.221	20.602	21.471
Picture	21.000 ^a	.260	20.489	21.511
Chalk and Talk	19.270 ^a	.213	18.851	19.689

a. Covariates appearing in the model are evaluated at the following values: PRE = 12.3364.

Pairwise Comparisons

Dependent Variable: POST

(I) Method of Instruction	(J) Method of Instruction	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
Animation	Picture	.037	.347	1.000	-.796	.870
	Chalk and Talk	1.767*	.311	.000	1.020	2.513
Picture	Animation	-.037	.347	1.000	-.870	.796
	Chalk and Talk	1.730*	.334	.000	.927	2.532
Chalk and Talk	Animation	-1.767*	.311	.000	-2.513	-1.020
	Picture	-1.730*	.334	.000	-2.532	-.927

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

b. Adjustment for multiple comparisons: Bonferroni.

Method of Instruction = Animation

ANOVA^a

POST

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	651.205	2	325.602	41.829	.000
Within Groups	1510.105	194	7.784		
Total	2161.310	196			

a. Method of Instruction = Animation

Post Hoc Tests

Multiple Comparisons^a

Dependent Variable: POST

Scheffe

(I) School Type	(J) School Type	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
All-boys	All-girls	1.08084	.54378	.141	-.2605	2.4222
	Co-ed	4.32500*	.54028	.000	2.9923	5.6577
All-girls	All-boys	-1.08084	.54378	.141	-2.4222	.2605
	Co-ed	3.24416*	.44541	.000	2.1454	4.3429
Co-ed	All-boys	-4.32500*	.54028	.000	-5.6577	-2.9923
	All-girls	-3.24416*	.44541	.000	-4.3429	-2.1454

*. The mean difference is significant at the 0.05 level.

a. Method of Instruction = Animation

Homogeneous Subsets

POST^a

Scheffe^{b,c}

School Type	N	Subset for alpha = 0.05	
		1	2
Co-ed	80	19.6000	
All-girls	77		22.8442
All-boys	40		23.9250
Sig.		1.000	.110

Means for groups in homogeneous subsets are displayed.

a. Method of Instruction = Animation

b. Uses Harmonic Mean Sample Size = 59.421.

c. The group sizes are unequal. The harmonic mean of the group sizes is used. Type I error levels are not guaranteed.

Method of Instruction = Picture

ANOVA^a

POST

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	399.996	2	199.998	20.960	.000
Within Groups	1288.149	135	9.542		
Total	1688.145	137			

a. Method of Instruction = Picture

Post Hoc Tests

Multiple Comparisons^a

Dependent Variable: POST

Scheffe

(I) School Type	(J) School Type	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
All-boys	All-girls	3.77719*	.64042	.000	2.1921	5.3623
	Co-ed	3.86053*	.69975	.000	2.1285	5.5925
All-girls	All-boys	-3.77719*	.64042	.000	-5.3623	-2.1921
	Co-ed	.08333	.63054	.991	-1.4773	1.6440
Co-ed	All-boys	-3.86053*	.69975	.000	-5.5925	-2.1285
	All-girls	-.08333	.63054	.991	-1.6440	1.4773

*. The mean difference is significant at the 0.05 level.

a. Method of Instruction = Picture

Homogeneous Subsets

POST^a

Scheffe^{b,c}

School Type	N	Subset for alpha = 0.05	
		1	2
Co-ed	40	19.3500	23.2105
All-girls	60	19.4333	
All-boys	38		
Sig.		.992	1.000

Means for groups in homogeneous subsets are displayed.

a. Method of Instruction = Picture

b. Uses Harmonic Mean Sample Size = 44.129.

c. The group sizes are unequal. The harmonic mean of the group sizes is used. Type I error levels are not guaranteed.

Univariate Tests						
Dependent Variable: POST						
	Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Contrast	381.367	2	190.684	20.850	.000	.072

t						
Error	4883.673	534	9.145			
The F tests the effect of Method of Instruction. This test is based on the linearly independent pairwise comparisons among the estimated marginal means.						

Descriptives^a

POST

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
All-boys	40	23.9250	2.57590	.40729	23.1012	24.7488	17.00	28.00
All-girls	77	22.8442	3.25683	.37115	22.1049	23.5834	13.00	30.00
Co-ed	80	19.6000	2.37391	.26541	19.0717	20.1283	12.00	24.00
Total	197	21.7462	3.32071	.23659	21.2796	22.2128	12.00	30.00

a. Method of Instruction = Animation

ANOVA^a

POST

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	651.205	2	325.602	41.829	.000
Within Groups	1510.105	194	7.784		
Total	2161.310	196			

a. Method of Instruction = Animation

Post Hoc Tests

Multiple Comparisons^a

Dependent Variable: POST

Scheffe

(I) School Type	(J) School Type	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
All-boys	All-girls	1.08084	.54378	.141	-.2605	2.4222
	Co-ed	4.32500*	.54028	.000	2.9923	5.6577
All-girls	All-boys	-1.08084	.54378	.141	-2.4222	.2605
	Co-ed	3.24416*	.44541	.000	2.1454	4.3429
Co-ed	All-boys	-4.32500*	.54028	.000	-5.6577	-2.9923
	All-girls	-3.24416*	.44541	.000	-4.3429	-2.1454

*. The mean difference is significant at the 0.05 level.

a. Method of Instruction = Animation

Homogeneous Subsets

POST^a

Scheffe^{b,c}

School Type	N	Subset for alpha = 0.05	
		1	2
Co-ed	80	19.6000	

All-girls	77		22.8442
All-boys	40		23.9250
Sig.		1.000	.110

Means for groups in homogeneous subsets are displayed.

- a. Method of Instruction = Animation
- b. Uses Harmonic Mean Sample Size = 59.421.
- c. The group sizes are unequal. The harmonic mean of the group sizes is used. Type I error levels are not guaranteed.

Method of Instruction = Picture

Descriptives^a

POST

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
All-boys	38	23.2105	2.59061	.42025	22.3590	24.0620	16.00	28.00
All-girls	60	19.4333	3.49511	.45122	18.5304	20.3362	12.00	27.00
Co-ed	40	19.3500	2.86043	.45227	18.4352	20.2648	14.00	25.00
Total	138	20.4493	3.51030	.29882	19.8584	21.0402	12.00	28.00

- a. Method of Instruction = Picture

ANOVA^a

POST

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	399.996	2	199.998	20.960	.000
Within Groups	1288.149	135	9.542		
Total	1688.145	137			

a. Method of Instruction = Picture

Post Hoc Tests

Multiple Comparisons^a

Dependent Variable: POST

Scheffe

(I) School Type	(J) School Type	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
All-boys	All-girls	3.77719*	.64042	.000	2.1921	5.3623
	Co-ed	3.86053*	.69975	.000	2.1285	5.5925
All-girls	All-boys	-3.77719*	.64042	.000	-5.3623	-2.1921
	Co-ed	.08333	.63054	.991	-1.4773	1.6440
Co-ed	All-boys	-3.86053*	.69975	.000	-5.5925	-2.1285
	All-girls	-.08333	.63054	.991	-1.6440	1.4773

*. The mean difference is significant at the 0.05 level.

a. Method of Instruction = Picture

Homogeneous Subsets

POST^a

Scheffe^{b,c}

School Type	N	Subset for alpha = 0.05	
		1	2
Co-ed	40	19.3500	23.2105
All-girls	60	19.4333	
All-boys	38		
Sig.		.992	1.000

Means for groups in homogeneous subsets are displayed.

a. Method of Instruction = Picture

b. Uses Harmonic Mean Sample Size = 44.129.

c. The group sizes are unequal. The harmonic mean of the group sizes is used. Type I error levels are not guaranteed.

Univariate Analysis of Variance

Between-Subjects Factors

		Value Label	N
Method of Instruction	1	Animation	197
	2	Picture	138
	3	Chalk and Talk	203
School Type	1	All-boys	106
	2	All-girls	209
	3	Co-ed	223

Descriptive Statistics

Dependent Variable: POST

Method of Instruction	School Type	Mean	Std. Deviation	N
Animation	All-boys	23.9250	2.57590	40
	All-girls	22.8442	3.25683	77
	Co-ed	19.6000	2.37391	80
	Total	21.7462	3.32071	197
Picture	All-boys	23.2105	2.59061	38
	All-girls	19.4333	3.49511	60
	Co-ed	19.3500	2.86043	40
	Total	20.4493	3.51030	138
Chalk and Talk	All-boys	24.0000	2.53859	28
	All-girls	18.2778	4.12898	72
	Co-ed	18.0583	2.66357	103
	Total	18.9557	3.81282	203
Total	All-boys	23.6887	2.57224	106
	All-girls	20.2919	4.14589	209
	Co-ed	18.8430	2.69091	223
	Total	20.3606	3.75359	538

Tests of Between-Subjects Effects

Dependent Variable: POST

Source	Type III Sum of Squares	df	Mean Square	F	Sig.

Corrected Model	2659.696 ^a	8	332.462	35.846	.000
Intercept	200287.170	1	200287.170	21594.859	.000
MTD	358.417	2	179.209	19.322	.000
STY	1513.993	2	756.997	81.619	.000
MTD * STY	358.054	4	89.514	9.651	.000
Error	4906.349	529	9.275		
Total	230596.000	538			
Corrected Total	7566.045	537			

a. R Squared = .352 (Adjusted R Squared = .342)

Estimated Marginal Means

Method of Instruction * School Type

Dependent Variable: POST

Method of Instruction	School Type	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
Animation	All-boys	23.925	.482	22.979	24.871
	All-girls	22.844	.347	22.162	23.526
	Co-ed	19.600	.340	18.931	20.269
Picture	All-boys	23.211	.494	22.240	24.181
	All-girls	19.433	.393	18.661	20.206
	Co-ed	19.350	.482	18.404	20.296
Chalk and Talk	All-boys	24.000	.576	22.869	25.131

All-girls	18.278	.359	17.573	18.983
Co-ed	18.058	.300	17.469	18.648

Between-Subjects Factors

		Value Label	N
Method of Instruction	1	Animation	197
	2	Picture	138
	3	Chalk and Talk	203
Gender of Respondents	1	Male	273
	2	Female	265

Descriptive Statistics

Dependent Variable: POST

Method of Instruction	Gender of Respondents	Mean	Std. Deviation	N
Animation	Male	21.3571	3.28147	98
	Female	22.1313	3.33089	99

Picture	Total	21.7462	3.32071	197
	Male	21.3514	3.30807	74
	Female	19.4063	3.47197	64
Chalk and Talk	Total	20.4493	3.51030	138
	Male	19.6832	3.80245	101
	Female	18.2353	3.70222	102
Total	Total	18.9557	3.81282	203
	Male	20.7363	3.57021	273
	Female	19.9736	3.90261	265
	Total	20.3606	3.75359	538

Tests of Between-Subjects Effects

Dependent Variable: POST

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1045.735 ^a	5	209.147	17.065	.000
Intercept	215827.765	1	215827.765	17609.650	.000
MTD	775.662	2	387.831	31.644	.000
SEX	99.180	1	99.180	8.092	.005
MTD * SEX	188.128	2	94.064	7.675	.001
Error	6520.310	532	12.256		
Total	230596.000	538			
Corrected Total	7566.045	537			

a. R Squared = .138 (Adjusted R Squared = .130)

Tests of Between-Subjects Effects

Dependent Variable: POST

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	2911.732 ^a	6	485.289	55.365	.000
Intercept	11290.299	1	11290.299	1288.085	.000
PRE	1865.997	1	1865.997	212.887	.000
MTD	369.431	2	184.715	21.074	.000
SEX	24.018	1	24.018	2.740	.098
MTD * SEX	216.097	2	108.048	12.327	.000
Error	4654.312	531	8.765		
Total	230596.000	538			
Corrected Total	7566.045	537			

a. R Squared = .385 (Adjusted R Squared = .378)

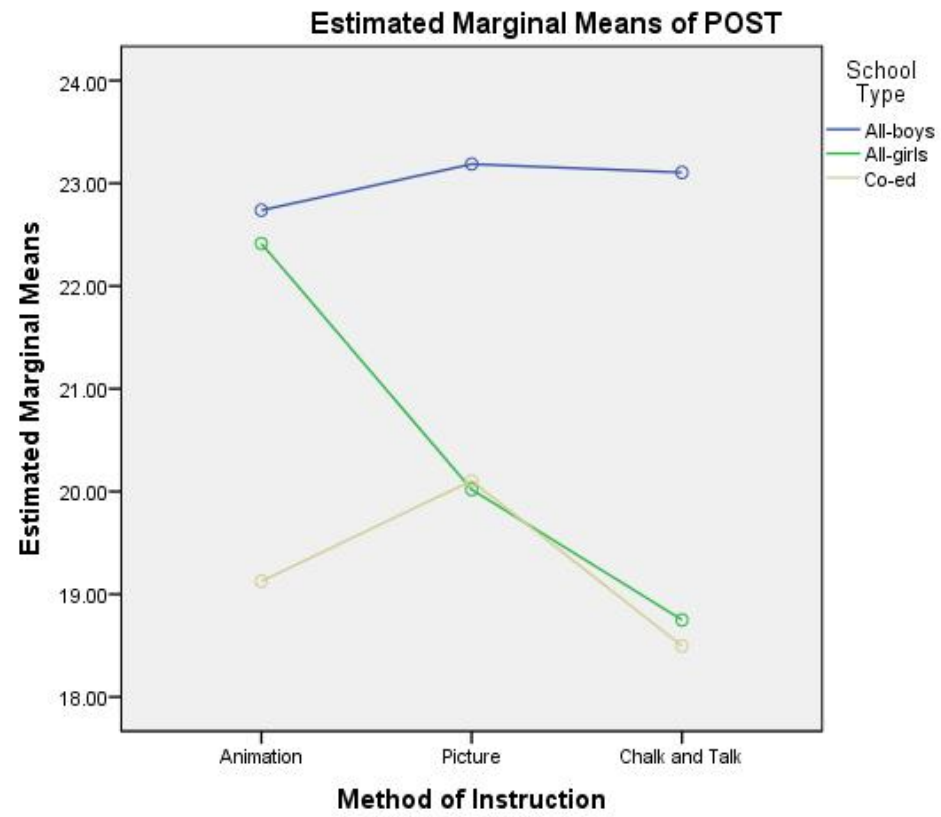
Tests of Between-Subjects Effects

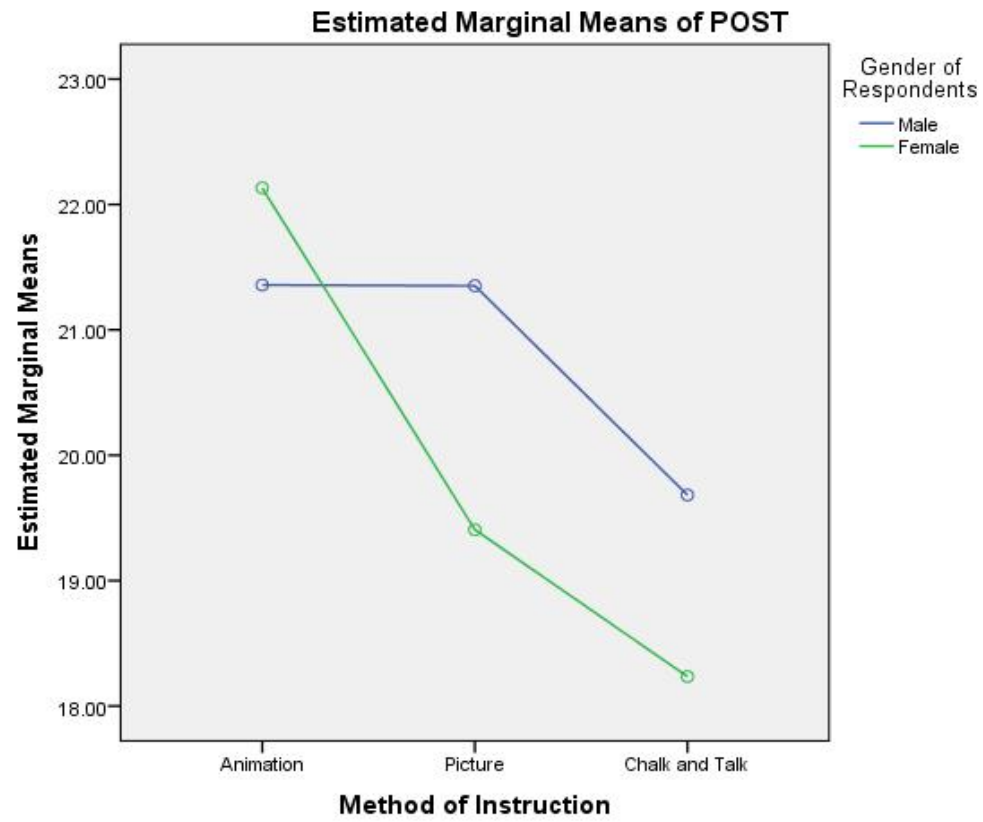
Dependent Variable: POST

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	3952.759 ^a	9	439.195	64.178	.000
Intercept	12155.231	1	12155.231	1776.212	.000
PRE	1293.063	1	1293.063	188.952	.000
MTD	145.659	2	72.829	10.642	.000

STY	911.674	2	455.837	66.610	.000
MTD * STY	327.633	4	81.908	11.969	.000
Error	3613.285	528	6.843		
Total	230596.000	538			
Corrected Total	7566.045	537			

a. R Squared = .522 (Adjusted R Squared = .514)





APPENDIX L
Senior Secondary School Enrolment in Benin Metropolis
(Egor, Ikpoba-Okha and Oredo LGAs)



EDO STATE
MINISTRY OF EDUCATION
INSPECTORATE FIELD OFFICE
EGOR LOCAL GOVERNMENT AREA
BENIN CITY

2020/2021 DATA FOR PUBLIC SENIOR SECONDARY SCHOOLS IN EGOR L.G.A.

S/N	SCHOOL	SS1			SS2			SS3			TOTAL		
		M	F	T	M	F	T	M	F	T	M	F	T
1	Asoro Gram Sch	188	197	385	112	167	289	110	140	250	420	505	924
2	Edo Boys High Sch	180		180	166		166	144		144	490		490
3	Egor Sec Sch	70	99	169	90	118	208	75	51	126	235	268	503
4	Eweka Gram Sch	39	31	70	78	59	135	44	36	80	151	126	285
5	Evbareke Sec Sch	141	119	260	125	98	223	35	27	62	301	244	545
6	Evbuotubu Sec Sch	107	113	220	77	95	172	16	15	31	200	223	423
7	G.S.T.C.	336	90	426	262	61	323	190	30	220	788	181	969
8	Iyoba College		258	258		218	218		193	193		669	669
9	Okhoghugbo	37	53	90	20	25	45	41	44	85	98	122	220
10	Ohonre Gram Sch	30	35	65	16	14	30	11	12	23	61	57	118
11	Use Sec Sch	62	58	120	53	47	100	45	35	80	160	140	300
12	Urelu Sec Sch	77	143	220	49	85	134	40	46	86	166	274	440
13	Uwelu Sec Sch	30	43	73	21	28	49	56	64	100	87	135	222
	GRAND TOTAL	1,297	1,239	2,536	1,069	1,015	2,092	807	693	1,500	3,157	2,944	6,108

CHIEF INSPECTOR OF EDUCATION
 MINISTRY OF EDUCATION
 EGOR LOCAL GOVT. AREA
 BENIN CITY

MINISTRY OF EDUCATION FIELD OFFICE, IKPOBA-OKHA L.G.A IDOGBO
SCHOOLS ENROLMENT AS AT MARCH, 2020. (PUBLIC SENIOR S/S)

		SS1			SS2			SS3			TOTAL		
		M	F	T	M	F	T	M	F	T	M	F	T
1	ADUWAWA SNR SEC SCH	30	46	76	66	73	139	49	58	107	145	177	322
2	AGBOMABA SNR SEC SCH	28	31	59	39	42	81	29	20	49	96	93	187
3	AJOKI SNR SEC SCH	8	6	14	5	4	9	3	2	5	16	12	28
4	ARMY DAY SNR SEC SCH	399	312	711	29	288	585	115	66	181	811	666	1477
5	IDOGBO SNR SEC SCH	105	150	255	26	293	557	109	139	248	478	582	1060
6	ITOHAN SNR SEC SCH	-	410	410	-	274	274	-	123	123	-	807	807
7	NIGER COLLEGE SNR	623	117	740	515	122	122	185	35	220	1323	274	1597
8	OBASUYI SNR SEC SCH	9	16	25	6	4	4	15	10	25	30	30	60
9	OGUOLA SNR SEC SCH	185	115	300	112	98	98	30	20	50	327	233	560
10	OKA SNR SEC SCH	124	200	324	162	181	181	107	95	202	393	476	869
11	OSEMWENDE SNR SEC SCH	258	242	500	249	255	255	133	145	278	680	642	1322
12	OZOLUA SNR SEC SCH	42	50	92	71	85	85	52	75	127	165	210	375
13	QUEEN EDE SNR SEC SCH	-	368	368	-	330	330	-	70	70	-	768	768
14	R.R.R.I SNR SEC SCH	13	6	19	7	7	7	5	4	9	25	22	47
15	ST. MARIA GORETTI SNR	-	662	662	-	638	638	-	129	129	-	1429	1429
16	UGIOMC SNR SEC SCH	205	76	281	195	97	292	98	50	148	498	223	721
17	UMELU SNR SEC SCH	85	86	171	90	94	184	84	89	173	259	269	528
18	URORA SNR SEC SCH	87	110	197	51	57	108	14	11	25	152	178	330
19	UTE SNR SEC SCH	45	39	82	48	57	105	38	40	78	131	136	267
20	WESTERN BOYS SNR SECS SCH	165	-	165	204	-	204	141	-	141	-	-	510
	GRAND TOTAL	2411	261	5072	2153	2939	5092	120	118	2388	5771	6681	12550

Original copy received by me; *[Signature]* 11/03/2020



EDO STATE

MINISTRY OF EDUCATION OFFICE,
OREDO LOCAL GOVERNMENT AREA
EDO STATE, NIGERIA.

SHOT ON REDMI NOTE 7
MI DUAL CAMERA

MARCH 2020 PUBLIC SCHOOLS PROFOMA FOR DATA COLLECTION IN OREDO LOCAL GOVERNMENT AREA, BENIN CITY.

S/N	NAME OF SCHOOL	JSS I			JSS II			JSS III			SS 1			SS II			SS III			G. TOTAL		
		M	F	T	M	F	T	M	F	T	M	F	T	M	F	T	M	F	T	M	F	T
1	IDIA COLLEGE	-	1409	1409	-	1452	1452	-	1269	1269	-	992	992	-	1740	1740	-	478	478	-	7340	7,430
2	NEW ERA	-	642	642	-	647	647	-	593	593	-	374	374	-	287	287	-	104	104	-	2,647	2,647
3	OREDO GIRLS	-	280	280	-	450	450	-	297	297	-	262	262	-	200	200	-	124	124	-	1613	1613
4	AKENZUWA SECONDARY SCH	400	110	510	450	156	656	500	150	650	476	182	658	289	161	450	100	68	168	2565	859	3424
5	OGBE SECONDARY SCHOOL	182	97	279	106	93	199	184	191	375	163	109	272	136	98	234	80	69	149	851	643	1494
6	EDOKPOLOR GRAMMAR SCH	710	-	710	689	-	689	708	-	708	676	-	676	485	-	485	231	-	231	708	-	708
7	OBA EWUARE SEC. SCH	194	139	333	198	163	361	176	156	335	216	194	410	173	103	270	163	148	311	1120	906	2026
8	EDO COLLEGE	216	-	216	231	-	231	247	-	247	206	-	206	211	-	211	184	-	184	-	1295	1295
9	OBA PALACE	43	-	43	47	-	47	38	-	38	23	-	23	23	-	23	18	-	18	-	192	192
10	IYEKOGBA GRAM SCHOOL	419	128	547	538	207	745	563	217	780	684	214	898	493	199	692	396	121	517	3093	1086	4179
11	EMOTAN COLLEGE	-	708	708	-	818	818	-	851	851	-	493	493	-	487	487	-	818	818	-	4139	4139
12	IHOGBE COLLEGE	413	164	577	409	107	516	318	117	438	378	127	505	346	198	544	326	137	463	2190	850	3040

13	IMAGUERO COLLEGE	-	830	830	-	819	819	-	626	626	-	490	490	-	456	456	-	387	387	-	3608	3608
14	AGGS	-	260	260	-	283	283	-	275	275	-	201	201	-	215	215	-	194	194	-	1528	1528
	TOTAL	2577	3265	5842	2668	4928	7646	2734	4549	7289	2822	3828	6650	2156	3232	5382	1498	2401	3899	10527	23937	35464

Iyoha E. C.
Chief Inspector of Education

