Using typography and iconography to express emotion
(or meaning) in motion graphics
as a learning tool for ESL (English as a second language)
in a multi-device platform.

A thesis submitted to the School of Visual Communication Design,
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You are never too old to go back to college. I should have done this a long time ago. Thanks to all the students for making me fit right in.
Chapter 1
The Problem

A student learning English as a Second Language (ESL) faces many obstacles which can affect or interfere with their acquisition of the English learning process. Some of the problems ESL students will face are due to the diversity in racial, ethnic, religious, and linguistic backgrounds (Ngo, 2012). These challenges will play a crucial role in preparing a student to become competitive in a social context. A student learning ESL in western culture can face four barriers in their learning experience which include; culture shock, improving language proficiency, cultural personality, and previous learning experience (Liu, 2011). Cultural Shock is the anxiety a person goes through from language challenges, social isolation, separation from home, and being in a different educational system. The student struggles with losing self-identity and self-esteem and will gravitate towards other students from their culture. Culture shock is the main feature that deters students from using their English beyond the classroom because this student communicates in their foreign language which prevents adapting to English. Improving Language Proficiency is what is contributed to negative outcomes for ESL. Successful first year students in an ESL program should be able to speak simple tasks like: ask for directions, ask where is the bathroom, and read simple signs that include bus stops and locations. Students who don’t learn English effectively in the first year of an ESL program is due to lack of confidence and low self-esteem. Cultural Personality is different depending on a student’s ethnic background and can cause problems in learning ESL effectively. Lu Liu, who has a PhD in ESL education at the University of Alberta, tested this theory out on a Chinese student migrating to western
civilization. She explains that Chinese students are more extroverted and open in the way they interact. The Chinese student normally is better at reading and writing skills and the ability to learn English more fluently than students from other cultures (Liu, 80) Arab and South American students tend to be the opposite (Liu, 80). The extraverted language learner is always looking for new experiences and is more successful than the ones who are introverted. Therefore, the introverted student could succeed in learning ESL at home via motion graphics. Finally, *Previous Learning Experience* could have negative effects on the ESL student. Class instruction that was teacher-centered could cause the lack of social impact in what it takes to be effective at learning English. This would cause the student to be missing out on the interpersonal communication skills required to learn English effectively.

Other struggles that The English Language Learner (ELL) faces in learning English include; grammar usage, idioms, sentence structure, vocabulary, and U.S. dialects (Haynes). If the instructor has not provided prior knowledge or given background information, knowing the vocabulary alone will not allow the ELL to speak or understand completely. ELLs may be able to read the words but it doesn't mean they will understand the text and vocabulary (Haynes). The ELL student that comes from a non-English-speaking home and background typically requires modified instructions in both English and academic courses. Generally speaking, English-language learners do not have the English-language ability needed to participate fully in American society or achieve their full academic potential in schools and *learning environments* in which instruction is delivered largely or entirely in English (Hidden Curriculum, 2014). English as a Second Language (ESL) is another term used for students learning English. Though times have changed and some students may
know 2, 3, or 4 languages, ELL is the proper term for a person learning English according to the glossary of education reform. One of the most common problems in teaching ELL students is that they become bored, inattentive or unmotivated. This is often due to heavy lecture content and lack of visual cues (Iconography). We are visual people.

The 90% of the transmitted information in the human brain is visual. While others animals, such as the dog is characterized by the sense of smell, or hearing sense in the case of bat; the human is undoubtedly a visual being. Research at 3M Corporation concluded that we process visuals 60,000 times faster than text. Images are the most easily things to remember by our brains and are essential for our learning. Because of the human nature, what we see has a deep effect in what we do, what we feel and what we are. (Valdueza, 2013)

Therefore, if we are visual people, would learning English through motion graphics help the ELL? Motion graphics is nothing more then a series of images animated across a linear timeline. During the 1950s, graphic designer, Saul Bass, became the industry leader in title sequences in film. His groundbreaking style of title sequences influenced others to follow in his footsteps including, David Fincher’s psychological thriller Se7en, and Harry Marks who worked for ABC and conceived the idea of the moving logo (Krasner, 1983). This style of motion graphics captivated audiences around the world.

Motion graphics and television are a big part of everyday life that communicates a story with an emotional connection. The New York Daily News reports that the average person watches TV 5 hours a day. The Nielsen Group, a company that studies consumer habits, finds that African Americans watch an average of 218 hours of television a month. Caucasians watch 155.3 hours, Hispanics 123.2 hours, and Asian Americans 92.3 hours
(Hinckley, 2016). Learning English through watching movies or TV shows could be an entertaining way to learn. Motion graphics as a learning tool may help the ELL student for a variety of reasons:

1. English spoken in movies and television shows is often natural.
2. Television programs & movies provide context.
3. It provides verbal/auditory examples for correct pronunciation.

People do not speak in textbook grammar. The English learned through textbooks or in the ELL class is not what you will hear people say. “For example, in beginner English classes, the student might have learned how to say “it’s a quarter to seven” or “it’s raining cats and dogs.” While these are correct, we almost never say these in real life” (FluentU.com). In contrast, the English spoken in movies/motion graphics is very natural. It is also very close to what a person will hear if you speak with native English speakers too. This will help improve a person’s spoken English. The ELL will also learn English in context. When a person learns words traditionally, they can learn what words mean, but not where and how they are used. Finally, the student will learn how things are said.

Monica Jones, who is an ELL professor at Santa Barbara College, points out that phonetic transcription is nothing more than a written record of the sounds of the spoken language (Jones, 1996). The relationship between phonetic transcription and the spoken language are very similar. Furthermore, 30 percent of what we say is expressed through our words and the other 70 percent is the inflection of our voice to express meaning i.e.: happy, sad, angry, etc (Jones, 1996).
Closed captioning and lack of use in the educational system can have a profound effect on students. Captioning should not be just for students with hearing loss but for all students since other factors maybe involved. Background noise, or even technical terminology being displayed as a caption provides clarity to the viewer. Being hard of hearing is not always the problem – it is often that students are in sound sensitive environments, lack proper audio equipment, or are multitasking (Anthony). Students like to see the spelling that goes along with the pronunciation of a word, especially if they are learning a new language. Offering closed captions means student can follow a lecture visually while they listen to their music. Students’ retention would improve during the learning process because they are engaged visually and actively (Anthony).

Kinetic typography, an alternative solution for closed captioning is an expressive emotional text-based communication. Kinetic typography is defined as text that changes in color, size, or position over time (Forlizzi, 2003). Jodi Forlizzi, John Lee, and Scott Hudson who are instructors at the School of Design in Pittsburgh, PA claim that “the first known use of kinetic typography appeared in film – specifically, Saul Bass’ opening credit sequence for Hitchcock’s *North by Northwest* (Bass, 1959) and later *Psycho*” (Bass, 1960). This work stemmed in part from a desire to have the opening credits set the stage for the film by establishing a mood, rather than simply conveying the information of the credits. Use of kinetic typography is now commonplace for this purpose, and is also very heavily used in TV advertising where its ability to convey emotive content and direct the user’s attention is generally a good match to the goals of advertising (Lee, Forlizzi, Hudson, 2003). The power of kinetic typography can be an effective ELL tool. Kinetic effects may have an advantage in presenting emotion over current closed and open caption systems. The implementations
of EMOJI (iconography) icons with kinetic typography is a possible solution for the ELL to understand content, meaning, and emotions that are connected to real life dialogue. Therefore, motion pictures and television could be the perfect tool for the ELL to learn English in class, at home, and on a mobile device.

This thesis will be a comprehensive study on exploring the integration of expressive typography and iconography, in an open caption motion graphic environment as a teaching tool for ELL (English Language Learner). It will explore the synchronization of subtitles across multiple platform devices to give the ELL a personal learning experience.
Chapter 2
Background and Context

Understanding the ELL Process

In the late 1800s when people migrated to America they only knew their native language. These immigrants slowly adapted the English language where it became their second language. Today, people know more than two languages in our diverse society.

English Language Learner (ELL) is the most current term used in the United States to describe students whose native language is not English and are at various stages of becoming fluent with it. The term ESL was formerly used as a designation for ELL students, but is more commonly used now to refer to ‘a program of instruction designed to support ELL students’ and is often still used at the postsecondary level to refer to multilingual students. (Ferlazzo, 2012, 5)

Educators use the term L1 to refer to a student’s native language and L2 to refer to the language a student is acquiring, in this case English.

In the 2011 Census, 15 percent of people spoke English “Not Well,” and 7 percent spoke English “Not at all” (Ryan, 2013, 4). Although 7 percent does not seem like a high number, it still affects millions of people who are not able to communicate the simplest phrases. The lack of the English language can prevent employment in certain fields. “In college, educated immigrants with good English communication skills can earn an additional $20,000 or more than their counterparts who do not possess good English skills” (Rymniak, 2011, 2). Speaking good English can transform the U.S. economy. The ability to speak good English will be passed down to their children and their children will do better in school and in the workforce.
Man has always been able to communicate without words through facial expressions and mannerisms. A person struggling with the English language will fall back into these semiotic behaviors. In John Lyon’s introduction to linguistics and the study of language and sound claims that “Semiotics is the science of signs, symbolic behavior of a communication system” (Lyons, 2004, 17). Semiotics allows people to communicate more clearly with the help of signs including, body language, facial expressions etc. The Semiotic approach, which was studied by Levi Strauss, Geertz, and Michael Silverstein claimed that “The Semiotic approach is a system of signs and has important contributions to English language teaching. Verbal, nonverbal, and visual communications, learning process in English classes, have been explored using the theory of Semiotics” (Senel, 2007, 118). The Semiotic approach has seven principles to take into consideration (Senel, 2007, 120):

1. Signs and languages are interrelated with each other.
2. Language learning is a sign learning in all aspects.
3. Language learning is a concentrated way of sign learning; signs are the building blocks of conveying messages.
4. Language learning is reinforced by iconic signs and signs.
5. In every culture, a sign represents a code of its own.
6. Signs represent something meaningful.
7. Culture is a sign system and communicates itself through signs.

Language is the signs, symbols, and gestures used to indicate a feeling or idea. A language cannot be separated from a person’s culture in which it is rooted. There are strong links between the culture of a country and its language. A teacher wishing to use authentic
materials to teach English would need to expose students to a variety of media types from that country which could include TV, ads, along with other signs the student could connect to. "Language works because its speakers share particular signs (words are signs) and share a code as well as sharing understandings of how to use that codes to convey meaning (Senel, 2007, 119). The term Ethnoliguistics minimally refers to all the speech codes, or languages and dialects, spoken by the various groups of people who are indigenous to, or have migrated to the United States (Far, Lisya, Song, 2010, 1). An example would be the universal “OK” gesture. This has different meanings in different cultures.

With the help of the appropriate visual cues, students can both understand a topic easily and process the information faster. The study of Semiotics deals with the signs and their functions in everyday life.

The signs are observed in three kinds. *The first one is symbol.* All languages in the world, alphabetic letters, punctuation marks, words, phrases, sentences, numbers, Morse code, or traffic lights, national flags are examples of symbols. *The second one is an icon* in which the signifier resembles the signified. An example of this would be a diagram, image, realistic sound effects in a movie (a sound of a cow mooing). The last type is *index* in which the signifier is not arbitrary but is directly connected in some way to the signified. Examples of natural signs are: signals (a knock on a door, a phone ringing), pointers (a pointing index finger, a directional signpost), recordings (a photograph, a film, video or television). (Senel, 2007)

When a person becomes successful at learning English they are known as having “Communicative Competence” (Rymniak, 2011, 3-5). Communicative competence is the ability to communicate with a native speaker of the target language in real-life situations
and dialects. This is the goal that any non-English speaker wants to achieve.

There are a variety of teaching methods that have been successful with the ELL student. Some of the successful methods are behaviorism, phonics, and grammar translation. A experienced instructor will find ways to engage and keep the interest of the student. When learning a new language, a person typically learns these 4 skills in the following order: Listening, Speaking, Reading, Writing (Teaching Adults, 13).

1. Listen-they first hear the spoken word.
2. Speak with correct grammar-They will try to repeat the word.
3. Read-the spoken language is depicted symbolically in print.
4. Writing-they reproduce these symbols on paper.

Grammar is the structure of a language. It is the set of rules specifying for the language being used. Example: A group of ELL’s already know the word “dance,” but now they need to be taught past tense “danced.” Example: “I Dance last night. I Danced last night.” A teaching ELL method called “Grammar Translation” was favored up until the mid-1960s, in which students learned lists of vocabulary, verb paradigms, and grammatical rules (Fromkin, 2011, 464). ELLs translated sentences from English into their native language. The instructor taught class in the students’ native language, focusing on strong grammar but with little contextualization. Sentences were carefully constructed to contain only vocabulary and words that the ELL was exposed to. Errors were corrected on the spot. Learners were then tested on the understanding of grammar rules. Researchers, Stephen Krashen and Tracy Terrell from Stanford University, have identified the following stages a student goes through in learning a second language:

- **Preproduction:** When a person understands the the second language but does not speak it.
• **Early production:** The person begins to try speaking using short phrases, but the focus is still on listening. Many errors occur at this stage.

• **Speech emergent:** Words and sentences are longer, but the person still relies heavily on context clues and familiar topics. Vocabulary increases and error decreases.

• **Beginning fluency:** In social situations, speech is fairly fluent with minimal errors.

• **Intermediate fluency:** In academic areas speech is approaching fluency, but there are some gaps in vocabulary knowledge that still exist.

• **Advanced fluency:** Person communicates fluently in all contexts (Communicative Competence).

The desired outcome of learning any language is to communicate competently, not the ability to use the language exactly as a native speaker does. “In order to achieve communicative competence, a learner needs to become proficient in a number of areas, including language forms, social interactions, language skills, and learning strategies” (Parrish, 2004, 9). Communicative competence describes the ability to use language in a variety of settings. This would include a person in an interviewing environment. The ELL would have to be fluent in English in order to communicate effectively to the hiring personnel. The lack of communicative competence would be a barrier for the ELL in the process of getting employed.

**There are 4 areas of Communicate competence and they are:**

1. Language forms-Knowledge of grammatical forms, spelling, vocabulary, and pronunciation.
2. Social Interaction-Ability to use language, both verbal and nonverbal, in social contexts.
3. Language skills-Ability to read, write, understand, and use spoken language.
4. Learning Strategies-Ability to use strategies to make yourself understood. (Parrish)

The Behaviorism method for teaching ELL was developed by Burrhus Skinner in
Based on Skinners research on human behavior, “behaviorism is the theory that human beings learn new behaviors through a stimulus and response cycle” (Parrish, 2004, 11). A language is learned through memorization of forms, which lead to habit formations. This method of teaching, which was developed in the 1950s, relied on the use of memorization of set dialogues and extensive repetition. However, when used in the school forum it fell short of producing competent users of foreign languages.

Another ELL teaching strategy is focusing on phonics. There are five noted benefits for a student learning ELL using phonics. Phonics, which is the break down of sounds is helpful for students who are just learning the English alphabet (busyteacher.org). It also helps the students become better spellers because it breaks down the words into their components. Students generally became better at reading unfamiliar words, because phonics enables students to see phonemes (sounds) within words. Students who learn phonics will have an advantage to dissecting the pronunciation of the word into sections. Finally, learning ELL through phonics can give your ELL another tool for learning English. ELL students whose first language does not use the same alphabet as English (Japanese, Chinese, Korean, Arabic, Hebrew, etc.) have an extra challenge as they learn English (busyteacher.org). Phonemic variations are usually caused by adjoining letters and follow regular patterns (Jones, 1996, 5). There is greater irregularity in phoneme-grapheme (letters) correspondences with vowels, which is unfortunate in so far as vowels are the key to syllable perception. The primary patterns with long and short vowel sounds show a high degree of consistency (Hanna, 1971, 214). All alphabetic writing systems are based upon the principles of phoneme-grapheme correspondences in which there is ideally one. For example, Spanish approaches this one-to-one phoneme-grapheme relationship quite closely.
English correspondences are not so regular, but one computer corpus analysis of 17,000 words indicates that 84% of English words are spelled according to regular patterns (Hanna, 1971, 214). The spelling of only about 3% of English words is so unpredictable that these must be learned totally by repetition (Hanna, 1971, 214). According to Michael Stubbs, Professor at the University of London and known for his theory on language learning, the single most important theoretical problem underlying the practical problem of teaching initial English literacy is understanding how the writing system relates to the spoken language (Jones, 1996, 5). English spelling is not just a system which relates sound units to letters, rather English is morphophonemic. The Webster dictionary defines morphophonology as a branch of linguistics which studies the interaction between morphological and phonological or phonetic processes. Its primary focus is the sound changes that take place in morphemes when they combine to form words. There is a strong relationship between phonetic transcription and spoken language. Transcribing spoken language phonetically is the process of writing down the sounds we hear. There are not any English words spelled in such a way as to give information about their pronunciation. This is quite the challenge for the ELL. The process of incorporating phonics into captions/subtitles may help with this solution. This could be the first phase in a series of phases in teaching ELL. Without phonics, the ELL would have to simply rely on heavy memorization (Jones, 1996, 16).

The new ELL goes through a series of approaches when learning a word: he can try to read it by sounding it out and utilizing grapheme-phoneme correspondences, he can recognize it by sight either as a whole or by seeing the morphological relations in the lexical item, or he can use a combination of these approaches and perhaps also be assisted by the
There are three major reasons why a learner has problems with individual sounds (Teaching Adults, 78).

1. The sound is new to the learner.
   a. EXAMPLE: A French person has no /th/ sound in their language. So the word THANK may come across to them as “SANK or TANK.”

2. The sound exists in the learner’s native language, but comes in a place that is new to the learner.
   a. EXAMPLE: A Cambodian learning English will tend to drop the final /s/ sounds because the Khmer language does not have an /s/ sound at the end of words. SO BUS and PEACE might become BUH and PEA.

3. The sound does not exist in the learner’s native language but is similar to one that does.
   a. EXAMPLE: Spanish and English are similar in vowels.

In many languages, including Spanish and English, the name of the vowel letter provides a phonological clue. Integrate “Clearly 3% of English words have to be learned one at a time, yet many other words follow secondary spelling patterns and can be learned as part of ‘word families’ such as bold, cold, mold, told” (Jones, 1996, 21). These word are grouped into families that teach the ELL rhyming. If the ELL can pronounce one of the words correctly, then the other are easily learned by rhyming.

Some learners will repeat the new word a number of times until they are comfortable with it. Others will go beyond simple rote repetition to commit the word to memory. Some would even try to use the word actively. Each of these task stages demands metacognitive judgment, choice, and deployment of cognitive strategies for vocabulary learning. (Yongqui Gu, 2003)
Each strategy a learner uses will determine to a large extent how and how well a new word is learned. The vast majority of words in L1 (*student’s native language*) come from extensive and multiple exposures through use rather than direct instruction, and therefore, vocabulary learning in a second language should follow the same route (Coady, 1993). One of the first problems a foreign language learner (FLL) encounters is how to commit a massive amount of foreign words to memory. One solution for vocabulary learning is through the distinction between knowing a word and using a word. When ELLs first encounter a new word, they might guess its meaning but it all comes down to pronunciation.

There are a number of factors that can have an impact on one’s ability to achieve intelligible pronunciation:

**AGE**

Learners exposed to English at a young age (before puberty) are, or are likely to achieve a native-like accent in a second language.

**MOTIVATION**

Does the learner just need to get by because he will be returning shortly back to his home country? Family and home life does not provide a constant flow of the English language and therefore prevents the learner from mastering the language.

**EXPOSURE OF ENGLISH**

How often is the person exposed to English? Is it only in the classroom, or work, home?

**ATTITUDE and IDENTITY**

Accents have a strong impact on our identity. This has an impact to resist to work on pronunciation of English.
INNER PHONETIC ABILITY
Some learners may be better than others at discriminating between sounds or mimicking sounds. (Parrish, 2004, 109)

Pronunciation is broken down into two sections: Segmentals is the sound of the language, and Suprasegmentals is the stress, rhythm, and intonation patterns of the language. Segmentals consist of the phonemes of the language, or its smallest meaningful units. In English, /b/ and /v/ are phonemes because when one replaces the other in a word, the meaning changes: bat/vat, veil/bail (Parrish, 2004, 111). Other pronunciation problems also exist with the new ELL. The stress of syllables can be problematic and variations in vowel reduction, which is not reflected in lexical spelling of words, but operate according to rule. “The movement of the stressed syllable in PHotograph, photoGRAPHic, and phoTOGRAPHy is not expressed at the lexical level, but is a regular variation seen in similar words such as TELegraph, teleGRAPHic, and telegraphy” (Jones, 1996, 8).

The International Phonetic Alphabet has hundreds of symbols, but fortunately only fifty or so—corresponding to the number of sounds used in English—are necessary for transcription of English (Fromkin, Rodman, & Hyams, 2011, 193) (figure 1). Fromkin, Rodman, & Hyams, who are professors and authors of the book, “An Introduction to Language”, also add that there are two styles of transcription that may be found useful with ELL. There are two types of phonetic transcriptions, “the first is called narrow transcription: this transcription attempts to record every single phonological feature of an utterance, whether it is important to meaning or not” (Fromkin, 2011, 204). The second form of transcription is referred to a broad transcription. This type of transcription is also called phonemic. Phonemic transcription allows ELL learners to hear phonemes (sounds).
Broad transcription is used to teach students how a word should be pronounced. Broad transcription “emphasizes the sound differences that serve to distinguish meaning; tiny pronunciation features that merely betray a foreign or regional accent are not transcribed. Broad transcription is used in pronunciation keys and dictionaries use broad transcription to show the pronunciation of word” (Fromkin, 2011, 230).

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<tr>
<th>Consonants</th>
<th>Vowels</th>
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<td>p pill</td>
<td>i beet</td>
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*Figure 1. Phonetic Alphabet.*

In summary, the three widely used teaching methods include: *behaviorism*, *phonics*, and *grammar translation*. The *behaviorism* method of language is learned through mimicry and memorization of forms and phonics transcription, which is nothing more than a written record of the sounds of a spoken language. Grammar translation is where students learn lists of vocabulary, verb paradigms, and grammatical rules, and does provide a solid teaching foundation for teaching ELL. Although there are struggles with students learning a second language, more research in methods is being explored. Expressive typography and semiotics paired through the strategy of motion graphics could have positive effects on the ELL community.
Expressive Typography (Kinetic)

The written word is one of the most powerful and significant inventions. For over 4000 years, its basic communicative purpose has not changed. However, the method in which written communication is presented has never stopped evolving. Typography, not only refers to the transmission of information and messages through language but also to an element that is put forward as a style, personality, and visual language. The selection of typefaces to the size of letters, from the planning of their location on a page or screen, the co-organization of the visual and functional order is among creative typographic problem solving. The invention of the computer and specific software programs has added new possibilities which include the ability to animate typography. Kinetic typography is a technique by which the message can be expressed in an original and extraordinary way. Kinetic typography “is a discipline that unites technology, motion, voice, narration, and typography as a visual communication tool” (Hoestler, 2006). It also is an alternative solution to expressing emotion in text-based communication. Kinetic typography is defined as text that changes in color, size, or position over time (Forlizzi, 1997, 269-270). Recently graphic designers and researchers began to explore how interactive type can express meaning via motion. Kinetic typography can be understood as a “communicative medium that adds some of the expressive properties of motion graphics to that of static text. It also can be effective in conveying a speaker’s tone of voice, qualities of character, and affective qualities of texts” (Forlizzi, Lee, Hudson, 2003, 377). The animating of text to convey meaning to a word, compared to a static image, will gain attention from the viewer. Expressive/Kinetic Typography has the ability to persuade and motivate with emotional content.
Kinetic type was first employed in the opening credits of films to set the stage by establishing a mood. An iconic figure of this is Saul Bass’s work with motion films like *Psycho* and *North by Northwest* (Forlizzi, Lee, Hudson, 2003, 378) (figure 2).

Saul Bass’s experimentation with title sequences in the 1960s led to many types of innovations for opening credits of a film. It embraced the audience from the beginning of the film and gave them a taste of what is to come. Expressive typography was visual storytelling through title sequencing. Expressive typography today is used in film, television, and computer-based advertisements. It is effective in attracting viewers compared to static images. Emotion can often be expressed by using expressive typography for mimicking tone of voice and through analogous motion.

For example, the rising pitch at the end of a sentence to indicate a question has been successfully mimicked using an upward movement of a final word, while loudness has been expressed by sudden changes in type size and weight. Tone of voice can be understood as variations in pronunciation when segments of speech such as syllables, words, and phrases are articulated. (Forlizzi, Lee, Hudson, 2003, 379)

The use of tone could possibly help in a more accurate understanding of phonetic pronunciation in ELL. Researchers have determined that ‘tone of voice can be roughly
divided into two sets of features: paralinguistic features, such as the husky quality of a voice, and prosodic or linguistic features, such as pitch, loudness, and tempo” (Crystal, 1975). These pitches in voice could convey affective content with high levels of arousal, such as anticipation, excitement, or anger in ELL training. For example, loudness can be conveyed by changing the size, weight, contrast or color of text. Tempo characteristics of individual words can be visually dramatized by modifying letter tracking or through scaling. An estimate of about “70 percent of meaning is communicated with such paralinguistic features as intonation, pitch and volume” (Sabrina, 2009, 471). The rhythm of a presentation can affect the tone of voice conveyed (Wong, 1996). When we talk to one another, the tone of our voice adds an expressive quality to the words. We could choose to stretch out the enunciation of a word or emphasize it by raising the pitch of our voice. Kinetic type may also allow for a different kind of engagement with the viewer than static text, and in some cases, may explicitly direct or manipulate the attention of the viewer. Students will now be stimulated in class reducing the boredom factor that is known to be a problem with ELL.

The advantage of kinetic typography consists in a further communicative dimension, combining verbal and visual communication, and providing opportunities to enrich the expressiveness of static texts. Kinetic typography can be used for three different communicative goals: capturing and directing attention of recipients, creating characters, and expressing emotions. A possible way of animating a text is mimicking the typical movement of humans when they express the content of the text. (Stock, 2008, 1045)
There have been additional successful studies in classrooms where words, through expressive kinetic typography, show meaning and emotion (Crystal, 1975). These words include: Hop, Yell, Construct, and Slide. This type of success with words playing off its meaning through expressive type can be an effective way for ELL to understand the meaning of the word at hand. Not only will they hear the correct pronunciation of the word, but also the word will be defined by kinetic placement. Many studies have questioned, “Does kinetic typography express emotional content?”

Typographic expressions can be analyzed through three different dimensions: semantic denotative representation, color and texture, and shape. These dimensions, when presented to subjects as stimuli, activate a variety of thoughts, images and meanings that are in both semantic and episodic memory systems. Personal and collective representations trigger a complex sequence of reactions known as emotions. (Stone)

Brian Stone, Daniel Alenquer, and Jeff Borisch, professors at Ohio State University, tested this theory and concluded that kinetic typography, within an appropriate context, has the possibility to evoke emotion. Kinetic typography has also been examined as a means of enriching emotion in text-based communication (Ford, 1997). In 2003, Bodine and Pignol conducted a study evaluating the emotional impact of kinetic typography in instant messaging communication. They claimed that “kinetic typography has the capacity to dramatically add to the way people convey emotions” (Rashid, 2008, 2). This study demonstrated that kinetic typography can enhance the emotional interpretation of written words, but neither attempted to determine which aspects of the animation excited a particular emotion. The same year, Forilzzi examined the relationship between properties of
animation and emotion, arguing that kinetic typography parameters (e.g., increasing size of text, upward/downward motions) can correspond to prosodic features of voice (e.g., pitch, volume, and speed) (Rashid, 2008). A research company called “Design Implications” tested and concluded that kinetic typography can consistently convey emotion, and that designers can consistently create emotionally communicative kinetic typography effects in general (Ford, 1997). Learning English kinetically is an interesting way for the ELL to learn. There is still some emotional content that is still hard to communicate through kinetic typography. The emotions that are lost to the reader include “Anger, fear, sadness; unless described explicitly in the text. For example, sarcasm in particular is primarily communicated with tone of voice. Conventional text is therefore unable to communicate specific sub-textual meaning without resorting to narrative description” (Sabrina, 2009, 1). The benefit of learning ELL through kinetic typography, along with audio, could solve the problem. The learner will be able to see, hear, and feel the emotional content along with strong visual cues to help in the learning process of English. So far there have not been any published studies on the combination of kinetic typography and visual cues/iconography.
**Iconography**

Emoticons were invented to show the need of emotional expression (Joonwan, 2006). Iconography is the use of images and symbols to portray a subject, movement or ideal (*figure 4*). It can also be the use of symbols that convey certain genres of iconography such as: religion, art, film and television. In many current instant messaging systems, predesigned emoticons mimic the yellow smiley symbol, a familiar cultural icon since the 1970s (Falman, 41). Today’s people download an app called “EMOJI keyboard” and change out their keyboard setting on their cellular device. This gives the user a way of communicating through text, and some type of emotional expression. Several limitations exist, even with animated emoticons. These emoticons only depict emotion in an abstract and general manner. They cannot depict the tone of voice or intensity of the speaker. Sometimes users attempt to express intense emotion by putting several emoticons together, but this technique is not sufficient to convey emotional subtlety (Falman, 42). The ELL uses body language as part of the learning process. Facial expression aids the learner to comprehend words like happy, sad, anger, and love, as their simple concepts easily match universal emotional states. The implementation of iconography may help translation by using motion graphics and text based communication where facial expression may not be apparent.

The use of visual aids like pictures, videos and overhead projectors encourages students to read texts with interest, which makes it easier for them to understand the abstract ideas in the texts. In a study conducted by Dr. Sivapalan, Wan Fatimah Ahmad and Nur Khairun Ishak (2009), ‘the importance of audio visual and other visual aids in enhancing students’ interest in learning literature was shown. The study used a mix-method approach
in which the researcher simultaneously collected both quantitative and qualitative data using a questionnaire and face-to-face interview. The subjects were shown video clips of poems. The combination of animated text and graphics helped students understand the content, plus increased interest in learning and reading. Also, the use of these visual aids in literature teaching helped students comprehend the literary concepts. The outcome of this research showed that 86.5% believed that the use of visual aids helped in the learning process. This proves, based on Dr. Sivapalan’s 2009 research, that the use of visual aids act as ‘vehicles’ that can be used to enrich and enhance the act of reading. A student that is classified as a visual learner falls into one of five characteristics.

The FIVE characteristics of a Visual Learner:

1. They forget what they hear, but rather remember what they see.
2. They enjoy puzzles, board games, building blocks and all types of crafts materials.
3. They have a better sense of space than time.
4. They are very imaginative and may come up with lots of ideas and/or solutions to a problem, especially of they can “see” it in their mind’s eye.
5. **They learn words and their correct spelling more easily after seeing them written down.**

Based on Dr. Sivapalan’s research on enhancing visual learner, my area of research will be conducted by taking motion graphics, along with expressive kinetic typography and enhancing it with visual cues (iconography). Visual aids suggest that the viewer can see meaning behind various vocabulary and structures without explanation. Dr. Sivapalan confirms that “learners often encounter difficulty in understanding the literary concepts of the text. In order to cope with this learning problem, visual aids such as graphics, illustrations, pictures, audio, and video act as a learning tool in facilitating students’ understanding of the literary concepts that occurred in the texts” (Sivapalan, 2011, 10-11).
Comparative Analysis

The Consumer Advocate, an ABC affiliated company with 80,000 loyal members, rates Rosetta Stone as the number 1 software tool for the language learner. Rosetta Stone started in 1992 when Fairfield Language Technologies was founded in Harrisonburg, VA (Rosetta). The Rosetta Stone learning tool teaches the desired language using a series of images that are connected to the word or phrase to be learned. “Reviews have referred to it as being “Glorified Flashcards” (Effective Language Learning year). There are some obvious drawbacks, such as it is not always clear what the pictures are trying to show (Effective Language Learning).

Figure 3a. Rosetta Stone Spanish

Figure 3b. Rosetta Stone Spanish
Rosetta Stone’s interface and functionality were examined. During my research, I examined Rosetta Stone’s interface and functionality in order to test its efficiency. For someone who had never learned Spanish, I personally had difficulty understanding the definition of the word. In figure 3a, “un granjero” shows a photo of a man bailing hay. One could presume that “un granjero” means, “man bailing hay” but it actually just means, “farmer.” Another image in figure 3a shows a photo of a field of wheat, but “trigo” means “wheat” and not “field of wheat.” The definition and the context is not clear and this lack of clarity contributed to my early inspiration for this thesis. Figure 3b also shows an image of a girl wearing a backpack. One could presume that it could mean backpack since it’s the main focal point of the image. The Spanish phrase, “ella va a la escuela” means, “she is going to school,” and not, “backpack” or, “girl with backpack.” There is no explanation of the pictures themselves, and no external information that helps the learner understand the potentially complex grammatical aspects of the language to be learned. Everyday users of the software posted reviews at effectivelanguagelearning.com and some suggested having a dictionary nearby to get the meaning of the word. Without understanding the meaning of the word, the execution can be used in the wrong manner.
Chapter 3

The Researchable Question

The ELL faces many struggles in learning English as a second language. Some of these include: grammar usage, idioms, sentence structure, vocabulary, and U.S. dialects. This is due to the many contexts that a word or phrase can be set in. These phrases could have different meanings based on the content in which they are delivered. If the instructor has not provided prior knowledge or given background information, knowing the vocabulary alone will not allow the ELL to speak or understand completely.

There have been three noted successful teaching methods for instructing the ELL. The *behaviorism* method of language is learned through mimicry and memorization of forms and *phonics* transcription, which is nothing more than a written record of the sounds of a spoken language. *Grammar translation* is where students learn lists of vocabulary, verb paradigms, and grammatical rules, and does provide a solid teaching foundation for teaching ELL.

Language is the collection of signs, symbols, gestures used to indicate a feeling or idea. There are strong links between the culture of a country and its language. The semiotic approach claims that culture is a system of signs and has important contributions to English language teaching. Semiotics deals with signs and their functions in everyday life. The signs are observed in three kinds: *icons, symbols, and index*. An example of a *symbol* would be alphabetic letters, sentences, numbers, a national flag etc. The *icon* is a “connection.” An example would be a cow’s moo; the “moo” of the cow is the icon. Finally, *index*, in which the signifier is not arbitrary but is directly connected in some way to the signified. An example would be a “door.” The door could be knocked on to make a sound, but the door
will always be a door if it was never knocked on.

The use of iconography or symbols pictorializes familiar cultural icons. These icons portray emotional gestures in predesigned emoticons. These gestures include the popular EMOJI used in our everyday communication through texting via our cell phones.

Kinetic typography is a technique by which the message can be expressed through the manipulation of type. The blending of both iconography and type in a motion graphic platform has confirmed my hypothesis:

*Can expressive typography and iconography, using motion graphics, aid in expressing emotion and be an effective learning tool for teaching ELL students in a multi-device platform?*
In an effort to understand ELL students and how they learn English, additional questions developed:

1. What tools can be developed to help students learn English effectively?
2. What methods of teaching ELL have proven to be effective?
3. Can motion graphics visually engage a person, compared to static images?
4. Would this enhance the learning experience?
5. Is learning a second language based purely on memorization?

Assumptions

A set of expectations was developed prior to the completion of secondary research and formulated plans for primary research. The following assumptions were made about advanced level ELL students:

- Learning ELL is only available online and in classroom setting.
- The phonetic language is a universal tool for learning ELL.
- Memorization is the key to the ELL process.
- Most students are visual learners.
- Universal EMOJI icons are known by all.
Chapter 4

Research Findings

A series of four test videos was inspired by research findings. The first video explored a series of emotions using EMOJIs to see if it would communicate the emotional content universally through cultural diversities. Colored caption boxes along with EMOJIs were incorporated into an open caption system. The second video incorporated the same style of captioning as video one but the captions were changed into stressed syllables. The thought behind this was to see if the breakdown of sound, which could be visually seen, would help the ELL student pronounce the word more effectively. The execution of video two and three used the expertise of ELL professor Kevin Berry from Cleveland State University. The placement of the caption box was positioned in another place instead of the traditional lower bottom of the video screen. The original position, that was off to the right, took away from the content in the video. The third video focused on phonetics. Originally, the entire caption, of what was being displayed on the screen, was converted to phonetics. There were two lines of type on the screen. The top line was in English, and the bottom line was displayed phonetically. The feedback from two students confirmed that it was overwhelming. Berry suggested to focus only on one word. The final result ended up as a highlighted phonetic word under the standard English pronunciation. The final video incorporated kinetic typography and iconography. The placement of the type was not traditionally placed at the bottom of the screen but interacted with the graphics within the video. Dr. Jeff Judge, ELL professor at Kent State University, confirmed that this would be a good tool for ELLs to learn vocabulary learning. This video was tested heavily in a
classroom of graphic design students over a course of six weeks. A random word per sentence in the video was picked and an animation communicated the meaning of the highlighted word.

An online survey utilizing Qualtrics was sent out to ten to fifteen ELL students. Video five was presented in an advanced ELL class. These students were observed and directed to an online Qualtrics form for feedback. Two students were observed using video five in a multi-device platform.

The purpose of all five videos was designed for advanced ELL students that had a good understanding of the English language. Ideally, a student would be able to access this content via a captioning box that was specific for training ELL students. The unique captioning system box would convert the transcribed captions into expressive typography, randomly picking one word per sentence to communicate its meaning.

Research showed that there are diverse challenges specific for learning each new language. This includes the learning process that students go through when learning a new language: Read, Listen, and Speak. During this process, students need to be engaged visually or they may lose interest and prolong the learning process. Motivation is one of the most important factors in successful language learning. Film and television capture the attention of audiences. Knowing that it engages viewers through information and narrative makes it an appropriate learning mechanism. Films and television programs are an important part of our culture and it makes sense to use these as a learning tool. Learning through motion graphics will be a more entertaining way to learn. Also, it exposes the ELL to human expressions and natural speech flow. Film and television also provide learners with real-life dialects. Dr. Monica Jones’s study on phonetics found that students who had
difficulties in pronunciation of words were helped phonetically. Emphasizing stressed syllables in words within a captioning system, by visual cues or iconography, provides visual aid in vocabulary learning and recognizable word association. *Expressive typography, iconography, and phonics* in an open caption system were developed into four test videos. Open caption system refers to captions that are embedded into the video and cannot be turned off. This allows for a creative execution using expressive typography to help motivate the ELL. The test videos were shown to students with a good understanding of the English language but still struggled with vocabulary, pronunciation, and content. Two of the four videos included EMOJIS that represent one of six emotions to test how effective communicating emotional content could be. These EMOJICONS are: *Love, Anger, Fear, Happy, Normal, and Sad* (figure 4).

![Figure 4. Captioning text boxes that include EMOJIs](image)
The EMOJICON’S colors, included into the captioning texts boxes, are based on color
theory and its representation to that emotion. These new captioning boxes were incorporated
into two of the four test videos. Two of the videos focused on fear, anger, normal, and love.

Data was gathered through two main devices: an online survey for advanced ELL
students from Kent State University, and a multi-device demonstration through observation
which followed a second online survey (see appendix A). These students have advanced
knowledge of the English language but struggled with vocabulary. Twenty percent of the
subjects were male and eighty percent were female from the age of twenty to thirty-one.
Participants’ ethnic backgrounds were, Thai, Chinese, Japanese, and Spanish.
EMOJIs and Emotions

Primary research found that some of the universal EMOJIS are not understandable in different cultures. Static images from three out of the six EMOJIS in Figure 4 were surveyed. The symbols of love and happy, seen in figure 4, were understood but “Fear” was mistaken to be “Sad, Quiet, or Cold” by 60% of the participants (figure 5). What was not considered is the size of the device the participants were viewing the survey on. This could have possibly caused a confusion of this symbol since 40% of the participants understood the symbol to be fear. One response to this symbol was that it made the person feel relaxed and calm. At the smaller size it is possible that the participant did not see the hands of the symbol. Without the hands it could represent an entirely different meaning.

Figure 5. Fear EMOJI displayed at different size.
Chapter 5

Video Testing Results

Video 1 – Testing Emotion in Motion Graphics

The first test video is from the movie, *The Proposal*, from Touchtone Pictures. This clip was picked because it showcases three emotions within a twenty second time frame: normal, anger and love. Secondary research shows that there are two types of captioning systems used in motion graphics. One is open caption and the other is closed caption. The most common is closed caption in which the viewer can turn the captions on or off. Open caption can not be turned off and is embedded within the video. This allows for more creative control in order to convey meaning through expressive typography to the ELL. *Figure 6* shows an example of closed captioning. Today’s open caption looks the same as closed caption, which may include the black box behind the white type.

*Figure 6. Closed Caption*
The Proposal, “Video Clip One”, was shown with and without sound to see how effective the EMOJIs are in conveying emotion through the open captioning system (figure 7). The results of the data confirmed that 80% found that the EMOJIs (iconography) helped express the emotional content in the video clip. One ELL student did not agree with the context being displayed in figure 7 for anger. When asked what emotion was being conveyed in the audio, the student said it sounded more unhappy instead of Anger. The student then began to rethink the context of the clip. Though this might have felt like a negative response to the survey, I felt that it was successful in directing the student to what Anger is in American culture. The results of the clip being effective with sound was 80% (table 1).

Table 1: The Proposal Results

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<th>Clips effectiveness with sound, without sound, or both</th>
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<td>With Sound</td>
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<td>With and WithoutSound</td>
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Most agreed that the context could be understood and its emotion carried out with the audio’s inflection of tone. The other 20% agreed that the clip was effective with and without sound. The students agreed that the EMOJI helps convey the context and emotion better since the sound was not available. Although 100% agreed that the colored captioning box distracted them from the movie. Further tests should be examined to see if the standard black box would be more effective.

**Video 2 – Stressed Syllables and Emotion**

![Figure 8. EMOJI with stressed syllables (Suprasegmentals)](https://vimeo.com/133797101)

The second test video is from the movie, *Poltergeist*, from MGM Pictures (*figure 8*). This was used to test secondary research findings on how stressed syllables could possibly help the ELL using motion graphics. Suprasegmentals which is the stress, rhythm, and intonation pattern of a language was implemented into the open caption box. The results showed that 60% of the students agreed that “Fear” was the emotion being displayed. 30% thought it was
“Anger” and one student responded that it was “Tension.” When asked why it felt like “Tension,” the response was that the audio and mood made it feel that way. The student also stated that the color looked like purple instead of blue. This could also change the feel of the movie clip since blue has a feel (based on color theory) of being cold and fearful. Therefore, purple communicates royalty and not fear. The monitor’s calibration was not considered during the testing phase of this thesis. This would be something to consider in further testing. Data also showed that only 40% of the ELL agreed that “Stressed Syllables” in captioning helped with the pronunciation of the word (table 2). The other 40% stated that is was neither effective nor ineffective and 20% responded that it was very ineffective. The result of this could be that the students may not have learned stressed syllables in the ELL program since this is a learning tool that may only be implemented by certain instructors that feel it is effective. Secondary research covered the most common teaching styles of the ELL, but if the style tested was not introduced in class, they may struggle with the pronunciation.

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<th>Table 2: Stressed Syllables Effectiveness</th>
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<td>Very Effective</td>
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<tr>
<td>Neither Effective nor Ineffective</td>
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<tr>
<td>Very Ineffective</td>
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The third test video is from the movie, *Back to the Future*, from Universal Pictures (figure 9). Secondary research shows that the International Phonetic Alphabet has hundreds of symbols, but only about fifty correspond to the number of sounds used in English. The initial design of the phonetic interface went through a series of revisions. Professor Kevin Berry, an ELL instructor at Cleveland State University, worked with me closely on the interface design. Out of the four test videos, this design took the most time to execute. The first design showed the spoken sentence against a black box with one of the words in the phonetic language. This is because phonics enables students to see phonemes (sounds) within words. Berry stated that the ELL may think this is the correct spelling of the word. The revised design showed the spoken sentence with the phonetic word under the English word. The contrast of the words was not great enough and the word emphasized with the
green box was then set in place as the finalized version as you see in *figure 9*. Though phonics has been proven to be an effective learning tool for the ELL, it depends on prior instruction of the advanced ELL student. After reviewing the data, other questions arise: were these students taught phonics, or was one of the other methods used? The students were asked how well they knew the phonetic alphabet and 40% did not know it all (*table 3*). The green bar was also a distraction to 80% of the students surveyed. One student responded that it was annoying to see two lines when watching a movie.

![Table 3: Students' Knowledge of the Phonetic Language](image)

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<tr>
<th></th>
<th>Don't Know Phonics</th>
<th>Average Knowledge</th>
<th>Above Average Knowledge</th>
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<tbody>
<tr>
<td>Don't Know Phonics</td>
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<td>Average Knowledge</td>
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<td></td>
<td></td>
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<tr>
<td>Above Average Knowledge</td>
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![Table 4: Learning Phonetically in a Captioning System](image)

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<th></th>
<th>Very Effective</th>
<th>Neither Effective nor Ineffective</th>
<th>Very Ineffective</th>
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<td>Neither Effective nor Ineffective</td>
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<td>Very Ineffective</td>
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Could this be a conditioning process for a new way to learn? Some students stated that the speaking in this particular clip was too fast and the captioning was not on the screen long enough. When asked if they used the pause or the replay button, all responded “No.” Although the green bar was a distraction, 60% of the students agreed that the phonetic example is an effective way to learn English (table 4).

**Video 4 – Kinetic Vocabulary Learning**

The fourth test video is from the stand up comedy of Sabastian Maniscalco from Entertainment One (figure 10). This video explores expressive typography and its function to communicate meaning and emotion. The initial interface design was text heavy, as you can see in figure 10. The initial thought was to emphasize a word that the ELL learned in class that day, in which the video would be a tutorial on emphasizing that day’s ELL lecture. But after reviewing this with colleagues, they suggested trying a word displayed? with its icon. After many revisions and tests, the final iconography was added to pictorialize the meaning of the word as you can see in the

![Figure 10.Expressive Typography.](https://vimeo.com/127063487)

*Left Image: Creative type treatment with no visual cues (first draft).*

*Right Image: Word and Image sync together. Simple animation (final).*

*View Clip here: [https://vimeo.com/127063487](https://vimeo.com/127063487)*
right image of figure 10. I met with Dr. Jeff Judge, ELL professor at Kent State University, and showed him my first preliminary animation for testing ELL. He suggested that this could be a good vocabulary tool for the ELL and suggested I test my theory in one of his classes. Size and scale were carefully considered in the creation of this video due to the possibility of viewing it on smaller hand held devices. The results of the data showed that 80% agreed this was an effective tool to learn ELL and vocabulary. (table 5). Also, 80% agreed that the animation and the bold words help clarify the meaning of the words to be learned. When asked, “Why do you think this was effective?”, one student answered, “The treatment of type, and size contrast, along with the animation, make it very easy to understand.” Since secondary research shows 90% of people are visual learners?, the simple animation could have anticipated excitement on what small animation was to come next. This would allow attention span to be heightened and would also allow vocabulary retention
to be greater. The students were also asked, “which was the most effective video out of the 4 seen?” and a total of 90% agreed that the fourth video (the comedian) expressed emotion, and was an effective learning tool for ELL vocabulary (table 6).

Table 6: The Most Effective Way of Learning ESL

<table>
<thead>
<tr>
<th>Phonetic (Back to the Future)</th>
<th>Stressed Syllable (Poltergeist)</th>
<th>Emotion in Captioning (The Proposal)</th>
<th>Kinetic Vocabulary Learning (Comedian)</th>
</tr>
</thead>
</table>

**Multi-Device Platform**

Research was also conducted on the ELL using a Multi-Device platform. The number of mobile devices worldwide will surpass 2 billion in 2016, according to new figures from eMarketer, a research company out of NY and London (Global). A study on “Subtitle Synchronization across Multiple Screens and Devices” explored viewers streaming the same content across multiple devices that could possibly control their experience on the hand-held device (Rodiguez-Alsina). These devices have now become an extension of our being. The experiment has demonstrated the viability and acceptability of the proposed solution as well as the preference of the subjects surveyed for using the system in public places rather than at home. This past research will be expanded on for the user at home learning ELL on a TV and secondary device. The captions that will help in learning ELL will be displayed on a secondary device (Smartphone or tablet) to give the ELL a personal
learning experience while simultaneously being displayed on a TV. A college classroom of ELL students was observed in order to gain first person perspective in this setting. The entire class was observed and then individual experiences were viewed at a later date. The class gathered around a table where there was an iPad that showed a short video clip of the “comedian” (video 4). On a table behind it was a larger monitor that showed the same clip without any captions. The purpose behind this research was to test the individual user experience for ELL training. The expressive type on the iPad for learning ELL would not be displayed on the larger screen. Therefore, people who are not ELL students would not be affected by the captioning on the monitor. When the observation started in the classroom, 100% of the students started off by looking at the captioning on the iPad. About half the class did look up periodically at the larger monitor but then focused more on the smaller device with the captions. Some students moved even closer to the iPad. After the class observation was finished, students then answered an online survey to give feedback on their

![ESL Student](image)

*Figure 11. ESL Student*
experience. Figure 11 shows one student participating in the multi-device research and filling out the online survey to record her experience.

The online survey showed a still image of the video they just saw and 75% of the students agreed that the animation was more engaging than seeing a still image. My observation did concur with the results that the students looked at both video displays equally.

Chapter 6
Further Development

The objective of this thesis has been to explore how using typography and iconography could express emotion (or meaning) in motion graphics as a learning tool for ESL students (English as a second language) in a multi-device platform. The research presented herein demonstrates why expressive typography would enhance the ELL experience and foster language growth. Thus, further exploration of expressive typography in motion graphics, well-grounded in ELL theory, is ultimately justified.

Technological advancements are being made everyday in design and motion graphics, and the exploration of unique and expressive ways to communicate type and image for ELL vocabulary learning has many avenues to explore. With today’s technology, the embedded animation of graphics that corresponds to type in selected videos for ELL training seems like a concrete solution. The possibility of the motion picture industry allowing portions of their movies/TV shows to create animated learning tools for language as a whole could not
only help ELL students, but also elementary students learning vocabulary for the first time. Smart TVs and media players that transcribe the content into visually stimulating animation can have an astounding effect on training and learning language. In the classroom, sound dictation devices, like SIRI, can project the teacher’s lectures into an artistry of kinetic typography that expresses vocabulary content. Incorporating smart watches into the multi-device platform also has future possibilities for personal learning experiences. The future possibilities are endless, and your interest in this subject is deeply appreciated as further studies continue.
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