AN ANALYSIS OF INDIAN FOLKLORE ANIMATION AND MEASURING ITS EFFECTIVENESS AMONG PUPILS YEAR 5 SJK (T) KULIM DISTRICT

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UNIVERSITI PENDIDIKAN SULTAN IDRIS

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CHITRA A/P SUPARMANIAM

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ABSTRACT

This study aimed to measure the effectiveness of Indian Folklore Animation among Year Five SJK (T) pupils in Kulim District. This study was divided into two steps. First, a qualitative approach was used in the analysis of twelve principles of animation in three series Indian Folklore Animation using a checklist of animation principles done by ten animators. The verification process was done by one senior lecturer by exploring and identifying the five narrative elements in the animation series using a table of narrative elements. Second, a quantitative approach using a pre-test and post-test experimental research design was used to measure the effectiveness of Indian Folklore Animation. The measurement was done using a questionnaire on four components of Keller's ARCS Model of Motivation among Year Five pupils. The research participants were 108 pupils from three schools. The participants were randomly assigned to the treatment and the control groups, comprising 54 pupils each. Collected data were examined using descriptive analysis and an independent t-test. The independent t-test was conducted to evaluate the hypothesis that using Indian Folklore Animation produces a significant difference on pupils' motivation. The treatment group shows higher motivation (M=84.2, SD=10.1) than the control group (M=75.7, SD=8.8). This difference was significant (t(53)=3.78, p<.05, two-tailed). In conclusion, this study proves that Indian Folklore Animation gave a positive impact on the pupils' motivation and most of the pupils acquired new knowledge. This implies that Indian Folklore Animation could be developed for Indian Folklore appreciations and for fostering good moral values through animation.

ANALISIS ANIMASI CERITA RAKYAT INDIA DAN KEBERKESANANNYA DALAM KALANGAN MURID TAHUN LIMA SJK (T) DI DAERAH KULIM

ABSTRAK

Kajian ini bertujuan untuk mengukur keberkesanan Animasi Cerita Rakyat India dalam kalangan murid Tahun Lima SJK (T) di daerah Kulim. Kajian ini terbahagi kepada dua langkah. Pertama, pendekatan kualitatif digunakan dalam menganalisa dua belas prinsip animasi dalam tiga siri Animasi Cerita Rakyat India yang dipilih menggunakan satu senarai semak prinsip animasi dilakukan oleh sepuluh juru animator. Proses pengesahan dilakukan oleh seorang pensyarah kanan dengan meneroka dan mengenalpasti lima elemen naratif dalam siri animasi berkenaan menggunakan jadual elemen naratif. Kedua, pendekatan kuantitatif menggunakan reka bentuk eksperimen ujian-pra ujian-pasca telah digunakan untuk mengukur keberkesanan Animasi Cerita Rakyat India. Pengukuran dilakukan menggunakan borang soal-selidik bagi empat komponen Model Motivasi ARCS oleh Keller dalam kalangan murid Tahun Lima. Penyertaan kajian adalah seramai 108 murid dari tiga sekolah. Peserta secara rawak dibahagikan kepada dua kumpulan seramai 54 orang murid bagi setiap kumpulan rawatan dan kawalan. Data yang dikumpul dianalisa menggunakan analisa deskriptif dan ujian-t bebas. Ujian-t bebas dilaksanakan untuk menilai hipotesis iaitu menggunakan Animasi Cerita Rakyat India menghasilkan perbezaan signifikan terhadap motivasi murid. Kumpulan rawatan menunjukkan motivasi yang lebih tinggi (M=84.2, SD=10.1) berbanding kumpulan kawalan (M=75.7, SD=8.8). Perbezaan ini adalah signifikan (t(53)=3.78, p<.05, two-tailed). Kesimpulannya, kajian ini berjaya membuktikan bahawa Animasi Cerita Rakyat India memberi kesan terhadap motivasi pelajar dan majoriti pelajar memperolehi ilmu baharu. Implikasinya, Animasi Cerita Rakyat India boleh dibangunkan bagi menghargai Cerita Rakyat India dan untuk memupuk nilai moral yang baik melalui animasi.

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ARCS   *Attention, Relevance, Confidence, Satisfaction*

IFA   Indian Folklore Animation

SJK (T)   Sekolah Jenis Kebangsaan Tamil

SPSS   *Statistical Packages For The Social Science*

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CHAPTER 1

INTRODUCTION

1.1   INTRODUCTION

In this research consists five chapters. First chapter provides an overview of current review about animation, animation in Europe, Japan, Malaysia, India and types of animation. The second chapter the literature review regarding recent studies Indian Folklore, and types of Indian folklore existing, related research and conceptual framework. The third chapter presents the research method and research design of Indian Folklore Animation and measuring its effectiveness among pupils Year 5 SJK (T) in Kulim District. Chapter four

discusses the findings and data analysis. The last chapter is the conclusion, in which it summarizes all analysis and effectiveness among pupils.

This chapter will describe further the introduction that is related with this research. This include the detailed explanation of the current review of animation, animation in Europe, Japan, Malaysia, India and types of animation. This chapter also includes problem statements, aims, specific research objectives, research question and hypothesis.

1.2   RESEARCH BACKGROUND

Animation sector is the development of the sub-sector in the movie sector. Few major nations such as the US and Japan have changed and agglomerated software-dependent production system. Animation manufacturing is also concentrated, but at the same moment, companies in other nations, such as South Korea, are progressively under-contracting the process of needing big workforce initiatives. The manufacturing system for animation is versatile and distinct from the manufacturing of films. It has different kinds of technology and work, qualified in the manufacturing of films; animations are not as interested in distant places (Hyejin Yoon, 2008).

By 2050, there will be an additional two billion city dwellers, and sustainable urbanization will be a major building challenge, so the industry should strive to find innovative new products and solutions to help build better cities. The global construction markets are at a turning point, with 52% of all construction activity in emerging markets today, expected to rise to 63% by 2025 (Hook 2013). In 2015, real GDP growth in

architecture, urban and interior design was expected to rise by 2.6%, up from a reported 2.1% in 2014 (GE Capital Report 2015).

The animation industry is based on a large number of cities. Not only super mega cities like New York are locations for animation studios, but also small rural towns. There is at least one studio linked to animation production in a total of 736 cities around the world. With respect to the number of studios in each city, there is a very large variation of 80 studio numbers in each city. Although 309 is located in one city, Los Angeles, there are few animation studios in many cities. 408 cities have only one animation studio of the 732 cities with at least one studio. These cities with only one studio do not seem to be large metropolitan cities in their country (Yun, 2008).

Over time, animation has evolved, looking at the past and the present. It began with pieces of paper and rope in 1828 and is now a 3D animation video. We will list the chronological order of development of animation and animation devices that has evolved and improved over the past two centuries in this section. They have included the most well-known animation characters in animation history. (Richard E. Mayer, 2002).

The approach of far reaching TV during the 1960s profoundly affected film programs. First newsreels were deserted, as TV news demonstrated progressively effective and prompt. Animation shorts were pushed out more gradually, yet got uncommon before the finish of the 1960s. The liveliness studios, rather than making five-minute shorts for film display, began making thirty-minute TV kid's shows for kids (Top Cat, Deputy Dawg and The Flintstones for instance). While accounts of need turned out to be progressively

mind boggling, the animation drawings themselves turned out to be profoundly rearranged to meet the financial limits that TV forced (Mitchell, 2002).

In some cases, animation can even hold back rather than improve teach (Campbell, 2005), and may even not promote learning depending on how they are used (Mayer &Moreno, 2002). Animation may possibly require greater cognitive processing demands than static visuals as the information changes frequently, especially critical objects, and thus cognitive connection can be lost during the animation (Hasler, 2007).

Few towns have much more studios than other towns. There are 901 animation studios in five world cities–Los Angeles, New York, Paris, London, and Toronto (24.3 percent of the total world). Furthermore, about three-fourths of all animation studios are based in just 108 cities, reflecting the concentration of animation studios in a relatively

small number of cities around the world. Although, on a global scale, animation studios are spread out, some cities are gaining higher status than others. To put it another way, the animation studio concentration identifies the animation business major clusters (Yun, 2008).

In addition, future liveliness will be increasingly intuitive. The education of group of spectators is expanding and their insight into exploring and communicating with content regardless of about the time of crowd. The capacity of innovative to proceed with dream and investigate new potential outcomes. In 2016, the worldwide liveliness industry recorded yield estimation of around USD 220 billion, of which, the US made the best commitment and asserted about 38% piece of the overall industry, with enlivened blockbusters boosting the advancement of the entire business chain; Japan picked up

generally 10% offer however an enormous number of items, about 60% of the world's activity works originate from Japan (Animation Industry Size, Share and Research Report, 2017).

Globe Newswire (2017), reveals that in latest years, animation has grown into a significant sector. The fastest technology and skill development have created community-accessible computer animation. One of the fastest-growing industries is the animation sector. For kids aged nine and under, animation, cartoon and movie intended animation. Nevertheless, television stations have produced animation films for youth, grown-ups and the whole family in the present time.

Presenting that the global animation industry size is around USD 244 billion in 2015 and major animated markets including the United States, Canada, Japan, China, France, Britain, Korea and Germany. Most of the animation industry grow at a rate of 5%. The market of animation production of the subcontract computer is progressively selected by North American film and television program manufacturers (Global Animation Industry, 2017).

The industrial transformation is largely flown from people, critics, and global animated scholars. Notices as they are taken tends to focus on the advent of domestic animation features, ignoring both marketing germinations, television, visual effects, industry content and animation for International festival viewers, as well as Various social and economic implications of this development for local animation practitioners (Jones, 2014).

1.2.1 HISTORY OF ANIMATION

Liveliness has prospered into a significant industry as of late. It is grown bit by bit regarding quality and method. Quick progression of innovation has made PC movement accessible to the general population and the liveliness business is one of the quickest developing ventures. In the course of the most recent two decades, activity motion pictures have beated every single other class of film at the residential and overall film industry. First liveliness recorded in 1906, and it has instilled and delivers a great deal of good organizations, for example, Walt Disney, Marvel and so forth (Yoon, 2008).

Development of Animation (2014) notes that the following stop in the Indian liveliness industry after 1914 was in 1956 when India's Films Division chose to train the nation's artists to set up the major studios of ever Indian movement. Clair Weeks has been welcoming to India for this. Clair Weeks, a Disney Studios artist, prepared individuals like veteran illustrators Bhimsain and Ram who at that point began their profession in the Film Division of India's Cartoon Unit. Slam Mohan then likewise proceeded to hold hands with Japanese producer Sako to make an epic enlivened movie' Ramayana-the Legend of Prince Rama'. This film proceeded to draw in basic recognition from masses over the globe.

Animation has evolved over time, looking at history and the present. This began in 1828 with pieces of paper and rope and is now a compilation of 3D animation. In this section, we will list the chronological order of animation and animation device development that has evolved and improved over the past two centuries. We also included the most well-known animation characters in the animation era (Sajid & Abbas, 2012).

At the beginning of the industrial revolution in the eighteenth and nineteenth centuries, attempts were made to create devices that would make objects seem to move. Although only a few attempts have been made worldwide, they have left a strong mark in the animation past. The Magic Lantern was created in 1603. This photo projector used glass sheets and as some sheets included moving parts, it is considered one of the first examples of projected animation by a few in the industry. The Thaumatrophe produced in the 18th century had a different picture on each side and when rotated, a combined picture showing motion could be seen. A system came in 1834, a refined version of which was witnessed by most of the X generation. The Zoetrope was a hollow drum with objects rotating on a long and interchangeable strip to make images seem to move. A Praxinoscope was based on this principle, using several wheels to rotate images (Bhola, 2012).

Animation studios in European countries such as France and Spain have emerged as the market leaders in Europe. This is in part driven by the proactive steps taken by the governments of these countries by offering a range of tax breaks. The European animation studios started partnering to produce animation content for Television. These alliances resulted in content suited for local population. This is particularly seen in countries such as France, UK, Germany and Spain (Broughton, 2011).

Throughout technology-based learning environments, animation has become the most prominent feature, which is basically a form of pictorial presentation. It applies to digital pictures of the movement of drawn objects. Recently, educational computer animation has proved to be one of the most innovative methods for delivering interactive materials for students, and since the advent of strong graphics-oriented computers, its value

in helping to understand and remember knowledge has increased considerably (Musa, 2013).

The importance of the classic animation processes is to introduce briefly the dominant mode of animation before the digital revolution. Both animators, Aleksandr Petrov and Yuri Norstein, draw on earlier animation traditions although both can be located within the genre of experimental animation. Secondly, the renewed interest and validity of experimental animation processes within the context of new media and the digital platform will be introduced. The validity of traditional animation approaches within the context of the new media and the digital platform will briefly be discussed by introducing the animation techniques by independent animators, with greater focus on the stop-motion approaches by Aleksandr Petrov and Yuri Norstein (Anelia, 2016).

Animation creates a series of photographs and drawings that are taken through a modelling system to create a movement. This kind of optical illusion in which it is possible to look at still images or moving sculptures. Procedure involves the recognition of the action, resulting in a still image or images, one by one, at a rate of 24 frames per second. A motion picture projection or image is one of the most common methods of displaying animation. Therefore, there are too many ways to create or generate an animation (Kate, 2011).

The market demand is driven by high demand for technology from the news & entertainment, gaming, advertising and marketing industries to serve different purposes. Another trend driving market growth is rapid technological development to produce more effective graphics. Shifting the preference of customers towards visually appealing

animated characters, especially for entertainment, is again spurring the growth of the market. Nonetheless, the rising threat of piracy and security is likely to hamper the growth of the industry (Sharma, 2019).

Cultural industries are agglomerating in national economies within a few places, the artistic centres (Currid, 2007). In such hubs, agglomeration strengthens production networks and associated social relationships within local creative fields that form patterns of business and innovation (Scott, 2005). Hollywood, the world's film industry's capital, is a popular research topic, including the organisation of studios and patterns of jobs. The continued agglomeration of the sector, like in other creative industries, is a reaction to the knowledge and skills found there and the transaction-intensive nature of non-routine work (Scott & Pope, 2007).

In production process, the animation industry, which relies on artists and animators rather than live actors, has evolved differently from the live-action film industry. Technological development in particular has brought new priorities and opportunities to evolve from hand-drawn cell techniques to computer graphics imaging (CGI). In cell animation and CGI, labour intensive activities tend to vary globally. However, CGI's world-class feature-length embodies entry barriers and involves a mix of artistic talent and technical skills seen so far in comparatively few places around the world (Yoon, 2009).

1.2.2 ANIMATION IN EUROPE

'Persistence of Vision' phenomenon grounded on the animation and published in 1825 by the Royal Society in London. It firstly identified in Peter Mark Roget paper. In 1899 what many consider to be the opening liveliness in the film was finished by Arthur Melbourne-Cooper of St Albans for the Bryant May match organization. In 'Matches Appeal' stop outline manikins made of matches were recorded casing by edge as they composed on a slate, six or seven years in front of the activity pioneers in France and America (Broughton, 2011).

Toy Story animation was the first computer animated film, which was released in 1995. In 2010, films equal entitle was Toy Story 3 released in theatre using a large screen display, surround sound, and stunning computer graphics to appeal to a larger audience than ever before. The demand for animated entertainment has expanded with the increase in broadcasting hour's satellite television along with the growing popularity of the Internet (Zorthian, 2015).

The production of animation in European nations, i.e. France and Spain have emerged as Europe's pioneering leaders. This is partly motivated by the proactive measures taken by these countries' governments to provide and offer a variety of tax breaks. The European production of animation began to partner to create television animation content. These unions resulted in content suited for local people. This is predominantly seen in countries such as France, UK, Germany and Spain (Research and Markets, 2017).

Research and Markets (2017), revealed that France, Spain, Germany and UK are the leading players in the European animation market. The strong European demand

growth has mainly been in television and the growth in TV animation content demand has improved the animation market. The middling budget for European feature films is around 6 million euros and only a few have exceeded 10 million euros, which is about one-tenth of the budget of Hollywood blockbusters.

Formerly, in the past, animation series and movies were aimed for children aged nine and below. In recent years however, animation industries have been producing animation series for teenagers, adults and the whole family. Animation series like The Simpsons and King of the Hill have been successfully aired on prime-time television. Animation industry recently affected by large multinational studios, television broadcasting companies, and cable channels. They are involved in the activities of pre-production and distribution, as well as new sources of revenue such as DVD sales and licensing of intellectual property. The size of the global animation industry was about USD 244 billion in 2015 and the major animation markets include the United States, Canada, Japan, China, France, Britain, Korea and Germany. Most of the segments in the animation industry are growing at the rate of 5% (Global Animation Industry, 2017).

Gamma worldwide urban areas, seven urban communities, Helsinki, Prague, Vienna, Lisbon, Düsseldorf, Cologne, and Rome are spread all through Europe. Notwithstanding, no Asian urban areas are distinguished as either alpha or beta urban areas. Just three urban communities in Asia, Tokyo, Hong Kong 75 and Singapore, are gamma world media urban areas. These three urban areas are generally considered. As alpha urban communities in most research, particularly Tokyo, and Hong Kong and Singapore are additionally viewed as center points of transportation and monetary focuses in Asia. Systems of global media aggregates they develop as gamma world urban communities. It

appears that Asian media markets are, up to this point, increasingly autonomous of the Goliath media firms contrasted with those in Europe. (Alderson and Beckfield 2004).

European countries, funded by governments in general. Czechoslovakia, for instance, was then a leading producer of high-quality animated films. Those artists involved in producing innovative animation works did not match the Bray-Hurd cels animation process, which uses transparent cels to distinguish the action from the background, no longer requiring a static backdrop for each frame to be redrawn. This production of Fordist animation allowed on a daily schedule rapid production. Walt Disney dominated the entertainment business, combining complexity, technological excellence, and economic power that craftsmen could not balance. Disney's studio relied on overseas markets for as much as 45% of its profits throughout the 1930s before the Third Reich's ban on Hollywood films in 1940. With the weakening of the European market, Disney's international sales almost disappeared (Hyejin & Edward, 2009).

According to Value Market Research's global 3D Animation Software Market 2018 reported that, the market is expected to achieve USD 15.5 BN by 2025, with a CAGR growing 11.5 percent from USD 7.2 BN (by revenue) in 2018. This is a customized research report that provides information and various critical market aspects such as market outlook, market share, growth, and trends. In addition, the report also provides evidence-based information that helps transform business and achieve business goals for customers. In addition, the report also highlights the top players ' key strategy. This report also covers a wide range of services such as the latest trend in technology, analysis of market opportunities, and competitive landscape (3D Animation Software Market Size Research Report 2018).

This comprehensive market research focuses on data obtained from multiple sources and is evaluated using several methods, including the analysis of the five powers of porter, the analysis of market attractiveness and the analysis of value chain. Such tools are used to gain insight into the market's potential value, promoting the new growth opportunities for business strategists. These tools also provide a detailed analysis of each application / product segment on the 3D animation software global market (Sharma, 2019).

During the period 2010-2014, animated films received an average of 179.8 million admissions in Europe, representing 14.7 percent of the market. Europe & Ireland was the largest animation market in the EU with a total of 30.5 million admissions over that period; together with Russia and France, the three constitute more than half of Europe's average annual admissions to animation (179.8 million). Nonetheless, smaller territories such as the three Baltic States and Slovakia and Slovenia stand out with high levels of admissions when it comes to the share of animation in each state (European Audio-visual Observatory on behalf of the European Commission, 2015).

Oral literature is made up of folk tale, folk song, and folk poetry with its subclasses. For example, folk narrative consists of myths, legends, folk tales, proverbs and riddles, and so on. As Dorson said most of which are genres that are passed down from generation to generation orally and without proven authorship. Traditional poetry consists of different kinds of poems, including narration of traditional literature, folk epics, etc. The second category, namely the material community, responds to techniques, skills, recipes and formulas transmitted across generations and subject to the same conservative conventional forces as verbal art and individual variation (Amali, 2014).

European Audio-visual Observatory on behalf of the European Commission, 2015 reported that 188 new animations were on release in the European Union in 2014, 107 of which produced in the EU. Compared to the average 33.3% market share for European films in Europe, European animation got a thinner slice of the pie in proportion, with only 20% of the market share for animation in 2014. In turn, the 44 American films on release accounted for most of the box office to animation that year (71.6% of the admissions). Furthermore, the top 20 European animation films between 2010 and 2014 had 84% of the admissions to animation in Europe, with three UK inward investment productions accounting for more than a third of them.

There were only two segments in the animation industry: feature films and television. We can add two more to these major markets: the pre-school market and the point of entry for interstitial and mobile platforms. The possible cross-over of animated characters from one network to another means contract work could draw an audience and bring a small studio new success. New platforms such as mobile video, blogs and podcasts are still somewhat less limited by the strict contractual requirements of the media giants ' film and television divisions. In the project-based animation environment, which it has throughout common with other cultural and media industries, the combination of versatility and risk is normal (Hyjien & Edward, 2009).

1.2.3   ANIMATION IN JAPAN

The idea of animation emerged in Japan in the 1960s and was first proposed by Osamu Tezuka, a Japanese animation master. Initially, Chinese animation was the same as the word "cartoon." However, "being" in Chinese was transliterated as "cartoon" in English. With the introduction of China's reform and open-up strategy, Animation entered the Chinese market. Mickey and Donald, famous in the world in the 1980s, remain fresh in people's memory. Animation does not, however, mean a simple movie. Animation itself is made up of both animation and comic bits. Animation refers to commonly seen animated scenes on television or film. The origin of the animation, though, is even earlier. Mostly it includes continuous static pages that readers can read to get an understanding of visual liquid. Therefore, animation is a series of media depictions from cartoons and comics (Wang, 2014).

Japan's agglomeration process is linked to Japanese animation and place selection market structure by animation companies. Since the 1960s, the Japanese animation sector has advanced by meeting national requirements, and most companies are located in Tokyo (Kenta, 2010). Japan is regarded as the leading industrialized nation in the global motion. Nevertheless, to the larger group of viewers, the real situation in the background was not entirely revealed. Without public assistance, Japanese liveliness has developed over the past 50 years. In any event, it is found at an intersection at the moment. The membership of the Japanese liveliness maker examined illustrators created in 2008 as a major element of this field's primary evaluation and revealed some important realities. What's more, depending on abroad enterprises, for example, China and South Korea, the evaluation found that youthful working condition (Okeda, 2011).

The 2004 Japan animation market talk has been the breakout hit from Studio Ghibli, Howl's Moving Castle, and the first major release from the studio in three years that opened in November. In just 44 days, the work of director Hayao Miyazaki exceeded 10 million viewers, faster than any Japanese movie. Subsequently, its popularity continued, with viewers rising to 14.23 million as of March 8, 2005, breaking the mark set by Princess Mononoke of Miyazaki and placing it number two in Japanese film history. The question now is how close it will reach the 23.5 million all-time record set by Spirited Away in Japan. In South Korea and other nations, including 60 cities across the U.S. beginning in June 2005, Howl's Moving Castle was also shown (JETRO Japan Economic Monthly, 2005).

JETRO Japan Economic Monthly, 2005 reported that the sequel to Ghost in the Shell (1995), which in the United States reached number one on the video chart of Billboard. Miyazaki's Spirited Away gained the highlight-length animation Oscar at the 2003 75th Academy Awards, reprising his capture of the Golden Bear at the 2002 Berlin Film Festival and once again proving that Japan is producing world-class animation. Most American and Asian animators are reportedly interested in working on Japanese anime productions, indicating that the professional view of Japanese animation as leading their field. The commercial success of Spirited Away, however, also illustrated the merits of Japanese anime and international competitiveness among the general public globally.

Manga (Japanese comics), anime (Japanese animation) and computer games are three of the major Japanese popular cultures not only in Japan even around the world. Manga is mainly, easier to buy or read compared to anime and computer games into the priority of Japan's popular cultural enthusiasts. The story of the manga can be developed

to the anime, television series, film, Cosplay and theatre. The content of literacy, press circulation and television viewing in Japan is among the highest in the world (MacWilliam, 2008).

One example of the popular Japanese manga and animation series is Sazaesan which started with ' comic four-plot ' (Yonkoma manga) in Asahi Shinbun, a popular Japanese newspaper in 1946. The series ended in 1974 but the animated version was aired on Fuji Television on Sunday in 1969 until now and became the longest aired animated series in Japan. Manga existed after a long period of at least 400 years ago, assuming it existed in the Edo era. Although the manga was said to have begun before the time of Edo but no clear evidence when it was carried out or written. Manga is closely related to culture, history, politics, economics, family, religion, creed and gender. Hence Japanese comics is the reflection of the fantasy, belief, value, fantasy and myths of the Japanese community (Roslina, 2019).

The massive improvement of Japan's animation industry in the post-war period, the re-appropriating of the generation procedure has allowed Japan to fulfil the worldwide need for the significant liveliness content. In the interim a solitary Japanese studio can't reasonably make every one of the drawings required for a total arrangement, a few scenes are subcontracted to movement creation different nations in the Asia Pacific. This redistributed work was taken by China and South Korea, were among the main nations to take on. In spite of the ongoing movement in its own household industry, the two accomplices are progressively going to residential creation. Newly, we see countries in Southeast Asia turning into the new decision objectives for the re-appropriated job in Japan (Kwan, 2016).

In the 1930s, most anime was strained in the style of the cartoons of Disney and Warner Brothers owing to the commercial accomplishment and global fame of American animation. This trend lasted until the end of World War II when Osamu Tezuka, greatly enthusiastic about the victory of Disney animation, loaned many visual elements from the Disney 170 animation. In this context, internationalization started during the early cultural dialog with the West by anime. As it evolved, anime returned the favor of the animation globe with a deep update that far exceeded the initial crude imitation. (Lu, 2008).

In addition, there are many 'fantasy' roles that are often to be differentiated from either their appearance or background, but they are not Japanese at all. For example, Urd has white hair, green eyes, and yellow skin in Oh My Goddess (1993). Hoshino Ruri in Yamato Nadeshiko (1996–1997) is a pale android girl with violet hair and golden eyes (Chen & Ishak, 2010).

A wandering samurai in the Meiji era, the masculine protagonist in Rurouni Kenshin (1996–1998) is a swordsman with coral hair and blue eyes. Additionally, not fit in any race, many animation characters have either an idealistically elevated stature with Lu The many faces of internationalization and distinct in a perfectly shaped Japanese anime or a tiny, adorable body with a round form. Many personalities have large eyes, profound orbits, and an elevated nose bridge that also implies some exoticist. Instead of detecting from the characters any typical Japanese physiognomy, a kind of hybrid worldwide' look' hovers on their faces and bodies (Amy, 2008).

1.2.4   ANIMATION IN INDIA

Animation is a sector with powerful potential that is rapidly growing. In India, the Career in Computer Animation Industry adds to the entertainment industry and India-FICCI Indian media nearly worth INR 59.5 billion. We all enjoy entertainment, ads/ commercials, games, etc. For a minimum of one hour a day. The visual impacts (VFX) and the animation sector have had a huge impact on the entertainment industry since the last 6-7 years. Animation and visual effects (VFX) create things much more convenient on the manufacturing side and also more efficient and effective (Menon, 2017).

Animating Community inspects the social acts of artists in India, and especially the job of specialist declaration in imagining and arranging social structures supporting the incipient Indian liveliness industry. Perceiving an inclination in specialist accounts towards hypothesis of challenged mechanical talks, this exploration takes as its item the reflexive act of artists in exchange messages and meetings. These uncover how nearby experts comprehend generation culture as a new wonder, coming about because of educated procedures of arrangement and aggregate activity. Be that as it may, specialist declaration additionally reflects significantly various degrees of organization in social generation and talk. Concentrating on the character work of assorted imaginative experts corporate elites, specialists, instructors, and understudies uncovers hidden pressures between worldwide mechanical limitations and nearby social capital (Jones, 2014).

Girish Menon, (2017) in article Indian animation industry is getting bigger and better revealed that the animation services market in 2016 continuous to be conquered by subcontracted projects from film sectors and television, that accounted for almost 85% of

India's total income from animation services. Animation Intellectual property production segment grew at a faster rate in 2016 on the back of growing demand for localised animation content and characters established for the Indian market across Television and Over the Top (OTT) providers.

Like many other cultural industries, the film industry is a growing economic sector in developed countries and is characterized by an agglomeration location pattern. Despite a large and growing global film market and the appeal of low-cost filming locations, production in this industry remains highly agglomerated in conventional core regions such as Hollywood in southern California and Mumbai (Bombay or Bollywood) in India, with the recent advent of a few lower-cost satellite locations. In fact, shooting location shifts are made by seeking cheaper production prices, despite engineering advances (Scott 2005).

Given the growing emphasis on visual effects with leading visual artists and creative organizations across the nation, this growth should not be assumed. While conceptualizing a visual campaign, even creative heads in the field of advertising believe it is a driving factor. Nevertheless, there are countless impediments, such as lack of public awareness, lack of public assistance and incentives, rigorous budgets and lack of qualified workforce. (Assocham, 2012).

The animation industry, a growing film industry sub-sector, has adapted its software-dependent production system and agglomerated in a few major countries, such as the United States and Japan. Animation production is also concentrated, but processes that require labour-intensive efforts are increasingly subcontracted to companies in other countries, such as South Korea. The animation production system is advanced and distinct

from film production, with specific types of technology and film production skills; thus, animation is not as drawn to remote locations (Yoon, 2008).

Comics in print are facing a difficult time with the advent of cartoons on television. It all began over a decade ago with the Mowgli of Jungle Book. Despite that, characters from Disney took the scene by storm. Now, for cartoon shows, many channels have dedicated time slots. Cartoon Network's viewership, a dedicated 24-hour television channel, is steadily growing among both Indian children and adults. These channels, however, lack Indian sensitivity and Indian viewers are not concerned with some of their characters (Kumar, 2003).

Kumar, 2003 in Today's Comic Culture in India says that the cartoonist Pran regrets the deterioration. The violence and mild sex depicted by cable TV cartoons has a very bad impact on the child's mind, he says, and the answer for many publishers seems to lie in adding more blood and gore to comics. From the animated Jungle Book, Ramayana, Chacha Chowdhary, Pandavas and Tenali Raman's roaring success, it can be seen that Indian television viewers are more interested in Indian versions of comics and cartoons. While the exposure of India to cartoon animation is lacking in quality, many companies are quick to offer quality work. Animated Indian epics and stories ' success has inspired large foreign corporations to focus on India, and Indian comics are all set to take over cartoon shows on television channels.

1.2.5   ANIMATION IN MALAYSIA

Animation in Malaysia (known as Animasi in Malay) has roots in the wayang kulit puppetry style in which the puppet or Tok Dalang controls the characters. Chinese shadow plays encouraged German filmmaker Lotte Reiniger to produce Prince Achmed's animated The Adventures in 1926 based on one of the stories in the 1001 Nights stories. The unique style of Prince Achmed to achieve their main interest in animation and their works credited by many of the animators in the world (OMICS, 2014).

Animation is a field that requires high diligence and thoroughness because its income involves a variety of aspects, which are from the aspect of creativity to the skill of using technology. Animation definitions are images that are manipulated by "frame by frame", and when moved appropriately will result in an illusion of movement (Wyatt, 2010).

The development of Malaysian animation started in 1946 with the Malayan Film Company. During that time, mostly simple animation was made for documentaries, public service filmlets and some commercial animation works. Hikayat Sang Kancil, the first short animated film from Malaysia, was released in 1978, followed by another five short animated films in the 1980s (Muthalib, 2007).

In Malaysia, animation series produced locally are still growing. The advancement of computer and multimedia technology has enabled the place to be creative for creative content designers and helped develop the sector towards maturity and worldwide recognition. However, most of the up-to-date animation titles in Malaysia were either from the United States or from Japan (Mohd Amir & Md Sidin, 2011).

According to Hassan (2003), animation started in Malaysia in 1946 when the Malayan Film Unit (now known as Filem Negara) was established. The animations were limited to the text and objects moving at the time rather than referring to TV series and movies. Hikayat Sang Kancil, a short film generated by Anandam Xavier in 1978, was the first animated film to emerge. Immediately after the appearance of Sang Kancil & Monkeys, Sang Kancil & Crocodile, a wise crow, an arrogant dragon, and a Haloba dragon from 1984 to 1987, several titles followed.

In 1987, the first gap seemed to start at the end of the job of Anandam Xavier in 1995, when Kharisma Production produced the first animated television series in Malaysia under Kamn Ismail's direction, Usop Sontorian. The sudden increase was a result of the government's drive to use digital technology (Hassan, 2003).

In other forms, particularly text and advertisements, animation appeared halfway via the gap. The animation generated now was short and used only as a minor component to improve movies or advertisements ' attraction. The second gap happens because Malaysian animation lacks printed data. A number of animation series have emerged after the broadcast of Usop Sontorian. Keluang Man, Yokies, Sidek Anak-Anak, etc. However, with the 1998 Malaysian economic crisis, considering why animation manufacturing has slowed down seemed to be a factor (Md Sidin, 2011).

Since' Upin-Ipin ' has become a popular character not only in Malaysia but also in Singapore, Indonesia and Brunei, Malaysia can now be proud of the local animation production. In conjunction, the latest animation,' Boboiboy the Movie,' supported by the Malaysian Multimedia Digital Economy Corporation (MDEC), reached RM13 million

suddenly after 17 days of showing. This is a nice indication to the animation sector in Malaysia (Faryna & Normah, 2017).

Malaysia would now be able to be glad for the nearby liveliness generation since 'Upin-Ipin' has become a prominent character in Malaysia as well as in Singapore, Indonesia, and Brunei. Besides, the most recent liveliness, 'Boboiboy the Film' which is upheld by the Interactive media Computerized Economy Organization Malaysia (MDEC), out of the blue hit RM13 millions following 17 days of appearing. This is a decent sign for the Malaysian movement industry (Mohd, Mara, and Mohd, 2017).

1.2.6 EXISTING OF FOLKLORE

Folklore perception arose in mid-nineteenth-century Europe. Ancient customs and surviving festivals, ancient ditties and old ballads, ancient myths, legends and fables, and timeless stories, as well as proverbs are traditionally known. Since the exams of common sense and experience rarely existed according to these stories, folklore also meant irrationality: beliefs in ghosts and demons, fairies and goblins, sprites and spirits; credence in omens, amulets, and talismans. From the point of view of urban literature, which conceived the concept of folklore, these two characteristics of traditionality and irrationality could only concern peasant or primitive societies. (Dan Ben-Amos, 1983).

Folklore describes traditional art, literature, understanding, and practice that is mainly disseminated through oral communication and example of behaviour. All organizations with a sense of ownership share uniqueness, as a key aspect of that identity, folk traditions are things that individuals traditionally think (planting methods, family

traditions, and other worldview aspects), do (dancing, making music, sewing clothes),know (how to construct an irrigation dam, how to nurse a disease, how to prepare barbecue), create (architecture, art, craft) and say. As these examples show, there is in most cases no hard and fast separation of these classifications, whether they operate in everyday life or in folklore. (American Folklore Society, 2017).

It is very important to have the first function of folklore, which is to amuse both people who say it and those who listen to it. After a hard-working day, most folklore is told at leisure time to entertain the teller as well as the listeners. Relieve one's life's overpowering monotony. For example, this is the case with folktales in the context of Rwanda. These are only told at night and it is a national belief that anyone who tells a folktale during the day runs the risk of becoming a lizard (which is believed to be lazy in Rwandan culture because it likes sunbathing). And people are supposed to work during the day and at leisure time listen to and/or say folktales (Thompson, 2011).

Folklore is all the story, expressed or implied forms of prose that have come down through the years. It could be folk songs, folktales, riddles, proverbs, or other items that are preserved in words or writing. Oyekan Owomoyela (1979), in his book African Literature: An Overview, argues that there is hardly any stage of culture and life that is not influenced or controlled by any element of folklore, because it is the medium through which the behavioural values of the group, the collective knowledge and technology conceived by the present generation are made available and pre-presented (Fairuz, Jeu, 2018).

Nowadays, Folklore's existence is becoming more important, particularly about how we preserve and pass on information to the next generation. Folklore is a discipline of philosophy that refers to religious, verbal and literary development. Malaysia's culture is made up of folk music, folk songs, bardic tales, animal fables, scary stories, sagas, fairy tales, and abstract lore. Malay lore refers to a collection of beliefs, customs and taboos that have been passed on orally, written and symbolically to the indigenous peoples of Maritime Southeast Asia (Nusantara) over many centuries. These include topics and topics related to indigenous consciousness of Malaysian ethnic groups and other ethnic groups within the state, among others. Tales often include supernatural beings and magical creatures in this lore system which make up parts of the mythology of Malaysia. Others relate to myths of creation and legends of place often associated with historical figures and events. It is also possible to identify ancient healing and traditional medicine practices as well as diverse philosophies of health and disease (Fairuz, Jeu, 2018).

1.3 PROBLEM STATEMENT

The art of drawing that flows is not the animation, but the art of moving that is drawn, what happens between each frame is more imperative than how it happens on each frame (Solomon 1987). Traditionally, historical writing has been based on writing sources such as diaries and documents. Folklore also has the same basement, but it is more religious, linguistic, language. It is originated from India and slowly speared to other countries such as Malaysia, Sri Lanka, North India, and much more. Indian Folklore, myths is indicating human's daily routines and their life.

Forgotten the history and Indians no longer appreciate the value of Indian folklore is the primary problem was the researcher noticed. Other languages, folklore and upcoming technologies attract them most. Previously, peoples follow the moral values from these folklores and carry out their life very well. We have several types of folklore that are *Panchathantra, Hitopadesha* and *Jathaka*. Each and every type of folklore carry their own values and criteria. Animation has nowadays become more powerful media elements, realism, and more competitor on publishing creative and quality of multimedia presentation. Focuses on Indian animation industry, it's a huge comparison, mostly on how the usage principle of animation and media element research are still at beginner level.

Based on readings and expert's interview sessions, some of the animation not achieve all the kids 'requirement and interest'. It is because animation producers only aim movies or stories are just for audience and they didn't have target group. Perhaps those Indian Folklore Animation is not really following the animation principal as well as elements of it. Several of them are also just want to scoop a profit from the movie that they have published (Izani, 2000). From this situation, animation producers are only be able to produce Folklore Animations which is only can grab the attention of curtain group of kids but not all of them. This might be the reason for a great loss for the animation producers. It is believed that, a properly designed and narrated Indian Folklore Animation will always be a good example for kids on how to be a smart person with courtesy and good habits. This because most of the Indian Folklore Animations are based on moral values and good manners. Therefore, this study aims to measure the effectiveness of Indian Folklore Animation among year 5 pupils in SJK (T) Kulim District.

1.4   RESEARCH OBJECTIVE

This research has three research objectives as follow:

1. To analyse implementation of twelve principles of animation in the selected Indian Folklore Animation;

2. To analyse the narrative elements (i.e. storytelling, character, content, and plot);

3. To measure the effectiveness of Indian Folklore Animation among Year 5 pupils; and

4. To evaluate Indian Folklore Animation in terms of ARCS model motivation theory (i.e. Attention, Relevance, Confidence and Satisfaction).

1.5   RESEARCH QUESTIONS

The research questions which form the basis of this study area as follow:

1. Which of twelve Principle of Animation included in the selected Indian Folklore Animation?

2. What are the narrative elements that highlight in selected animation?

3. What is the degree of effectiveness on Indian Folklore Animation among Year 5 pupils?

4. What is the significant level of motivation (i.e. Attention, Relevance, Confidence and Satisfaction) among pupils with Indian Folklore Animation?

1.6   RESEARCH HYPOTHESIS

An experimental design research is held to measure the degree of effectiveness on Indian Folklore Animation among Year 5 pupils. It requires a group of treatments and a group of controls; a pre-test and a post-test were held to prove the hypotheses of the research. The research objectives can be achieved by these hypotheses.

Ho 1: There will be no significant difference between the mean of pre-test of effectiveness on Indian Folklore Animation of the treatment and the control group.

Ho 2: There will be no significant difference between the mean of the pre-test and post-test of effectiveness on Indian Folklore Animation of the treatment group.

Ho 3: There will be no significant difference between the mean of the pre-test and post-test of effectiveness on Indian Folklore Animation of the control group.

Ho 4: There will be no significant difference between the mean of pre-test of effectiveness on Indian Folklore Animation of the control group.

Ho 5: There will be no significant on Attention in the treatment group.

Ho 6: There will be no significant on Relevance in the treatment group.

Ho 7: There will be no significant on Confidence in the treatment group.

Ho 8: There will be no significant on Satisfaction in the treatment group.

1.7   RESEARCH SCOPE

The study was carried out on Year five pupils of SJK (T) in Kulim District. This study lead to an analysis on Indian Folklore Animation and measuring its effectiveness among Year Five pupils. Selected teachers were chosen to instructed pupils in this study. They are from, Tamil language teachers, moral and civic education and citizenship teachers who teach Year Five. In this study, researchers had chosen folklore stories which has been designed according to twelve principles of animation.

1.8   SIGNIFICANCE OF RESEARCH

This research basically to bring back the ancient stories to Year 5 pupils. In addition, it also to give a clear picture about Indian Folklore Animation to pupils. From this animation industries can produce more ancient stories into animation. Moreover, this research encourages moral and civic subject's teachers to develop teaching and learning session.

1.9   OPERATIONAL DEFINITION

a) Animation

This research mainly about Indian Folklore Animation which contains some principle of animation. Animation for this study is 2D because Indian Folklore Animation stories mainly produced in 2D Animation compare to 3D Animation. Characters and backgrounds from selected Indian Folklore Animation are created in the two-dimensional, flat space. Three type of animation was selected from different production company.

b) Indian Folklore

Indian folklore animation in this research was divided into three types. First is *Panchathantra, Hitopadesha* and *Jathaka*. Three animation from each tales were given to test the pupils.

c) Principle of Animation

In this study, animation principles will touch on the twelve animation principles outlined by Walt Disney. Squash and stretch, anticipation, staging, straight ahead and pose to pose animation are the twelve principle of animation, follow through and overlap action, slow-out and slow-in, arcs, secondary action, timing, exaggeration, solid drawing and appeal.

d) Pupils

This research regarding eleven years old pupils who in Year five SJK(T) Kulim district and the subject teachers were involved in this study too. The study was divided into two groups, group of treatment and group of control. Altogether 52 males 56 females total 108 pupils. Pupils are from SJK (T) Kulim are 34, 16 from treatment group, were control group is 18. Pupils from SJK (T) Sungai Ular are 35. In treatment group are fourteen and control group were 25 pupils. Third schools are SJK(T) BMR, total is 35 and for treatment group are 24 and control group are eleven. Researcher chose only Tamil schools because the animation itself in Tamil language. Moreover, researcher chose teachers from subjects Moral, Civic and Citizenship.