

The Haiku of Kobayashi Issa Website

Phase 3: Evaluation Report

8/5/02

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I. Overview. In Summer 2000 I completed Phase 1 of this project: a Design Document in which I proposed to “present my translations of the Japanese poet Issa, along with information about Issa’s life and haiku—for the benefit of students, the English-speaking public, and the Japanese-speaking public...via a website.” In 2000-2001 Phase 2, implementation, was completed: a website offering over 3,500 translations of Issa, various search options, a random haiku option, an introduction to haiku, a biography of the poet, haiku lessons for students, and links to related sites. Now (in Summer 2002), it’s time to test the project.

This report contains three parts: (1) this overview, (2) my assumptions, questions, methods for testing, and results of testing, and (3) planned changes based on the results. A final reflection appears as a postscript.

II. Assumptions, Questions, Methods for Testing, and Results

1.1 Assumption about audience: That a diverse audience will use and benefit from the website. In my Design Document, I identified these particular groups:

- A. Students
- B. The general public
- C. Japanese visitors

Not explicitly described in the Design Document, but certainly part of my assumed audience, are the following:

- D. The haiku community: poets and aficionados of haiku
- E. Haiku scholars (who can read Japanese)

1.2 Questions: Is my audience diverse? Where is my audience? Are they from all over the world? Are people in Japan visiting? Can my audience easily find the site?

1.3 Methods for testing:

1. Usage report from ITC
2. A survey of emails received from users

3. A study of various Internet search engines

1.4 Results:

1. Usage report from ITC. Although a log exists, due to the firewall ITC cannot provide data on where my website visitors are physically located.
2. Survey of emails received from users. Since the website has gone online, I have received 50 emails about it from:

USA: 54%
 Unknown: 10%
 Japan: 8%
 Canada: 6%
 Netherlands: 6%
 England: 4%
 Belgium: 2%
 Denmark: 2%
 Germany: 2%
 India: 2%
 Spain: 2%
 Uruguay: 2%

Comment:

I assume that most of the emails of “Unknown” category were sent from the USA, so the majority of visitors who took the time to send messages are Americans, somewhere between 54% and 64%. However, the fact that 36% are from other countries is encouraging evidence that my audience is diverse.

3. A study of various Internet search engines. This test was done on July 29, 2002. I searched for “Issa,” “Kobayashi Issa,” and “haiku.”

Google:

“Issa”: my website is result No. 7.
 “Kobayashi Issa”: No. 1.
 “haiku”: No. 34.

MSN Search:

“Issa”: No. 12.
 “Kobayashi Issa”: No. 1.
 “haiku”: No. 95.

Yahoo:

“Issa”: No. 13...but a link appears (POETS > KOBAYASHI
 ISSA>; clicking this, my website is listed No. 2.

“Kobayashi Issa”: No. 1.
 “haiku”: No. 66.

Lycos:
 “Issa”: No. 8.
 “Kobayashi Issa”: No. 1.
 “haiku”: No. 18

Comment:

It appears that the website is on the map. People who know Issa’s full name will find my site as the number one search result. People who look just for “Issa” will find it in the top 13 listed. Those who have a more general interest in “haiku” will need to be more patient and persistent, as my website is result number 18-95, depending on the search engine.

2.1 Assumption about Navigability: That it is easy for members of each of my target groups to navigate the site to accomplish their various purposes.

2.2 Question: Is it easy for members of each target group to navigate?

2.3 Methods for testing:

1. A videotaped user study
2. Online questionnaires: two different versions tailored to: English speakers and Japanese speakers

2.4 Results:

1. Videotaped user study. In our usability study we videotaped two individuals using the site: V and JP. V is a forty-something secretary, competent but not expert at using the web. JP is a twenty-something college student—a proficient web user.

To test navigability, we gave the subjects five directed tasks. Here are the results:

1. Find out what a haiku is.
 V: Found the correct page but was unable to answer. (Time: 2:36)
 JP: Found the answer. (0:20)
2. Find the date of Issa’s wedding.
 V: Found the answer, though she didn’t mention the year. (2:48)
 JP: Found the answer. (1:50)

3. Find a haiku that contains the words, “flea bites.”

V: Found the answer. (1:00)

JP: Found the answer. (0:33)

4. Find a haiku that contains the words “wind” and “snow.”

V: Never found the answer. (1:13)

JP: Found the answer. (2:52)

5. Find a summer haiku that contains the word, “geese.”

V: Found the answer. (0:30)

JP: Found the answer. (0:25)

Comment:

In their post-test interviews, V. said that the site is “easy to navigate.” JP called it “easy” and “self-explanatory.” However, the videotaped study revealed a few problems. The fact that V could not find a definition of haiku even though she was on the correct page suggests that this information could be highlighted better. Also, both V and JP had difficulty with Task 4—V gave up; JP persisted, but it took almost three minutes. At this point, multiple keyword searches are not supported, but this result suggests that we might consider adding this feature.

2. Online questionnaires. I sent a special request to haiku scholars, poets, and some students, asking them to evaluate the site using the English version of our online survey. 70 people were asked. These are the results as of two weeks later (8/6/02):

A. Students

No. of responses = 3.

Rating of navigation; easy to navigate = 100%.

B. Haiku Scholars

No. of responses = 7

Rating of navigation; easy = 71%; somewhat easy = 28%.

C. Haiku Poets

No. of responses = 23

Rating of navigation; easy = 86%; somewhat easy = 13%.

D. Special Visitors (those who selected “none of the above”

No. of responses = 3

Rating of navigation; easy = 33%; somewhat easy = 66%.

These comments were submitted, some on the questionnaire, others via separate emails:

“the navigation can be made more easy by making sub-sets of each of the topics, like history can be divided into how haiku evolved as one topic and different styles in another part.”

“I would like for a way to read the Random Haiku a bit easier. When the first one came up, I read it and then clicked for another. I didn’t realize I had to search at the bottom of the screen to find the window again. I would be better (if possible) to have a place within the first window to click for more random poems.”

“just wondering whether it might not be a good idea to have the noted version as the default and the un-noted as the abbreviated version.”

“In advanced search, I have problem to read the comment because the fonts seems too small for my Netscape 4.7, not in IE5. Same problem with the selection box of seasons and year in advanced search.”

“Perhaps other issa pages might use a single line on top or somewhere saying ‘for notes, return to index’—with that word index being clickable; or just have a ‘for the note version click here’?”

“I was puzzled over what I hope I remember correctly as the Flash Search which shared excellent art with another opportunity to search for haiku by season, key word and year. I made a selection - summer, rain - hit search and waited about a minute for something to change. All I saw as “loading,” so I hit “back” and went on to something else.”

“Much scrolling when search results are returned. This, I think is a usability issue. Their might be some instructional text about how the visitor/user could optimize his or her use of the search function. It's fairly intuitive, but perhaps not so much for new/unsophisticated users.”

3. Assumption about Outcomes: That each target group within my audience will realize the intended outcomes for that group:

3.1.1. Assumption about student outcomes: they will learn about haiku and about Issa.

1. They will be able to write a haiku.
2. They will know the definition of a haiku.

3. They will be able to recognize a haiku.
4. They will know about the key changes from traditional Japanese haiku to the modern form in English.
5. They will know key facts of Issa's biography.

3.1.2. Question about student outcomes: Are students learning what I want them to learn (see above)?

3.1.3 Methods for testing:

1. Student performance on the online haiku lessons.
2. Student performance on the before-and-after quiz.

3.1.4 Results:

The study group consisted of 14 students enrolled in my First Summer Session 2002 World Literature course (ENGL 2010), a sophomore-level college course.

1. Student performance on the five online haiku lessons. These lessons, located at the "For Students" link, are intended to familiarize students with haiku. All 14 students submitted this homework, but not all of them demonstrated that they had mastered the first goal: the ability to write a haiku. Students with incomplete homework stopped at the "Further Exploration" page, not knowing that it was required. This suggests that I should re-label this section in each lesson to make it clear that it is a required part.

2. Student performance on the before-and-after quiz. This quiz was given during Week 1, and again in Week 5, immediately after students went to the website and did the five "For Students" lessons. The instructions were as follows: "This survey is intended to help me rate the effectiveness of my website. Your score will not affect your grade, but you will receive participation points for filling it out. Thanks!"

A. If someone asked you, "What is a haiku," do you feel that you are qualified to give a correct and informed answer?

PRETEST: Yes = 1 No = 13

POST-TEST: Yes = 13 No = 1

Comment: A complete flip-flop. Before doing the online lessons the class overwhelmingly felt unqualified to define haiku; after doing the lessons, they felt qualified to the same degree.

B. In which country did haiku develop?

PRETEST: 70% answered correctly (Japan)

POST-TEST: 100% answered correctly

Comment: complete success in this outcome.

C. How many parts does a haiku have?

PRETEST: 14% answered correctly (two parts)

POST-TEST: 35% answered correctly

Comment: This is a tricky question, since haiku is a two-part poem that appears on the page in three lines. In the POST-TEST 57% chose “three” as the answer, confusing the concepts of *part* vs. *line*. This suggests that I need to make this subtle but important difference clearer in the “About Haiku” page and in the lessons.

D. Is a haiku poetry or prose?

PRETEST: 64% answered correctly (poetry)

POST-TEST: 64% answered correctly

Comment: The students are consistent here. The website made no dent in their preconceived notions of what constitutes poetry vs. prose. The fact that haiku is poetry needs to be stressed more in the “About Haiku” page and in the lessons.

E. Which religion is most associate with haiku: Islam, Christianity, Buddhism, Hinduism, or Judaism?

PRETEST: 35% answered correctly (Buddhism)

POST-TEST: 92% answered correctly

Comment: A positive result on this cultural factoid.

F. Which of the following is **not** associated with haiku? [surprise, juxtaposition, narration, seasonal reference, concreteness]

PRETEST: 28% answered correctly (narration)

POST-TEST: 92% answered correctly

Comment: Another positive result.

G. How many syllables does a traditional Japanese haiku contain?

PRETEST: 7% answered correctly (17)

POST-TEST: 50% answered correctly

Comment: Some improvement, but not enough. The traditional structure of haiku (5-7-5 syllables) needs to be emphasized more in the lessons.

H. Who is Kobayashi Issa?

PRETEST: 7% answered correctly (haiku poet)

POST-TEST: 85% answered correctly

Comment: I'm amazed that 100% didn't know this after doing the lessons. The results are good, but perhaps Issa's life and career need to be emphasized a bit more in the lessons.

I. Is this a haiku? Why or why not? Justify your answer with a reason. [I'd rather have a / bottle of wine in my hand / than a can of beer]

PRETEST: 35% answered correctly (no); 7% had a valid reason.

POST-TEST: 92% answered correctly; 57% had a valid reason.

J. Is this a haiku? Why or why not? Justify your answer with a reason. [blown away / by the horse's fart.../ firefly]

PRETEST: 21% answered correctly (yes); 0% had a valid reason.

POST-TEST: 100% answered correctly; 71% had a valid reason.

K. Is this a haiku? Why or why not? Justify your answer with a reason. [old pond-- / a frog jumps in/ with a plop!]

PRETEST: 21% answered correctly (yes); 0% had a valid reason.

POST-TEST: 64% answered correctly; 42% had a valid reason.

Comment: The above three results show that the great majority of students (92%) could identify the non-haiku, a dramatic improvement from 35%. 100% of students recognized that the second example is a haiku, but as a group they did poorly on the third example (only 64%). Although this poem is a famous one in Japan, the "plop!" of water isn't *much* of a surprise, one of the prerequisites of haiku, and so perhaps the skepticism of some students is justified. In any case, this is the most challenging part of the quiz in that it requires the application of learned principles to unfamiliar material; more work could be done to make key elements of haiku clearer.

L. Which of the following are changes that some modern poets have made to traditional haiku? Circle all that apply.

PRETEST: 0% answered correctly (not counting syllables + not having a season word)

POST-TEST: 14% answered correctly

Comment: This was purposefully a hard question, but I'm disappointed that only two students (14%) selected the two correct answers out of five in the post-test. More emphasis on how haiku tradition is changing needs to be added to the "About Haiku" page and to the lessons.

3.2.1 Assumption about general public outcomes: That the general public will enjoy a pleasant introduction to Issa and his poetry.

3.2.2 Question about general public outcomes: Are my visitors who lack special expertise in haiku likely to have a pleasant and informative visit?

3.2.3 Methods for testing:

1. Videotaped user study
2. Online questionnaire

3.2.4 Results:

1. Videotaped user study. In my study, V represented the general visitor. When she was given free reign to explore the site, she clicked the "Search" button, which was set to the default, "frog." She commented, "I'm searching for frogs but I don't know why." When she retrieved a long page of results, she scrolled down it slowly, commenting, "What am I doing here?" Though in the end she expressed a positive overall opinion of the site, calling it "nice," her initial reaction was bewilderment.

2. Online questionnaire. Since the 31 respondents participated by invitation, they are all haiku scholars, students, haiku poets, or people with a special purpose that brings them to haiku. Only three checked "none of the above" in their self-descriptions. Of this "none of the above" group, all checked as their purpose, "To read Issa's haiku." Two of the three also checked, "Find specific haiku," "Learn about haiku," and "Learn about Issa." To-date, no one unconnected to haiku (or to a class about haiku) has filled out the online survey.

Comment: In the future I will put a link, "Please answer a short survey about this website" on the main menu and will monitor responses from those who fit my definition of "general" visitor to see what they think of the site, and how it might better serve their needs.

3.3.1 Assumption about Japanese visitors' outcomes. That Japanese visitors will make use of the site, particularly the Japanese search option to locate and read haiku in their original form.

3.3.2 Questions about Japanese visitors' outcomes. Are Japanese people finding and using the site? Are they using the Japanese *romaji* (Romanized) search feature? When using this feature, do they prefer o[^] and u[^] to represent elongated vowels, or would they rather use ou and uu? What other Japanese content might I add to improve the site for these visitors?

3.3.3 Methods for testing:

1. Online questionnaire
2. Email feedback

3.3.4 Results:

1. Online questionnaire. Due to technical difficulties, the Japanese version of the online survey has only recently been added—and no one has yet filled it out. In the future I will put a link, “Please answer a short survey about this website,” both in English and in Japanese on the main menu—and will monitor responses from those who fill out the Japanese version.

2. Email feedback. So far, five Japanese visitors have sent emails about the site: four live in Japan, one in England. All of them wrote in English and commented on the English content only. It still remains to be seen whether the site is being used by non-English speaking Japanese, and what they think of it.

3.4.1 Assumption about the haiku community outcomes: That members of the haiku community (poets and aficionados of haiku) will use the website to further their knowledge of haiku and of Issa.

3.4.2 Question about the haiku community outcomes: Are haiku poets and aficionados of haiku using the website to further their knowledge of Issa and haiku?

3.4.3 Methods for testing:

1. Online questionnaire
2. Email feedback

3.4.4 Results:

1. Online questionnaire. So far, 23 respondents have identified themselves as “haiku poets.” They came to the site for the following overlapping purposes: “Read Issa’s haiku”—82%;

“Learn about Issa”—56%; “Find a specific haiku”—30%; “Learn about haiku”—26%; and “Just surfing”—8%. Other purposes, which were written in, include: “To learn how to write haiku well,” to “compare translations,” “to learn more about and exchange haiku,” “because it was Issa’s haiku that drew me to this form of expression,” and “David asked me to visit.”

Based on your purpose(s) for visiting this website, how satisfied are you with it? 100% responded, “Very.”

Learned about Issa: “Very” 82%; “Somewhat 13%”; “No” 4%.

Learned about haiku: “Very” 65%; “Somewhat” 21%; “No” 13%.

Overall score (the scale 1-6; 1 being terrible; 6 being wonderful):
6 = 65%; 5 = 26%; 4 = 4%; 1 = 4%

Comment: These results are encouraging. Although one person (4% of this group) rated the website as “terrible,” 100% said that they were “Very” satisfied—a discrepancy that probably indicates that the person who checked “1” assumed this was the high, not the low end of the scale. The results also show that the website is perceived as a bit more informative about Issa (95% checked “Very” or “Somewhat”) than it is of haiku in general (86% checked “Very” or “Somewhat”).

2. Email feedback. Since the website first went online, I have received many positive emails from members of the international haiku community. To date, not a single message has been negative. These quotes are typical:

“just saw your web site...lovely...so easy to navigate and so much information available.”

“Great website! You have really helped me out by adding the search feature to your collection and translations of Issa’s haiku.”

“This is a fantastic site. I hardly used to read poetry (except for Robert Frost!!) but the imagery in Haiku is fantastic.”

“I can’t recall now how I drifted into your haiku site but the more I read the more excited I became.”

“I have visited your haiku web page. Congratulations, yours are one of the best haiku sites I have found in the web.”

3.5.1 Assumptions about haiku scholars' outcomes: That Japanese-speaking haiku experts will use the website for their research, and they will provide helpful feedback on its content, especially regarding the translations.

3.5.2 Question about haiku scholars' outcomes: Are scholars using the website and offering suggestions to improve its content?

3.5.3 Methods for testing:

1. Online questionnaire
2. Email feedback

3.5.4 Results:

1. Online questionnaire. So far, seven scholars have completed the survey. Their overlapping purposes for visiting included: "Read Issa's haiku"—42%; "Just surfing"—42%; "Learn about Issa"—28%; "Find a specific haiku"—14%; "Learn about haiku"—16%. Other purposes which were written in, include: "checking to see who shared my interest in Issa, what was already out there before I did Issa in English," "compare translations," "to review site for DL," and "David asked me to visit."

Based on your purpose(s) for visiting this website, how satisfied are you with it? "Very" 100%.

Learned about Issa: "Yes" 57%; "Somewhat" 42%.

Learned about haiku: "Yes" 57%; "Somewhat" 14%; "No" 28%.

Overall score (the scale 1-6; 1 being terrible; 6 being wonderful): 6 = 57%; 5 = 28%; 4 = 14%.

Comment. My fellow scholars find the website useful and satisfactory. However, one of them wrote, "you need more poems checked by readers fluent in Japanese and knowledgeable of old haiku." With an archive of over 3,500 poems, quality control is a daunting task, but it behooves me to develop a more active program for checking my work. As of now, I have been relying on a passive approach, waiting for scholars who spot errors to contact me. This is not enough.

2. Email feedback. Two scholars of haiku have found the website and worked with me intensely to improve its content: Hiroshi Kobori and Robin D. Gill. Their contributions are noted in the online notes for individual haiku about which they gave advice. In

addition, Susumu Takiguchi, head of the World Haiku Organization, provided help with one translation and was so impressed by the website, he gave it an honorable mention in the World Haiku Awards, and sent me a \$150 cash prize.

4.1.1. Assumption about aesthetics: That the website is well-designed and pleasing to the eye.

4.1.2 Question about aesthetics: Is the above true?

4.1.3 Methods for testing:

1. Videotaped user study
2. Online questionnaire
3. Email feedback

4.1.4 Results:

1. Videotaped user study. V said that the “look” of the website is “nice,” but she “expected more art.” JP was glad that there were no flashy cookies; given the content, he felt that the style is “the way it should be”: “relaxing” and “calming.”

2. Online questionnaire. Of the 31 respondents, 80% are pleased with the aesthetic design of the site, and 16% are somewhat pleased. No one checked the “Not pleased” option. People wrote these comments:

“It is very text-driven with few graphics - some people don’t like that, but I [...] it is nice cause it loads faster and I can get to what I want to find faster. Nothing really new about Issa, but it is all well-presented. I esp. liked the way you broke down the text into different pages.”

“A little bit larger fonts for those with corrective eyeglasses.”

“photos, more issa links”

“How about having the pictures of the places Issa actually went to, or where he once lived?”

“First of all, the colour could be changed, and more drawings could be included.”

“I would prefer less yellow on the web site. Just a personal preference.”

“perhaps more sketches/anecdotes about Issa and the stones marked with his poems in Japan could be included.”

“Although the site is good, I wonder if some of the artwork could now be changed?”

One respondent decided to send a separate email with these comments: “Place the yellow background in a true background image so it doesn’t appear on printed pages because it could be ink consuming. Add a log site of modifications. Add more lessons. Add some geographical notes. A map, some pictures about locations. Add a page with the chronology with important events in his life and in Japan. Perhaps add some thematic pages to illustrate the Japanese context. A problem in the character size in the link link3.html.”

5.1.1 Assumption about infrastructure: That the Xavier University server and network might not be adequate, too frequently “down.”

5.1.2 Questions about infrastructure: Is the current server and network adequate for the goals of the website? Is it “down” too often?

5.1.3 Methods for testing:

1. ITC report
2. Study of Internet search engines
3. Anecdotal evidence

5.1.4 Results:

1. ITC report. According to ITC, the server that now houses the website (webusers.xula.edu) has never had unscheduled downtime.

2. Study of Internet search engines. This study, detailed earlier in this report (1.4), reveals that the website is listed as the number one search result for “Kobayashi Issa” and in the top 13 for “Issa”—in four major search engines. This relates to the question of infrastructure, suggesting that the present infrastructure is at least adequate, or else the website wouldn’t be known and listed so prominently.

3. Anecdotal evidence. I and my colleagues who have used the Xavier system have experienced times when we cannot view XU web pages—sometimes from on campus, sometimes from off campus. The true extent and nature of this problem are unknown.

III. Planned Changes Based on the Results

1. **Content: quality control.** The heart of the website is its content: the translations, the Japanese texts, the comments, and the information about haiku and about Issa's life. To ensure quality, I will need to set up a regular system of cross-checking the content. Much of it can be done by myself, if I set aside the time and follow a strict schedule, but I also will need to rely on haiku scholars to check my work, especially when it comes to grammatically obscure translations. The scholar who has helped me most thus far, Robin D. Gill, suggests that it is imperative that I purchase a philological dictionary of Japanese that includes obsolete usages. The first order of business, then, will be to locate and buy this reference text, and then to work my way through the 3,500+ existing translations. Checking them at a rate of 50 haiku a week will take ~70 weeks: a year and a half. If I begin in September 2002, this work can be done by March 2004. As I check each translation, I will add explanatory notes, where needed, and seek expert help for my remaining questions—both by contacting scholars whom I already know and by posting appeals on the website, updated on a monthly basis.

More information about Issa's life, Japanese culture, and haiku—including a clear historical time-line, will improve the "About Issa" and "About Haiku" sections. I will work on these revisions in Fall 2002.

2. **Educational improvements.** I need to improve the online haiku lessons. Based on the testing, I will concentrate in these areas (in 2002-03):
 - A. Each lesson could end with a game/quiz that tests how well students can apply the knowledge gained in that lesson.
 - B. Rename the "Further Exploration" pages to make it clear that they are required parts of each lesson.
 - C. Part vs. line: Add more emphasis and examples to drive home the point that haiku is a two *part* poem that appears on the page in three *lines*.
 - D. Give more emphasis on the syllable structure of traditional haiku while making it clear that most modern poets, writing in English, ignore this requirement. Show with before-and-after examples how the tradition is changing.
 - E. Say more about Issa's life and career throughout the lessons—sprinkling in facts and biographical details about certain poems.
 - F. Poetry vs. prose: Give more emphasis to defining these terms and showing how haiku fits the definition of poem both in the "About Haiku" page and in the lessons.
 - G. Elements of haiku: Give more stress on the elements of haiku, especially surprise and juxtaposition, and, for traditional haiku, seasonal reference. Reinforce learning of these concepts with follow-up quizzes that requires students to look at new examples and pick out

which are haiku, which are not, and identify the reason for their answers.

3. **Navigational improvements.** Based on the testing, I propose to make the following changes:
 - A. On the search results page, add buttons at the top and bottom to “Revise/New Search.”
 - B. In the random haiku search result, add a button to find “Next haiku.”
 - C. In the basic search, re-think the preset keyword, “frog.” Perhaps use a term that yields fewer results; perhaps rotate a list of terms that would change each time a visitor logs on.
 - D. Make it plainer that, at present, double keyword searches can’t be done. Meanwhile, investigate the possibility of adding this feature. Can it be done using the existing Perl script, or will we need to change to a real database program, such as MySQL?
 - E. Check the fonts for the comments and selection box of seasons: if they are too small in some browsers, enlarge them.
 - F. In the search results page, add a button for “Notes”—an option that will run the same search with the notes option activated.
 - G. Check all “Haiku-Related Links” for dead links and remove them. Then, set up a regular schedule for adding and deleting such links.
 - H. Work with my son, Bryan Godfrey-Lanoué, to fix the at-present broken Flash option.
 - I. Break the “About Haiku” page into subtopics.
 - J. Update the “What to do if I don’t see the Japanese texts” link.

4. **Aesthetic improvements.** Several respondents requested “more art.” This is a reasonable expectation, given the content. People familiar with haiku expect to see tranquil Nature scenes: moon, flowers, frogs...and the like. However, I wouldn’t want to clutter the pages with large picture files that would slow loading times. A compromise is to add some small sketches and calligraphy samples to the “About Haiku” and “About Issa” pages. I will also create a pool of such images for the search result pages—both in English and in Japanese: at the bottom of each search result page a picture from this pool will appear. Larger versions of each picture along with explanatory notes will appear in the “Art” pages.

As for color scheme and one respondent’s aversion to yellow, it might be time for a change. I will experiment with other schemes, using the style sheet.

As for the respondent who noted that the yellow background will be costly in terms of colored ink, I will add a new “Help” note that explains the plaintext option for printing archive results.

- 5. Feedback improvements.** The website will remain linked to the online questionnaire until the major redesigning tasks have been completed, so that I can continue to monitor opinions, criticisms, and suggestions. I will pay special attention to those who fill out the Japanese survey, to see how the Japanese content of the website can be more useful and more user-friendly.
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Final Reflection. This project has been quite an education for me. Before I embarked, I had no concept of HTML, style sheets, imaging programs, Flash, Perl, and so forth. Thanks to Bart Everson of CAT and my son, Bryan Godfrey-Lanoue, these are no longer impenetrable mysteries to me, and I feel competent to continue to maintain and improve the site in years to come. However, some areas remain beyond my expertise, and I would appeal to CAT to continue to provide technical support for my rich media project, which I understand is the first such project to go through all three phases. I would urge the Center to consider adding a Phase 4, labeling it: “Continued Support.” This would not involve a stipend, but formal support by technical staff. All Phase 4 participants could meet each semester to see that the planned improvements are implemented, and to continue the evaluation/revision process.

So far, my project has not accrued costs for materials. I would, however, request support to purchase the philological dictionary of Old Japanese that will be essential in improving the website content. *Shogakukan Dictionary of Classical Japanese* (ISBN 4-09-501231-5) costs 6,602 yen; using Amazon.com-Japan, including shipping, it comes to 8,102 yen, approximately \$80.

After I make the major improvements to the website outlined in this report, I plan to submit it to MERLOT.org (Multimedia Educational Resources for Learning and Online Teaching) for peer review.