

**USING PARTICIPATORY VISUAL METHODS TO TEACH CHARACTER
EDUCATION IN EARLY CHILDHOOD SETTINGS IN ELDORET EAST
SUB-COUNTY, KENYA**

BY

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DECLARATION

DECLARATION BY THE CANDIDATE

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DEDICATION

I dedicate this work to my late parents, Dennis Olao Aol and Monicah Atieno Opiyo and my two brothers, Alfonse and Kennedy. Their direct and indirect inspiration led to the accomplishment of this thesis.

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ABSTRACT

The rising cases of youth engagement in anti-social behaviour in Kenya present the need to invest in teaching of character education. In Kenyan schools, different approaches have been used to teach character education. Upon trying unique approaches, this study explored the use of participatory visual methods in teaching character education in early childhood settings in Eldoret East Sub-County, Kenya. This study was guided by two objectives: to establish approaches initially used by teachers to teach character education in early childhood settings and to explore teachers' experiences and views of using participatory visual methods to teach character education in early childhood settings in Kenya. This study was anchored on Dewey's Constructivism Learning Theory. The interpretivist paradigm was adopted where a qualitative approach and a multiple case study design were employed. This study targeted grade 3 teachers from public primary schools in Eldoret East Sub County. Purposive sampling was used to obtain 8 teachers from 4 public primary schools. Qualitative data was generated through drawings, individual interviews and reflective journals. Data was analysed thematically through systematic open-coding of the raw data. The findings of this study revealed that teachers initially used teacher-centred approaches and subject integration to teach character education. It also revealed that participatory visual methods were new in the teaching of character education and that they could also be suitable in teaching other subjects. This study showed that participatory visual methods were effective in teaching character education and also in developing talents and professional competencies in learners. This study concluded that participatory visual methods are new approaches as an alternative for better teaching of character education in early childhood settings. This study recommended that pre-service and in-service teachers should receive training on use of participatory visual methods in their respective colleges and through professional development programmes. Policy makers should develop a separate curriculum for character education to be taught as a standalone subject. It also recommended the need for the new curriculum in Kenya to employ the use of participatory visual methods in teaching to enhance learners' competencies. Further, other forms of participatory visual methods ought to be explored in teaching character education.

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ABBREVIATIONS AND ACRONYMS

BECF	: Basic Education Curriculum Framework
ECDE	: Early Childhood Development Education
ECE	: Early Childhood Education
EYE	: Early Years Education
KICD	: Kenya Institute of Curriculum Development
KIE	: Kenya Institute of Education
MoEST	: Ministry of Education, Science and Technology
NACOSTI	: National Commission of Science, Technology and Innovation
NESP	: National Education Sector Plan
PVMs	: Participatory Visual Methods
RoK	: Republic of Kenya
UNESCO	: United Nations Educational, Scientific and Cultural Organization
UNICEF	: United Nations Children's Fund

CHAPTER ONE

INTRODUCTION AND BACKGROUND TO THE STUDY

1.1 Overview

This chapter presents the background, statement of the problem, purpose, objectives, research questions, justification, significance, scope, limitations and the assumptions of the study. It further presents the underpinning theoretical and conceptual frameworks and the operational definition of terms.

1.2 Background of the Study

Education is a vital tool in the social, economic and political development of any country including Kenya. Its development would lead to many positive outcomes that benefit the society and the country at large. Such positive outcomes include greater quality of opportunity, national unity, availability of skilled manpower, political stability, better health outcomes, accelerated economic growth and low crime rates among other (Muricho & Chang'ach, 2013).

When looking at the positive outcomes of quality education, those that are values-based can only be achieved through character education. Osabwa (2016) posits that character education is a strategy for character formation among learners. In this regard, there are many institutions in the society that work in concert with each other to offer character education such as the family, the church, the community and the school. Among these, Muthamba (2017) singles out schools as very important institutions that are responsible for character education.

Among the ideals of character education includes the inculcation of basic character values such as; respect, honesty, responsibility, hard work, kindness and fairness (Osabwa, 2016). These ideals among many others further inform the education system

of a country by being reflected in the aims, goals, content, methodologies and policies of such a system. This is consistent with Battistich (2005) who highlights that character education is the deliberate use of all aspects of school life including the content of the curriculum, the process of instruction, the quality of relationships, handling of discipline and the conduct of co-curricular activities to foster optimal character development in learners.

Global bodies have equally addressed the need for character education in schools. UNESCO (1972) indicates that the goal of education is self-actualization and holistic development of the child. Likewise, the Convention of the Rights of the Child called for schools to prepare children for responsible living (UNICEF., 2002). However, a report by UNESCO (1997) indicating moral decadence among school going children presented a need to further relook into the character initiatives that schools employed within their programs.

In this regard, many studies worldwide have shown how various education systems implemented character education in different levels of schooling alongside the aspects highlighted above. For instance, in America, character education was given priority from the very outset of schooling (Hunt & McCurryMullins, 2006). However, the approaches used were traditional in nature and therefore aimed at drilling specific behaviour in children rather than providing opportunities for deep thought and self-reflection Hudd (2004). As these approaches were not very effective, the schools continued experiencing violent events and individual conflicts. Thus, there was need to restructure the American approach towards character education (Beachum & McCray, 2005).

Britain in her efforts towards character education employed punitive measures to mould behaviour and instil positive character values in the children. Her education system instituted strict disciplinary regimes and engaged their learners in reading articles from selected authors so as to discern the essential core values of the society (Nucci, Krettenauer, Nucci, & Narvaez, 2008). Her education system also believed that games and sports were instrumental in the development of positive character (Arthur, Kristjánsson, Walker, Sanderse, & Jones, 2015). But even with their determination to foster character formation, Arthur (2005) points out that there was still much uncertainty as to how character education should be implemented. Furthermore, the education policy did not provide many viable alternatives to the various pedagogical methods used for teaching character education and character education continued to be taught in British schools in a fairly didactic teaching style.

In Korean education system, more attention was initially given to examinable subjects. However, with the revision of the curriculum, it was recommended that the education system should enhance learners' competencies whilst promoting positive character development (Lee, 2013). In their high schools, much of character education was infused into other subjects (Lee, 2013). Then later it adopted experiential activities in teaching character education in early childhood. Some of the experiential activities that were used include storytelling and role playing.

In Burundi, character education was a joint responsibility of the school, church and parents. Burundi emphasized the teaching of character to their children when they were still young for their belief that they cannot change fixed negative behaviour when they are grown-ups. They relied on proverbs, folktales and counsel to deliver character teachings to their children. From a pedagogical perspective, Rwantabagu (2010) asserts that teachers were expected to employ approaches that enhanced

teacher-learner interaction. The teachers were also expected to ensure that their character education lessons were participatory, real and lively. This is an indicator that the schools required teaching approaches that would arouse the interest of learners during the process of learning about character values.

In Kenya, character education is not a new phenomenon. This is because since independence, education reforms in Kenya have once and again acknowledged the role of schools in enhancing character development in school children. The same education reforms and other government reports recommended the inclusion of character education in the curriculum. For example, the Gachathi report (1976), Koech report (1999) and the Kamunge commission (2001) suggested that schools should aim at developing the character of students. Similarly, the Kenyan national education goals indicate that need to promote religious and moral values in the learners (KIE, 2002). The Constitution of Kenya of 2010 also states that the Ministry of Education should develop and incorporate values education at all levels of education.

The Kenyan case indicates that schools have been tasked largely with the responsibility of providing character education. These schools have explored the process of instruction through such disciplines as Religious Education, Life Skills Education (LSE), Social Education and Ethics, Guidance and Counselling (GC) and subject integration in their efforts towards character education (Osabwa, 2016; Sifuna, 2008). The expected outcome of these efforts was having a society where citizens co-existed peacefully. However, the issue of character formation has been a major concern in Kenya as many citizens are reported to be indulging in a wide range of anti-social behaviour (Muthamba, 2017).

For example, medics are seen selling medicine meant for the public (Anuro, 2014) whereas teachers, parents and students collude to cheat in examinations (Ariri, 2008). Another incident involved students' rowdiness in approximately 300 secondary schools. During this time the students destroyed a lot of property while rioting with others being burnt in other schools while in the dormitories (Tuiyot, 2008). Another incident was observed after the post-election violence in 2007-2008. During this period, massive violent events were experienced in schools. This could be attributed to the negative publicity that the event presented to school children (Muthamba, 2017). Upon reflection of the level of achievement of the national goals, it is clear that the goal of promoting moral development among citizens is far from being achieved. This is consistent with Mwaka, Nabwire and Musamas (2014) who point out that the behaviour seen in the society today is a reflection on the extent to which the national goals of education are being realized.

Considering the process of instruction as a crucial aspect of character education delivery, the above highlighted events clearly indicate a lag in the current teaching approaches being used in character education. Likewise, Osabwa (2016) alludes that the objectives of character education in Kenya remain elusive as attempts to use the current approaches appear less effective.

Looking at Kenyan early childhood education, besides numeracy and literacy skills, the curriculum indicates that by the end of the period a learner should be able to show that he or she has acquired physical, moral, emotional, aesthetic and spiritual development for balanced living. Further, principle 3 of early childhood education in Kenya indicates that programs should be child-centred and should engage children as active participants in the learning process (Koech & Njenga, 2006).

The teaching approaches used in class, therefore, are crucial in delivering the content of the learning areas at hand, including character education. Akanga (2014) asserts that character education needs to be taught using new and unique methods that are child-centred. This is particularly after making an observation that the previous approaches were less effective. Likewise, Martinson (2003) notes that character education should not be taught through strict discussions led by the teacher or rather making the learners memorize concepts. Instead, he points out that character education would be more effective if the teacher would use more examples of situations that the learners confront during their everyday lives.

In this regard, Andiema (2016) asserts that teaching approaches used on children should be participatory to ensure that children enjoy learning and apply what is learnt to everyday life. Looking at participatory visual methods, De Lange and Stuart (2008) indicate that they are new and innovative teaching approaches. Their study done in South Africa explored the use of participatory visual methods in teaching and learning about HIV/AIDS and sexuality education. Their findings revealed that participatory visual methods were very effective as a teaching tool.

Early childhood is a critical point in the life of all children. For this reason, scholars in early childhood advocate for the use of the appropriate teaching approaches on young children as the concepts learned at this stage last a lifetime. In regard to character education, the most appropriate approaches should be used in its teaching in early childhood. Battistich (2005) and Lee (2013) assert that character education should be approached using the best teaching approaches in early childhood education when learners are still young. This deliberately serves as a preventive measure against indulgence in negative anti-social behaviour in future. However, there is scarce literature on the use of participatory visual methods in teaching character education in

Kenya. Thus, this study sought to explore the use of participatory visual methods in teaching character education in early childhood settings in Kenya.

1.3 Statement of the Problem

Kenya has experienced rising cases of youth engagement in anti-social behaviour. This presents a need to invest more in the teaching of character education. The current situation would lead us to argue that the fourth Kenyan national goal of education on promoting sound moral and religious values has not been fully realized. This argument borrows from Mwaka, Kafwa, Musamas and Wambua (2013) who point out that what we see in the society today is a reflection of the level of achievement of the national goals of education. If this trend continues, Kenya's Vision 2030 targets of social, economic and political development remain elusive.

With a focus on the process of instruction, Kenyan secondary schools have for a long time relied on Life Skills, Religious Education and Social Education and Ethics to deliver character education using fairly didactic styles (Abbott, 2015; Otewa, 2016). However, Osabwa (2016) argues that these initial approaches have been less effective as moral values did not translate to practical life. In the contrary, character education should make use of unique and effective teaching and learning methods such as cooperative learning, problem solving approaches and experience-based projects (Akanga, 2014; Beland, 2009). In this regard, the present study deliberately envisioned participatory visual methods as 'new' ways of teaching character education which might make a difference.

Participatory visual methods are effective when used on children (Andiema, 2016). These methods have been used successfully to teach HIV/AIDS and sexuality education (De Lange & Stuart, 2008; Yego, 2017). However, this study lacked

empirical evidence of studies done in Kenya that have looked at the use of participatory visual methods in teaching character education. It is against this backdrop that this study explored the use of participatory visual methods in teaching character education in early childhood settings in Kenya.

1.4 Purpose of the Study

To explore the use of participatory visual methods to teach character education in early childhood settings in Eldoret East Sub-County so as to understand how such methods can influence the teaching and learning of character education.

1.5 Objectives of the Study

This study was guided by the following objectives:

- i. To establish the methods used by teachers to teach character education in early childhood settings in Eldoret East Sub-County.
- ii. To explore teachers' experiences of using participatory visual methods to teach character education in early childhood settings in Eldoret East Sub-County.

1.6 Research Questions

This study was guided by the following questions:

- i. What are the methods used by teachers to teach character education in early childhood settings in Eldoret East Sub-County?
- ii. What are the experineces of teachers of using participatory visual methods to teach character education in early childhood settings in Eldoret East Sub-County?

1.7 Justification of the Study

Under the Basic Education Act of Kenya (RoK, 2013) and the Constitution of Kenya (RoK, 2012), every child has a right to basic quality education. In line with Vision 2030 education reforms, Kenya targets at improving the quality of education (Muricho & Chang'ach, 2013). Quality education is aimed at ensuring a child receives holistic education besides numeracy and literacy skills (Andang'o, 2009). Forming part of the holistic education is character education. In line with the national goals of education in Kenya, education should promote in a child moral and religious values, which are aimed at character formation (Kenya Institute of Education [KIE], 2002).

Even with education reforms that have emphasized the teaching of character education, Kenya has continued to experience increasing levels of criminal behaviour and undesirable acts among the young citizens (Kenya Institute of Curriculum Development [KICD], 2017). Thus, all education stakeholders need to invest in the teaching of character. If the current situation is not addressed then Kenyan schools will eventually produce citizens with unsound moral and religious values. The implication of this is that Kenya will not fully utilize its potential for social, economic and political development.

Considering the current state of affairs, it could also be argued that the teaching of character education, so far, has not been very effective. This could be attributed to the fact that in Kenya, character education is essentially taught in secondary schools using fairly didactic styles and is integrated in other subjects as a hidden curriculum (Abbott, 2015; Otewa, 2016). In contrast, Akanga (2014), Arthur (2005), Lickona (1996) and Rwantabagu (2010) assert that character education should be taught from early childhood using unique methods so as to be effective. In this regard, Akanga

(2014) posits that Kenyan schools should try out unique approaches in the teaching of character education.

Andiema (2016) points out that the use of participatory teaching methods is very effective on children. Participatory teaching methods have also been used in HIV/AIDS and Sexuality education in the form of participatory visual methods (De Lange & Stuart, 2008). Such studies showed that participatory visual methods were effective when used in class as teaching approaches. However, in Kenya, there is scanty literature on the use of participatory visual methods in teaching character education. This study was therefore timely as it explored the use of participatory visual methods in teaching character education in early childhood settings.

1.8 Significance of the Study

This study explored the use of participatory visual methods in teaching character education. The results provide both practical and theoretical significance. Thus, this study is significant in the following ways:

- i. The findings should add to the existing knowledge on character education and participatory pedagogies in Kenyan schools and beyond.
- ii. The findings should enable pre-service and in-service teachers to enhance their competency in teaching character education more effectively.
- iii. The findings could guide curriculum developers and planners towards constructively designing and structuring courses in early childhood education teacher training programs. This should equip the teachers with practical knowledge and skills of using participatory visual methods to teach character education.

- iv. The findings should also inform the Ministry of Education of the necessary requirements to avail when they consider implementing the use of participatory visual methods in schools.
- v. The findings should provide insight to the new Competency Based Curriculum developers in Kenya concerning the use of participatory visual methods as active learning and learner-centred approaches.

1.9 Scope and Limitations of the Study

1.9.1 Scope of the Study

This study was conducted in Eldoret East sub-county in Uasin Gishu County. This is because the schools within the sub-county have more cosmopolitan characteristics. The study also sampled public primary schools for their balanced blend of urban and semi-urban populations. The study locale is accessed by many children from the surrounding slum areas. Children from these backgrounds are exposed more, to anti-social behaviours. This aggravated the need to focus on the kind of character education they received in school. This study targeted grade three teachers who had moved with their learners all the way from grade one. This is because they were believed to have used various approaches on the same children to teach character education. There are a variety of methods that qualify as participatory visual methods i.e. drawings, cellphilms, photovoice and digital storytelling (Mitchell, De Lange, & Moletsane, 2017). However, this study only focused on drawings and photovoice.

1.9.2 Limitations of the Study

The limitations of this study stemmed from its sampling and methodology. This study sampled public primary schools. As such it was difficult to present the case for private primary schools and public primary schools outside the study locale which lack the cosmopolitan feature. This study was also a small scale qualitative study and as such

could not be generalised across all public schools. Due to the small sample size that was selected this study could not be generalized for grade 3 teachers in other schools. Another limitation is that all the participants in this study were female. As much as most teachers in early childhood in Kenya are essentially female, it does not mean that there are no male counterparts. However, the effect of these limitations, arising from the selected schools, participants and sample size were catered for by the research design that allowed the researcher to analyse data within and across situations and establish the value and reliability of the findings

This study also focused on the teaching of character education in schools. However, as much as this study isolated education as an important agent of character education, it is worth noting that there are other agents that concurrently influence character development of children outside school. This was controlled by focusing on the objectives of the character education lesson rather than the impact of participatory visual methods on character formation. This study also experienced the limitation of using interviews for data generation. This potentially introduced interviewer-interviewee bias. However, this was overcome through triangulation of data generation.

1.10 Assumptions of the Study

This study made the following assumptions: that all schools in Eldoret East sub-county embrace character education; that the schools initially integrated the teaching of character education in Religious Education, Life Skills Education and Guidance and Counselling; that participatory visual methods are effective in teaching character education in early childhood settings.

1.11 Theoretical Framework

Theoretical frameworks are structures that hold a theory or set of theories of a research study which explains why the research problem under study exists (Labaree, 2013). Dewey's social constructivism theory was deemed suitable for this study.

This study was anchored on Dewey's (1929) constructivism learning theory which attempts to describe the ideal classroom and school learning environment by focusing on the curriculum, methods of teaching, learner's role in the learning process and the teacher's role in promoting learning.

Constructivism learning theory "describes the way that students can make sense of the material and also how the materials can be taught effectively" (Amineh & Asl, 2015, p. 9). It considers the learner as an active agent in the process of knowledge acquisition. Similarly, Mvududu and Thiel-Burgess (2012) and Amineh and Asl (2015) point out that constructivism learning theory is an educational learning theory that holds that teachers should first consider their learners knowledge and allow them to put that knowledge to practice. The theory suggests that humans construct knowledge and meanings from their experiences.

Dewey asserts that curricula should be presented in such a way that it incorporates the learner's view of the world and his or her preconceptions. In his argument he discourages the presentation of material as finished abstractions. The curricula should arise from student's interests and should be hands-on and experience-based rather than abstract (Hein, 1991). In this theory continuous participatory and experiential learning is emphasized. Dewey advocates for experiential learning through real-life experience to construct knowledge.

Dewey developed the constructivism theory with an aim of shifting from the initial focus of traditional classrooms. He argued that the traditional classrooms put the teacher at the centred of every learning endeavour and the students were left aside as passive recipients of knowledge. The result of the development of Dewey's constructivism theory was the promotion of child-centred approaches in education. This theory has three principles:

Social process- Dewey describes education as a social process of continuing change and reconstruction. He also points out that education is the process of living and not a preparation for future living.

Embryonic form of community- the school is seen as a miniature community where learners undergo similar experiences as those in the community life outside of school. In this sense, children tend to identify more with learning experiences that relate strongly with the reality outside the school.

Activity as the child's nature- This principle holds that activities are a crucial component of the child's nature which can be expressed through instincts, individuality and experiential activities. Learners are seen to have great potential to learn concepts and construct knowledge. However, they often need to be guided towards the realization of the lesson objectives.

Dewey points out that the curriculum is a systematized knowledge structure that leads from learners' individual experiences towards cumulative experiences of the human kind. He proposed that the curriculum and the learners' experiences should build up so as to ensure unity of the educational process. A unified relationship between the child and the curriculum is meant to overcome fundamental divergences and elements of conflicts which in the contrary form the basis of content-based and child-centred

education. Forthwith, instruction is a product of the content and child-centred learning (Dewey, 1974). This argument implies that child-centred approaches of teaching are useful tools of instruction because they bring the content and the learner's experiences together in the process of learning. Dewey (1974) argues that the content of the subject only becomes meaningful when it stimulates the personal experience of the learner.

In this theory, teaching and learning methods are directly linked to the subject matter of the lesson (Dewey & Garforth, 1966). However, Dewey in his description of the learning process emphasizes the methods of learning and experience more than the teaching methods. He further points out that there is a very close relationship between problem situations and the child's actual experience. Thus, the key approach to learning is problem-solving. Dewey argues that the teaching methods used in a constructivist classroom must provide room for exploration, thinking and reflection.

In relation to knowledge construction, Dewey strongly encourages collaborative learning. He points out that the main aim of group works in class is to stimulate learners' curiosity and not to give learners analytical knowledge about the subject. For this reason, Dewey and Garforth (1966) advocate for active and inquiry-based learning which is more process-oriented than content-oriented. In the same manner, Driscoll and Driscoll (2005) argue that working in groups enables learners to reframe new experiences into their present mental capacities.

The teaching methods used in class are primarily supposed to focus on developing power and arousing the learners' interest. They are also supposed to create child-friendly conditions that will enable learners to freely express themselves in matters relating to the content of the lesson (Dewey, 1974). Such child-friendly environments

also enhance learning by directly exposing the learner to the material of study (Tam, 2000).

Dewey points out the role of the teacher as one of guiding the learner in the learning process through considerable efforts and engagement. The teacher is expected to understand the nature of each learner alongside their accompanying unique characteristics. This will enable the teacher to take into consideration the learners' strengths and weaknesses in respect to the learning process (Dewey, 1974). In addition, the teachers will be encouraged to provide learning spaces where all the learners feel included. In this theory the learner's authority in learning is greatly valued and as such the teacher should consciously and intentionally take on a position that gives space and direction to the learners' activities (Miovska-Spaseva, 2005).

Understanding the nature of the learners provides a basis for guidance by the teacher. Thus, the teacher is required to select content that encourages the development of the learners' abilities and experiences. Dewey cautions that teacher guidance involves freeing the life-process of the learner for utmost fulfilment. However, the child is not to be left completely alone in the process of learning. The teacher therefore stimulates students' learning by controlling the desired goals and not through imposing drilling techniques. This is because the drilling techniques are known to cause uniform external modes of action among the learners (Dewey, 1974).

The implication of this theory for teaching character education is that the teacher should allow the children to actively learn about different character themes within character education. They should also be allowed to construct knowledge of character education concepts through real-life experience related teaching. By applying this theory, the teacher is able to deal with character education more flexibly by reducing

the workload on him or herself. The learners proceed to learn on their own only with minimal guidance from the teacher. Creating a child-friendly environment would enable learners to learn about character concepts and share their experiences in a safer environment. Making use of collaborative tasks and hands-on activities would also be a way of utilising Dewey's theory when teaching character education in constructivist classroom.

1.12 Conceptual Framework

This study focused on the teaching of character education and how teachers and learners would engage when using participatory visual methods (drawings and photovoice). Learners worked with guiding prompts bearing different character themes and shared their experiences through giving explanations about their work. The teachers were expected to allow learners to work in groups collaboratively and learn from each other. The teachers also shared their experiences and views of using participatory visual methods to teach character education. Their feedback was expected to inform their readiness to subsequently use participatory visual methods in teaching character education. These concepts are summarised in Figure 1.1.

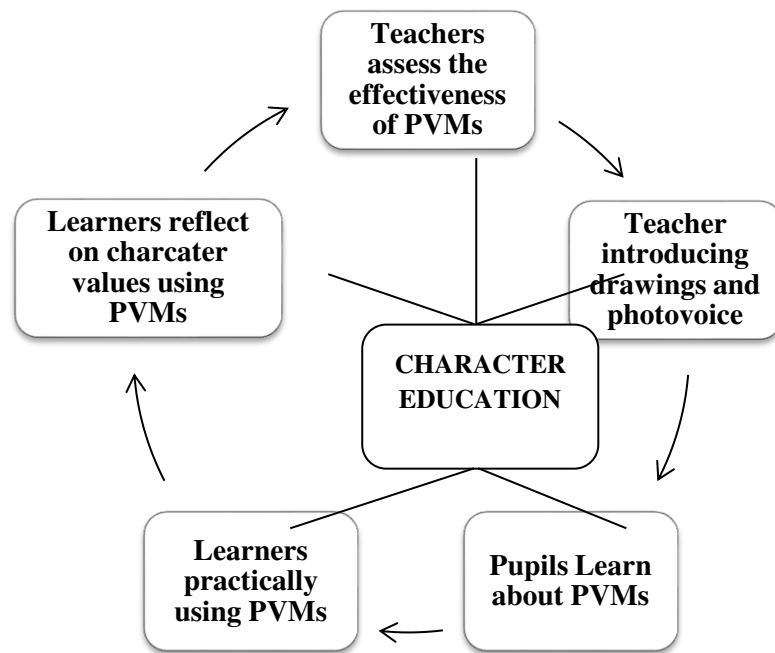


Figure 1.1: Teaching Character Education Using Participatory Visual Methods

Source: Author's construct (2019)

1.13 Operational Definition of Terms

This section gives the definition of important terms as used in this study. The first part gives the conventional meaning according to various authors while the second part gives the meaning of the terms as operationalized in this study.

Early Childhood Education: The learning experiences that are offered to children whose ages range from 0 to 8 years (UNESCO, 2007). In this study, early childhood education refers to the kind of educational experiences that grade three learners were exposed to.

Early Childhood Setting: A group setting that incorporates children from infancy through to grade level three of elementary school (Gonzalez-Mena (2013). In this study this term refers to a group of grade three learners at the time of the research.

Character: A set of psychological characteristics that motivate and enable a person to function as a competent moral agent (Berkowitz, 2011). This study used this term to refer to the set of character values that learners were taught in class as per the syllabus.

Character education: An umbrella term for all explicit and implicit educational activities that help young people develop positive strengths called virtues (Arthur et al., 2015). In this study, it refers to the use of drawings and photovoice in the process of teaching and learning about character values in class.

Participatory Visual Methods: Innovative teaching strategies that have been used to address issues like HIV and AIDS education, gender-based violence and sexuality education (Mitchell, 2008). In this study, participatory visual methods refer to the drawings and photovoice that are used as teaching approaches in class.

1.14 Summary of the Chapter

This chapter presented the study background, the statement of the problem, the purpose of the study, research objectives, research questions, the justification, significance, limitations and delimitations and assumptions of this study. It also covered the theoretical and conceptual frameworks guiding this study. The chapter ends with defining the operational terms used in this study.

CHAPTER TWO

LITERATURE REVIEW

2.1 Overview

This chapter presents literature related to this study by looking at the works of other authors. This literature is derived from journal articles, book chapters, government reports, legal documents and sessional papers. The meaning of character education, effective practices in fostering character education, global studies on character education, character education in Kenya, early childhood education in Kenya and teaching approaches to character education are discussed. At the end, this chapter summarises the gaps identified in the literature.

2.2 Character Education

Lickona (2009) defines character as knowing the good, desiring to do that which is good and eventually doing the good. For Battistich (2005) character is a constellation of attitudes, behaviours, motivations and skills. In his argument, Battistich posits that character involves behaviours such as being honest, respectful, responsible and just when faced with moral dilemmas. However, it is possible that a person may possess the knowledge of doing good but does not convert it to practical life. Thus, it is necessary that learners are taught about values and exposed to situations where they could practically apply the learned character values in real life.

Berkowitz (2011) describes character as a set of psychological characteristics that motivate and enable a person to function as a competent moral agent by doing ‘good’ in the world. The elements of ‘good’ and ‘positive’ are thus recurrent in the definitions of character. However, it is not obvious that individuals will always have desirable traits. Furthermore, knowing the good and feeling like doing good does not necessarily mean that one will do the good. So if an individual seems to exhibit

unwanted qualities, then he/she is said to possess negative character traits (Kristjánsson, 2015).

The notion of positive implies that there is another polar end, the negative. Therefore, character can be good or bad and healthy or unhealthy. Good character can be associated with positive values as honesty and respect while bad character can be associated with negative values such as cruelty, injustice, selfishness, discrimination, disrespect and cheating (Kristjánsson, 2015).

In his explanation of character education, Edgington (2002) asserts that character education has not been able to acquire an all-encompassing definition due to its subjective nature. However, he points out that Lickona's (1999) definition is considered more acceptable. According to Lickona (1999) '... character education is the deliberate effort to cultivate virtues in the form of core values or values on which a society depends to preserve' (p. 78).

Berkowitz (2011) defines character education as the attempt within schools to craft pedagogical and supportive structures to foster the development of positive, ethical, pro-social inclinations and competencies in youth including strengthening their academic focus and achievement. Berkowitz also describes the confusion between 'character education' and 'values education' as a semantic morass and points out that these two terms can be used interchangeably

According to Battistich (2005) character education is the deliberate use of all school life to foster optimal character development. In his definition Battistich points out that all aspects of schooling should be utilized to foster good character in all learners. These aspects include: the content of the curriculum, the process of instruction, the quality of relationships, handling of discipline and the conduct of co-curricular

activities. Character education is also an intentional effort aimed at developing the character of children so as to suppress problematic behaviour both in school and at home (Berkowitz & Hoppe, 2009).

In the Kenyan context, character education is conceptualized as ‘values education’ (Wamahiu, 2015). It refers to a context where values are taught and transmitted. Among these contexts, Wamahiu mentions classroom processes and value statements such as school values. It is also understood as a planned and systemized approach to education that motivates self-respect, honesty and responsibility in young learners to be good citizens (Otewa, 2016).

In support of Battistich’s (2005) claim about the process of instruction in class, Nucci, Krettenauer and Narváez (2014) posit that character education is the process of teaching learners in a way that helps them develop qualities of self-respect, responsibility and good behaviour that allow them to be socially acceptable.

Battistich (2005) suggests that policy makers should come up with programs for schools that put children on positive developmental trajectories early in life before they become deeply involved in problematic behaviours and enmeshed in systems of negative influences that may be resistant to change. As a result, this study looked at character from the positive end of the continuum as it focused on the teaching of character values to grade three learners who are within the early childhood setting.

2.3 Effective Practices in Fostering Character Education

A number of literary works have highlighted issues concerning effective practice in fostering character development among children. Accompanied by a forecast of the development of young people of good, Character Education Partnership (CEP) came up with a foundational model containing eleven principles of an effective character

education (Beland, 2009; Lickona, Schaps & Lewis, 2003). Character Education Partnership is a nonpartisan, non-sectarian coalition of American business, labour, educational and community organizations.

According to Beland (2009) and Lickona et al. (2002), there is no single script for effective character education but there are important basic principles which serve as criteria that can be used by schools and other groups to plan for and assess the efficacy of character education initiatives. The eleven principles include:

- i. Character education promotes core ethical values as the basis of good character.
- ii. "Character" must be comprehensively defined to include thinking, feeling and behaviour.
- iii. Effective character education requires an intentional proactive and comprehensive approach that promotes the core values in all phases of school life.
- iv. The school must be a caring community.
- v. To develop character students need opportunities for moral action.
- vi. Effective character education includes a meaningful and challenging academic curriculum that respects all learners and helps them succeed.
- vii. Character education should strive to develop students' intrinsic motivation.
- viii. The school staff must become a learning and moral community in which all share responsibility for character education and attempt to adhere to the same core values that guide the education of students.
- ix. Character education requires moral leadership from both staff and students.
- x. The school must recruit parents and community members as full partners in the character-building effort.

- xi. Evaluation of character education should assess the character of the school, the school staff's functioning as character educators, and the extent to which students manifest good character.

This section only discusses principle 6 which was deemed suitable for this study.

This principle is about having a meaningful and challenging academic curriculum that respects all learners and helps them succeed. It proposes that:

Character education and academic learning should be conceived as one thing with a strong, mutually supportive relationship. It also suggests the use of a curriculum whose content and pedagogy are sophisticated enough to engage all learners. Moreover, character education should make use of effective teaching and learning methods such as cooperative learning, problem solving approaches, experience based projects and the like. (Beland, 2009, p. 12-13)

From the foregoing, it is clear that character education aims at fostering positive character traits in young children for a better tomorrow of individual nations and the world as a whole. Furthermore, the education systems of different countries should ensure that they invest in their character education programs so as to mould young learners into responsible adults.

2.4 Studies on Character Education

Studies in the field of education have looked at the status of character education in different countries worldwide (e.g. Berkowitz & Grych, 2000; Solomon, Watson Battistich, 2001; Billig, 2002; Wentzel, 2002; Beland, 2003; Watson, 2003; Lickona & Davidson, 2005; Streight, 2008; Sokol, Hammond & Berkowitz, 2010). This study presented the character education case for America, Britain, Korea and Burundi and concluded with the Kenyan experience.

America highly prioritized character education (Hunt & McCurryMullins, 2006). Nucci, Krettenauer, Nucci and Narvaez, (2008) also indicate that character education

was firmly grounded in the American education system and that every school responded to their roles of forming and developing the characters of their learners in the eighteenth and nineteenth centuries. During this period, Lapsley and Power (2005) indicate that the schools based their teaching of character education on traditional approaches. Progressively, there was need to give more attention to the teaching of character education in schools after spotting an increase in the rate of violent attacks and individual conflicts among school children (Beachum & McCray, 2005).

Weed (1995) initially identified a 5-step model that has been used consistently in the character education curriculum which included: (1) stimulating interest, (2) modelling the concept, (3) integrating the concept, (4) learning link with parents and (5) extending to real life situations. In modelling the concept of character values during teaching, Weed identified the use of children's literature, role playing or daily life experiences of the children. This indicates that teachers were encouraged to use these kinds of approaches to teach about different character values in class. Basing on the mention of 'children's daily life experiences', it is also possible that these approaches were used on learners who were relatively younger.

According to Mulkey (1997), character education in America was to be taught as a subject on its own or be infused in other subjects. Likewise, Watz (2011) indicates that character education was a formal and informal part of American schools and that it was taught as a standalone subject. The curriculum provided for five basic teaching approaches which included: discussions, use of small groups, avoiding too much personal talk, roleplaying and questioning techniques.

However, more emphasis was put on *discussions* as a teaching approach. The curriculum also provided for the teaching of character education twice a week.

Contrary to these approaches, Hudd (2004) demonstrates that the focus of character education in the US was on drilling specific behaviour into the children rather than providing opportunities for deep thought and self-reflection on moral decisions. Hudd further indicates that the schools approached the teaching of character education through a system of rewards and punishments.

Wang et al. (2015) indicate that the education system further developed the Boy Scouts America (BSA) as an approach to teaching character education. BSA programs sought to promote, attributes that may be linked to moral, performance or civic dimensions of character during childhood, adolescence and adulthood. In their attempt to assess the impact BSA, Seider (2012) and McGrath (2014) conducted a longitudinal research on the impact of BSA programs on the lives of American children who were enrolled in the same.

Wang et al. (2015) also studied 149 elementary school youth aged between six to twelve years who were enrolled in the BSA program. Their study employed measurements scales for various character attributes for both scouts and non-scouts. For the young children they reportedly shortened many items and simplified the vocabulary to make it more accessible. Among the character attributes that they measured in their study include: obedience, religious reverence, cheerfulness, kindness, thriftiness, trustworthiness, helpfulness, competency and self-regulation.

The findings showed that the non-scout youth portrayed more negative effects on several character attributes as compared to the scout youth. This is an indication that those who were enrolled in the BSA program when young were able to show positive character attributes as compared to those who were not enrolled. Thus, engaging

learners in positive character development trajectories early in life would possibly be more effective.

Edgington (2002) demonstrates that the use of literature was used for a long time to transmit values to children. Among the forms of literature used include: fiction, nonfiction, poetry, folktales and picture books. The mention of picture books indicates that the schools used image-bearing approaches to teach concepts in character education. Closely linked to the use of images, the present study focused on the use of drawings and photovoice to teach character education. Edgington also asserts that the different genres of literature were structured for appropriate use from pre-kindergarten through to high school and that the use of *literature* remains viable in the America as it is relevant to the lives of the children.

These augur well with the focus of the present study. However, the use of picture books was not exhaustive of the image-based teaching approaches that are available for use in classroom by teachers. For this reason, the present study sought to explore the use of drawings and photovoice in the teaching of character education.

In Britain, stern disciplinary regimes were instituted with an aim of enhancing development of positive character in young children (Nucci et al., 2008). This was accompanied by punitive measures such as punishing the learners who broke school rules. Punishment was given as a consequence to the result of negative behaviour and in most cases aimed at preventing the recurrence of unpleasant behaviour (Onderi & Odera, 2012; Were, 2003)

The British education system encouraged reading of selected great authors to discern the essential core of common values. In this manner, learners were expected to emulate the positive behaviours of the authors they read. There was also a belief that

games and sports were instrumental in the development of positive character. This agrees with Arthur et al. (2015) who in their 'Jubilee Centre for Character and Virtues' report recommended that more time be allocated to extra-curricular character building activities such as drama, music, service learning and sports.

The British education system was so determined to foster character formation in their children but there was still much uncertainty as to how character education should be implemented (Arthur, 2005). This is because the education policy did not provide many viable alternatives to the various pedagogical methods used for teaching character education and character education continued to be taught in British schools in a fairly didactic teaching style (Arthur, 2005).

Eighty percent of teachers believe that the development of students' character was largely challenged with the great focus that the education system of Britain put on academic attainment (Arthur et al., 2015). Further, the teacher training colleges offered courses which spent little time to reflect on teaching of character values. This shows that most teachers lacked the relevant skills and knowledge to approach the teaching of character education. Even so, teachers were positive towards character education and that they considered its teaching an integral part of their job. This positive attitude towards the teaching of character education is an indicator that the teachers were prepared to try out other every possible approach in the teaching of character education. In relation to this, the present study sought to establish the teaching approaches being used in Kenya to teach character education with the belief that the teachers were trained on the same and explore their preparedness in trying out new approaches.

In Korea, character education was for a long time a crucial component of the education system. However, Lee (2013) points out that in recent times, Korea has focused more on educational achievements at the expense of creativity and character education. In trying to create balance, the Korean Ministry of Education Science and Technology (MEST, 2009) came up with a new policy that emphasized character education and creativity education. Yang, Lee, Oh and Yang (2011) indicate that the new policy was to be implemented in all K-12 schools.

Above and beyond implementing character education in K-12 schools, parents proposed that character education be incorporated in all early childhood programs. This was due to the limited time they had for their children that resulted to difficulty in teaching character values at home (Lee, 2013). These parents also seemed to lack a clear understanding of character education and their role in teaching it to their children (S.-M. Lee, Chang, & Park, 2011). For this reason, it is possible to conclude that most parents did not actively play their role as character educators back at home.

The Korean character education was incorporated in all preschools serving children 3-5 years (Lee, 2013). Beyond preschool level learners in middle and high school were required to perform well in all subjects including ethics education. However, most students felt that the ethics course involved more of rote learning and did not help them much in developing into respectful citizens. This is an indicator that the teaching approaches which were used in the delivery of character education were more inclined to memorization than self-reflection and self-discovery. It is also likely that the teaching approaches treated the learners as passive entities in the learning process.

In trying to improve the teaching and learning of character values, the Korean education system proposed the use of child-centred approaches of teaching. Based on

Lickona (1996) argument , the schools believed that using child-centred teaching strategies in character education initiatives would provide the learners with an opportunity to apply the character values in their day-to-day interactions. The proposed child-centred teaching approaches to character education are summarized in Table 2.1.

Table 2.1: Character Education Teaching Approaches in Korean Preschools

Approach	Activity
<i>Discussion</i>	Teacher initiates and provides a conflict situation relevant to learners' everyday life experiences. Learners discuss moral dilemmas and present their own-thought out ideas on solving the problem.
<i>Collaborative activities</i>	Teacher engages learners in a group activity. Each learner contributes as a responsible member of the team. Children learn how to adjust self-opinions and accommodate others' ideas. They are able to express their ideas and thoughts (Cherrington & Shuker, 2012).
<i>Experiential activities</i>	Children are allowed to engage in real life experiences where they can apply moral judgements. This is accompanied by practical experiences for the learners.
<i>Role playing</i>	Interesting and fun. Learners are able to pay attention during the activity. They explore situations of moral dilemmas. They consider appropriate and positive moral actions through ethical thinking and decision-making.
<i>Reading children's literature</i>	Learners experience the lives of other children who are characters in the story. They also identify with and share the same feelings with the characters. The sense of connection created between the reader and the characters in the story influences the reader's sense of moral judgements in real life situations.
<i>Storytelling</i>	The teacher tells a suitable and age-appropriate story to the children. The story has a moral lesson (Jalongo, 2004). The teacher can use folktales (Virtue & Vogler, 2008)
<i>Inviting community experts</i>	The schools reach out to individuals in the community and cultural organizations. These individuals give advice from out-of-school perspective. The children are able to link the character education to reality and real life experiences.

Source: Lee (2013, p. 319)

In reference to the above teaching approaches, Lee, Chang and Park (2011) point out that majority of parents were satisfied with the methods of teaching that were used on pre-school children. However, the parents with their children in the elementary school were dissatisfied due to lack of experiential activities.

As much as the above mentioned approaches were child-centred, they were not used on children above 5 years. Furthermore, the approaches listed in the table are not exhaustive of the child-centred approaches of teaching. For this reason, the present study explored the use of participatory visual approaches to teach character education to grade three learners, who in the Kenyan context are approximately 8 years old (Gonzalez-Mena, 2013).

In Burundi, inter-communal divisions and violent conflicts observed in her citizens resulted from lack of a consistent character education in the schools' curricula (Rwantabagu, 2010). Rwantabagu indicates that the Catholic Church in Burundi came up with a character education programme to try and address the issue of moral degeneration.

The new character education programme design was community and situation based and emphasized active participatory approaches in the teaching of character values. This would enable the learners to associate the learning of different character values to the daily life experiences both in schools and in the community. Rwantabagu (2010) further clarifies that the Burundian character education was a joint responsibility of parents, teachers and the churches.

Rwantabagu (2000) also demonstrates that parents were mainly charged with the responsibility of shaping the character of their children at community level. This agrees with a Burundian idiom '*Igitikigororwakikirigito*' which means that you can

give shape to a tree or person when it is still young. For this reason, education systems through schools should endeavour to engage learners in character education initiatives when they are still young. Parents and other adults were also expected to be models of good behaviour for young children to emulate. Likewise, Bronfenbrenner (1979) postulates that children naturally possess many desirable behavioural patterns that responsible adults help to refine and strengthen. To help refine these patterns, adults are required to be good role models (Kohlberg, 1964)

During such character education initiatives, parents taught by counsel, proverbs and folktales. Noddings and Slote (2003) further indicate that the character education curriculum had a ‘communitarian approach’ where values that were strictly related to their community values, good habits and traditions were taught. This is however limiting because there is a possibility that learners could acquire values within their traditions that were not acceptable in other cultures within their context.

With regard to pedagogy, the teaching approaches proposed emphasized on the interaction between the teacher and the learners as the objective was ‘to be’ and not ‘to know’. Teachers were expected to ensure their lessons were lively, participatory and real. As part of the active participatory approaches, character education approaches took place in and out of class and learners would be encouraged to practice and live by what they have learned (Rwantabagu, 2010).

The methodological implication was that the learners would learn through self-discovery and later apply their knowledge of the different character values that they have acquired through practice. It would be appropriate therefore to indicate that the Burundian approaches to teaching character education in the new curriculum were more learner-centred.

From the forgoing, it is clear that the Burundian character education was by part done by parents and on the other hand by the churches and teachers. The parents are reported to have used proverbs, counsel and folktales. The proposed pedagogy also suggested the need to have lively and participatory approaches to the teaching of character. However, the study does not indicate the forms of participatory approaches that were proposed to be used. In this light, the present study sought to explore the use of participatory visual approaches in teaching character education because of their anticipated lively and participatory nature.

In Kenya, the teaching of values has been a critical part of the school curricula since the pre-independence period (Wamahiu, 2017). For this reason, character education is not a new phenomenon in Kenya. Character education was introduced in Kenya by missionaries linked to the Catholic and Anglican churches. The schools that were established by these churches focused on evangelization and the teaching of character that would enhance learners' religious beliefs. The government of Kenya through the Ministry of education also developed reform documents that dealt with the institutionalization of character education in schools.

The Ominde (1964) report assigned schools the responsibility of fostering nationhood in learners. This report states that education should be used as a tool to bring about change of attitudes and relationships in Kenyan children (Ndichu, 2013). The Education Act of 1968 indicates that student discipline is one of the factors that ensure stability in education system. It is implicit that having disciplined students is directly related to the teaching of positive character values.

The Gachathi (1976) report was of the view that education should inculcate in the citizens skills such as diligence, respect for the rule of law, work ethics, honesty,

mutual respect and transparency. The report also indicated that religious studies had not been as successful in its aim of inculcating moral consciousness and hence recommended that guidance and counselling be supplemented by other subjects as religious education and social ethics.

Similarly, the Kamunge (1988) commission recommended that social education and ethics be taught to all students at all levels of education and training. These commissions proposed that religious education and social ethics be fused with Guidance and Counselling so as to enhance the effectiveness of character education efforts in the schools.

The Koech (2000) commission emphasized that education should endeavour to develop sound and effective citizens. It also discussed the role of character education in establishing a good society. It noted that the teaching of social ethics education in secondary schools had not produced expected results due to lack of role models, poor parenting practices, emphasis on examinable subjects and lack of moral reinforcement

From the above government reports and reforms, it is clear that a lot was put in paper concerning the role of schools in the provision of character education. However, despite the policy on character education, still, there has been a lot of deviance in schools in Kenya such as breaking of school rules (Akanga, 2014). These are possible indications that the attempts to use Guidance and Counselling, Social Ethics Education and Religious Education were not very successful.

Akanga (2014) recommended that other methods of teaching character education should be tried because the methods of teaching found appropriate in other fields of learning were not necessarily suitable in character education. As a result, character education requires unique methods of teaching (Akanga, 2014). UNESCO (2006)

bears a similar ideology when it indicates that teachers should use new pedagogies and adjust their assessment practices to be consistent with respective learning areas. The present study sought to explore the use of participatory visual methods as innovative teaching approaches in teaching character education (Mitchell, 2008).

Amukowa (2013) study on character education in Kenyan secondary schools observes that secondary schools were appropriate platforms for teaching character education. However, secondary schools tended to place more focus on academics at the expense of character education. Moreover, Amukowa does not mention the teaching methods that were being used on character education even after shifting the focus to examinable subjects. He also seemed to suggest that the less attention given to character education was the cause of students' display of unbecoming behaviour.

Jebungei (2014) points out that Kenyan secondary schools have for a long time relied on Christian Religious Education as a subject to teach character education. However, she indicates that the use of CRE did not encourage practical wisdom in the students. As a result, Jebungei (2014) recommended that CRE be supplemented by other diverse ways. However, she did not mention which ways. She pointed out the use of CRE to teach character values lacked practicality. This implies that the teaching of character education required more practical approaches. Thus, this study held that learner-centred methods of teaching are more practical in approach.

The provision of a meaningful and adequate education is fundamental to Kenya's overall development strategy (MoEST, 2004). The aims of education compounded by the national goals of education explain the ideals that the Kenyan education system seeks to achieve in terms of knowledge, skills and values (Mwaka et al., 2013). According to KIE (2002) the national goals of education are:

- i. To foster nationalism, patriotism and promote national unity.
- ii. To promote the social, economic, technological and industrial needs for national development.
- iii. To promote individual development and self-fulfilment.
- iv. To promote sound moral and religious values.
- v. To promote social equality and responsibility.
- vi. To promote respect for and development of Kenya's rich and varied cultures.
- vii. To promote international consciousness and foster positive attitudes towards other nations.
- viii. To promote positive attitudes towards good health and environmental protection.

From the highlighted goals, this study deemed the fourth goal suitable as it relates to character education. As such, education should provide for the development of knowledge, skills and attitudes that will enhance acquisition of sound moral values and help children to grow up into self-disciplined, self-reliant and ethical citizens. This can only be achieved through character education.

Mwaka et al. (2013) further assert that the national goals of education can only be evaluated at the end of school and that what is seen in Kenya today is a reflection of the achievement of the national goals of education. Additionally, they posit that what is seen in Kenya today is a reflection of the level of achievement of the national goals of education. However, the level of achievement of the national goals is not currently reflected in the Kenyan society (Opata, 2011). Also, the status of values education and general behaviour of the Kenyan citizens and particularly young people is in crisis (Kenya Institute of Curriculum Development [KICD], 2017). This indicates that the

teaching of character education may be ineffective and that goal number four of the national goals of education in Kenya is not fully being achieved.

Subsequently, Mwaka et al. (2013) focused on ‘national unity’ as national goal number one of education in Kenya. They were investigating the extent to which this goal had been achieved in the Kenyan society. They clearly point out that the goal was still far from being achieved after witnessing cases like the 2007 post-election violence in Kenya. Among their recommendations, was that teachers should be able to identify diverse learning styles and create a stimulating and participatory learning environment in the classroom.

As the study Mwaka et al. (2013) focused on ‘national unity’, the present study focuses on ‘moral and religious values’. Their suggestion to approach the teachings around and about national unity from a participatory point of view implies that the teaching around and about moral and religious values can also possibly be approached in the same manner.

In relation to creating a stimulating and participatory learning environment, this study sought to explore the use of participatory visual methods in teaching character education among grade 3 learners with an aim of promoting moral and religious values. Progressing to the teaching approaches used in early childhood education, the following section will look at early childhood education in Kenya from a policy point of view so as to demonstrate the recommended approaches and set the scene for the current practice.

2.5 Early Childhood Education in Kenya

Mbugua (2004) describes early childhood education as the period from birth through to the age of 8 years in more industrialized nations while in developing nations it is

seen as the period from birth to the age of 6 years (Eville-Lo & Mbugua, 2001). Similarly, early childhood education ECE in Kenya targets children of 0-8 years old (Nganga, 2009).

Under the Competency Based Curriculum, a new curriculum in Kenya, early childhood education takes on a new name, 'Early Years Education'. It comprises of children ranging from 4-8 years old (Basic Education Curriculum Framework [BECF], 2017). The organization of the basic education model divides the Early Years Education (EYE) level into two clusters: The pre-primary and the lower primary. Pre- primary level comprises of 4-5 years old children while the lower primary comprises of 6-8 years old children. The model is shown in Figure 2.1.

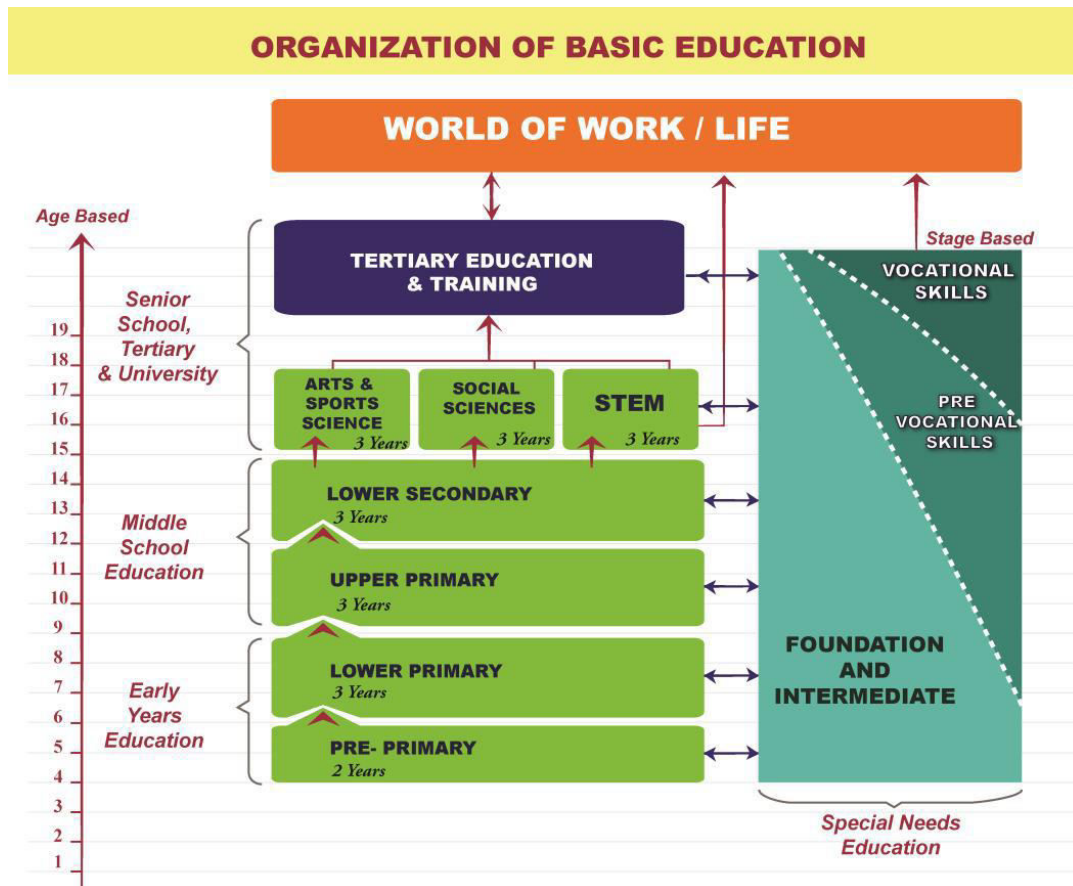


Figure 2.1: A Diagram Showing the Basic Education Structural Model

Source: BECF (2017, p. 28)

Similarly, Nganga (2009) points out that ECE has two phases; the preschool phase and the early primary level. She mentions that the preschool covers children of approximately age 3-5 years and lower primary contains children of age 6-8 years old.

2.5.1 Objectives of Early Childhood Education in Kenya

Early Years Education aim at ensuring at the end of the programme that an individual learner is be able to: (1) demonstrate basic literacy and numeracy skills for learning; (2) communicate appropriately using verbal and/or non-verbal modes in a variety of contexts; (3) demonstrate appropriate etiquette in social relationships; (4) apply creativity and critical thinking skills in problem solving; (5) explore the immediate environment for learning and enjoyment; (6) practice hygiene, nutrition, sanitation,

safety skills to promote health and wellbeing; (7) demonstrate the acquisition of emotional, physical, spiritual, aesthetic and moral development for balanced living; and (8) demonstrate appreciation of the country's rich and diverse cultural heritage (KICD, 2017).

This study finds relevance in objective number 7 which concentrates on character development among other issues. It is evident in the same that emphasis should be put on character education as a means to character development.

2.5.2 Principles of Early Childhood Education in Kenya

Closely linked to the objectives are the principles of early childhood education in Kenya. The government of Kenya, under the 2001 Children's Act established guiding principles for early childhood education which address the following areas: (1) meeting children's needs holistically to maximize the realization of their full potential; (2) safeguarding the rights of the child; (3) ensuring programs are child-centred by recognizing that children are active participants and learners in shaping the events that influence their lives; (4) appreciating and recognizing parents and families as the primary caregivers and health providers of their children, and hence empowering and supporting them in their role; and (5) supporting and strengthening community-based management of early childhood services for sustainable development (Koech & Njenga, 2006).

In support of principle 1 on maximizing holistic development of the child, a sessional paper was developed by the government which states that education and training in Kenya should aim at identifying talents in learners early enough and nurturing the same (MoEST, 2012). This is consistent with the National Education Sector Plan 2015 (NESP, 2015) in Kenya which indicates that the education system should

provide and explore opportunities that address learners' needs and their academic and professional aspirations in support of the national social and economic goals. Going forward, this study also finds relevance in principle number 3 as it endeavours to explore the use of PVMs in teaching character education.

With the formation of the National Centres for Early Childhood Education (NACECE) and District Centres for Early Childhood Education (DICECE), attempts have been made to come up with a more child-centred curriculum that is developmentally appropriate for early childhood in Kenya (Mbugua, 2004). Moreover, Mbugua points out that the emphasis of such curriculum was more on holistic development of the child than formal rote learning.

Additionally, teaching in early childhood is strongly accompanied by the use of teaching and learning aids which enhance knowledge retention and this makes learning more permanent. When children manipulate these aids, they remember concepts more and hence leading to knowledge acquisition. Teaching and learning make it easier for the teacher to explain certain concepts that might be difficult to explain and also discourage rote learning and make abstract ideas more concrete. These enable the learners to develop the powers of imagination, observation, reasoning and creativity (Mbugua, 2004).

Apart from the challenge faced in the teaching approaches used in early childhood education in Kenya, Kariuki, Chepchieng, Mbugua and Ngumi, (2007) identified yet another setback of the curricula. Their study indicated that the early childhood education in Kenya did not effectively prepare children in all areas of development. They described the current curricula as academic in design and therefore recommended its revision to include other developmental areas as personal, social,

moral and emotional development of the child. In this respect the present was concerned with character education as a developmental area responsible for learners' morals.

Recommending the inclusion of moral development in the ECE curriculum is one thing and the actual implementation of moral development initiatives in school is another. Focusing on the teaching of character education in early childhood, the present study made an assumption that character education was already being taught in early childhood settings in Kenya.

2.6 Teaching Approaches to Character Education

Teaching approaches refer to the whole process of organizing and implementing instruction (Twoli, Maundu, Muindi, Kiio, & Kithinji, 2007). They can either be teacher-centred or learner-centred (Mwaka, Nabwire, & Musamas, 2014).

Looking at didactic teacher-centred approaches, Mpho (2018) posits that teachers under this practice take full control of the class activities and denies learners the chance to participate actively in their learning. He further indicates that such approaches makes learning boring as the minds of student can easily get distracted. For Koni, Zainal and Ibrahim (2012), these approaches reinforce passive learning, encourage rote memorization and are highly linked to authoritarian regimes.

Furthermore, "rote learning, copying of notes from the blackboard and the lecture type of lesson may help the teacher to feel secure, but these methods do not actively engage learners in constructing their own knowledge and making meaning of it" (De Lange & Stuart, 2008, p. 131).

Teachers also need to be careful when using didactic methods as these authoritarian approaches assume that all learners are equal. Biesta and Osberg (2010) argue that teacher-centred methods of teaching reduce the curriculum into a ‘one-size fits all’ approach where teachers operate under the general assumption that all learners learn everything taught in the same manner. For this reason, teachers are encouraged to consider the different learning abilities and needs of learners and provide a conducive learning environment for all learners (Lewis & Norwich, 2004).

Gravoso, Pasa, Labra and Mori (2008) posit that learner-centred learning is placing the pupil at the centre of the learning process. Furthermore, the teacher provides pupils with opportunities to learn independently and from one another and coaches in the skills they need to do so effectively (Collins & O’Brien, 2011). Looking at the nature of learner-centred learning, Rana, Malik, and Naeem (2007) suggest that learners should be actively involved in class activities in the learning process.

With efforts to encourage the use of learner-centred approaches in Kenyan schools, Hesson and Shad (2007) indicate that most teachers today apply learner-centred approaches of teaching so as to promote learners’ interest, critical thinking and enjoyment during the learning process in and out of class. In reference to Science education, Andiemma (2016) asserts that teaching approaches should be participatory to ensure that children enjoy learning and apply what is learnt to everyday life.

Even though this thought was directed at Science education, it would be appropriate to apply the same in all other learning areas, including character education. On the contrary, it was not clear if Kenyan teachers utilised learner-centred approaches of teaching in instruction in early childhood education (Andiemma, 2016).

In relation to character education Andiema's claim is further aggravated by Arthur's (2005) argument. Arthur (2005) postulates that the role of teachers and the choice of teaching methods together influence the effectiveness of character education in schools. According to Doyle (1997):

Character education is really no more and no less than the issue of pedagogy. It is process rather than content, form rather than substance. It is 'critical thinking skills' as opposed to thinking critically about content, it is "learning to learn" rather than learning something substantial. (p. 440)

Nucci et al. (2008) in his support of Doyle's thought postulates that child-centred learning, learning through experience and cooperative learning should be given more focus than content-based character education. Arthur is arguably opposed to content-based learning of character education which is inclined towards teacher-centred approaches to teaching character education.

This agrees with Lickona (1996) who points out that teachers should expose learners to child-centred and concrete learning activities which provide varied opportunities to the learners to apply the learned character values in real life. Lickona believes that this kind of approach motivated learners intrinsically and developed in them good character (Lickona, 1996).

Nucci et al. (2008) observes that most traditional approaches to character education emphasize the role of modelling, instruction, imitation, rewards and punishments and authority in the formation of character. On the contrary, a number of these traditional approaches have been interpreted as both coercive and teacher-centred. This has been seriously critiqued by the advocates of child-centred approaches based on character and moral development researches.

Also heavy reliance on teacher-centred approaches of teaching hinders teachers from creating a learner-centred learning atmosphere in and out of class (Gibbs, Willan,

Jama-Shai, Washington, & Jewkes, 2015). These advocates have constantly expressed their belief in the children's ability to bring their behaviour under the guidance of rational deliberation gradually (Nucci et al., 2014).

Berkowitz (2011) identifies student empowerment as one of the central tenets of effective character education, resonating this to constructivist education. Likewise, academic character education initiatives and programs that are student-centred tend to be more effective (McCabe, Treviño, & Butterfield, 2001). From these arguments, it followed that if teachers were to successfully achieve their character education objectives as per the stipulated curriculum, they need to consider using teaching strategies that were learner-centred.

Freire (1972) asserts that the prevalent classroom pedagogies must consider the dignity of the learner. He further advances that teacher educators should not act as depositors of knowledge by seeing learners as empty vessels but rather as individuals who can contribute towards their own learning. Teachers are therefore encouraged to consider the learners' contribution towards their own learning as they possess pre-existing knowledge from previous experiences. They should actually include the learners' knowledge in the learning process for effective curriculum outcomes (Beyers, 2013).

In support of the above authors, Baxen (2010) discourages the didactic approaches to teaching as teachers often present themselves as experts of knowledge. This implies that teachers should use child-centred approaches of teaching so as to give learners the opportunity to co-construct knowledge about different concepts in their own learning.

From a constructivist point of view, these will allow young learners to co-construct knowledge of and about core character values. In addition, Resnick (2004) states that children are likely to learn and enjoy the most when they are engaged as active participants and not passive recipients of knowledge. Also, the retention of knowledge that is actively acquired through constructivist activities is much higher than that learned passively (Githinji & Kanga, 2011; Kang'ethe, Wakahiu, & Karanja, 2015). This agrees with Baker and Wang (2006) who argue that teaching and learning that employs the use of participatory visual methods leads to long term retention of knowledge as the participation guides learners to acquire new knowledge and experiences. These reportedly allow learners to have a better understanding of learned concepts and leads to behaviour change.

Meanwhile, Martinson (2003) asserts that character education should not be taught through strict discussions led by the teacher or rather making the learners memorize concepts. Instead, he points out that character education would be more effective if the teacher would use more examples of situations that the learners confront during their everyday lives. From the foregoing, it is explicit that most authors on teaching strategies advocate for the use of learner-centred pedagogies in all levels of schooling. De Lange and Stuart (2008) posit that:

Since learner-centred approaches to teaching have become popular only fairly in the recent times, most teachers who are practicing at present have not really been exposed to participatory strategies. They therefore tend to teach the way they themselves were taught- using teacher-centred rather than learner-centred approaches... but these methods do not actively engage learners in constructing their own knowledge and making meaning of it. (p. 131).

The above quotation concurs with Kang'ahi, Indoshi, Okwach and Osido (2012) who argue that teacher training colleges and institutions are to be blamed for teacher's alignment with teacher-centred methods. From the foregoing, it is clear that the teaching methods being used in all subjects including character education are either teacher-centred or learner-centred. This is irrespective of their pros and cons.

Furthermore, teachers who subscribe to teacher-centred methods of teaching form traditional classrooms and those who subscribe to learner-centred methods form constructivist classrooms (Bada & Olusegun, 2015). The differences between the two forms of classrooms are summarized in Table 2.2.

Table 2.2: A Comparison of Traditional and Constructivist Classrooms

Traditional Classroom	Constructivist Classroom
Curriculum begins with the parts of the whole. Emphasizes basic skills.	Curriculum emphasizes big concepts, beginning with the whole and expanding to include the parts.
Strict adherence to fixed curriculum is highly valued.	Pursuit of student questions and interests is valued.
Materials are primarily textbooks and workbooks.	Materials include primary sources of material and manipulative materials.
Learning is based on repetition.	Learning is interactive, building on what the student already knows.
Teachers disseminate information to students; students are recipients of knowledge.	Teachers have a dialogue with students, helping students construct their own knowledge.
Teacher's role is directive, rooted in authority.	Teacher's role is interactive, rooted in negotiation
Assessment is through testing, correct answers.	Assessment includes student works, observations, and points of view, as well as tests. Process is as important as product.
Knowledge is seen as inert.	Knowledge is seen as dynamic, ever changing with our experiences.
Students work primarily alone.	Students work primarily in groups.

Source: Bada and Olusegun (2015, p. 68-69)

In the light of the above, the following section will look at participatory visual methods and their use as teaching approaches.

2.7 Using Participatory Visual Methods in Teaching

Participatory visual methods (PVMs) are innovative teaching strategies and have been used to address issues like HIV and AIDS education, gender-based violence and sexuality education (Mitchell, 2008). These visual methods can be ‘handmade’, ‘digital media’ or ‘performance-based’ in their nature. Some of the handmade

methods are such as drawings, story-boarding, collage, beading, quilting, memory boxes, body mapping, murals, installations and graffiti. The digital media methods are such as photovoice, digital storytelling, participatory videos, digital archiving, blogging and social media. The performance methods are such as dance, theatre-in-education, forum theatre, image theatre, and role-plays (de Lange, Mitchell, & Moletsane, 2012).

In research, these methods are used in a participatory way thus enabling the participants to reflect on their knowledge of life and their daily experiences with the issue under investigation (De Lange, Khau, & Athiemoolam, 2014). Children want teaching approaches to be more practical and also to be more visual such as photographs and videos (Griessel-Roux, Ebersohn, Smit, & Eloff, 2005). In concurrence, images and illustrations reportedly, can be used to allow children to make observations and inferences (Odinko & Williams, 2006; Popoola, 2014)

Moreover, the use of visual material in teaching encourages maximum participation by and also provides avenues for free expression of understanding and experiences with little dependence on verbal communication (Van der Riet & Hough, 2005). Furthermore, participatory visual methods also actively engage learners in learning activities and enhance their participation in the learning process (Holderness, 2012; Wood & Wilmot, 2012). Based on these arguments, teachers should consider using participatory visual methods in teaching. This is because recently, most teachers are not really exposed to participatory approaches of teaching (De Lange & Stuart, 2008). More importantly, practicing teachers need to be aware that the use of participatory visual methods can face classroom challenges especially where the course content follows a particular plan and time allocation (Luckin, 2010; Warne, Snyder, & Gillander Gådin, 2012).

Burns (2009) points out that PVMs can help teachers to draw on the lived experiences of the learners in a persuasive way and as a result contribute to changing the trajectory of an epidemic. Burns' argument finds relevance in this study as the issue at hand is about character formation of children through 'appropriate' teaching methods. Therefore, the focus of this study on exploring the teaching of character education using PVMs directly linked to Burns' idea as it persuaded the children to share their lived experiences of different character themes in class. This study believed that through the use of PVMs, the trajectory of observable unbecoming behaviour among learners will change.

In America's *The President's Choice* by Johnson (1965), photographers were expected to take three photos that most powerfully portrayed the problems of America and the efforts to meet those problems. They were required to do this every month (Duganne, 2007). The photos were then selected for little of their aesthetic beauty and more of the information they communicated. So in support of this is Fred R. Barnard's quote which notes that '*A picture is worth ten thousand words*' (Barnard, 1927) . This is an indication that visual materials can be used to give a lot of information about a phenomenon even in classroom.

For Goldstein (2007) the photos represented the personal choices and interpretation of reality of each photographer. This implied that the meaning of the information behind visual material done by different individuals was subjectively peculiar and could only be unravelled by the individuals themselves. In the same token, the present study exposed children to drawings and taking photos of various character themes and allowed them to give the story behind their produced works.

In China, Wang (1999) indicates that photovoice has been used with women. In her study, Wang points out that these women's lives were full of challenges and that through the use of photographs they were able to improve their lives as women who needed better support so that their children would not drown in the flooded paddies. They achieved this through taking photos of danger areas in the flooded rice fields. The photos they took were those that best showed their suffering. These were then shared by the authorities that were able to bring about change in their community.

In this case, photovoice was used with women adults who were not in a classroom setting. But due to the power the photos had in expressing the problem the women faced, the present study finds it useful as a teaching tool in the classrooms set up. The intention is to use photovoice to teach character education. Through the use of photovoice to teach character education, it was anticipated that the children would be able to express the moral dilemmas that they experienced in their real lives.

A study done in South Africa showed that participatory visual methods were very effective when used in class as teaching methods (De Lange et al., 2012). Through the findings of their study done in rural school in Eastern Cape, De Lange et al. (2012) indicate that teachers found these methods exciting, less taxing and engaged the learners more actively in the learning process.

Moreover, their study reports that the use of participatory visual methods in teaching enabled the teachers to transcend the language barrier in the classroom and enhance classroom interaction between the teacher and the learners and among the learners themselves (Martin, Nelson, & Lynch, 2013; Pegg, Waldock, Hendy-Isaac, & Lawton, 2012). This is consistent with Van der Riet et al. (2005) argument that

through visuals children should not worry about their ability or inability to communicate verbally.

However, as much as participatory visual methods can be used in teaching, their study was limited to the teaching of issues around HIV and AIDS education. Also, De Lange et al. (2012) worked with grade 6 learners and engaged them in drawings, collage, frozen scenes and photovoice. The study revealed that through the use of participatory visual methods, the learners experienced a free and safe environment where they could talk about issues of HIV and AIDS. But again, the study did not set a scene for the use of these methods with learners in other grades, either below or above grade 6.

For this reason, the present study purposed to see how these methods could be used with grade 3 learners. Also, the study in South Africa was done in a rural setting as opposed to the current study that was done in an urban setting. The study was also used with pre-service teachers on their teaching practicum. This is different from the current study which worked with in-service teachers. Finally, participatory visual methods were used in South Africa to teach about HIV and AIDS education related issues (De Lange et al., 2012). But the present study sought to explore how these methods could be used to teach character education.

In Kenya, Yego (2017) indicates that participatory visual methods are effective for use by the teachers and learners in the classroom to navigate issues around sexuality and HIV/AIDS education. This study was done on selected secondary schools. The participants were teachers who integrated the teachings of sexuality education in their subjects. Yego (2017) also points out that the following benefits of participatory visual methods; they are learner-centred, they free learners to engage in learning;

simplify teachers' role in the classroom; provide a free space for the teacher to deliver effectively.

In the highlighted text, it is clear that participatory visual methods are suitable ways of actively engaging learners in the process of learning. However, this study lacks empirical evidence of researches done in Kenya relating to the use of participatory visual methods in teaching character education. Thus, it explored how participatory visual methods could be used as approaches to teach character education in the Kenyan context.

2.8 Summary

From the foregoing literature, the concept and teaching of character education has been reviewed and the need for schools to focus on character formation of children highlighted. Studies have also highlighted the efficacy of employing child-centred methods in the teaching of character education. However, most of the works reviewed were conducted on children in middle and secondary schools. The schools came up with character education programs within the school but did not provide a case for the situation in a classroom situation. Thus, the mode of delivery was not given priority. The focus in those programs was not on the teaching of character education but on the activities that exposed the students to making moral decisions when faced with moral dilemmas.

The studies also used quantitative approaches where teachers and/or learners would be asked to respond to questions on the impact of the character education programs in school. This was done through the administration of questionnaires. The approaches that were used to teach character education were partly traditional and partly constructivist. De Lange and Stuart (2008) indicate that participatory visual methods

are part of constructivist approaches. The studies have also revealed that participatory visual methods are effective in science education, sexuality education and HIV/AIDS education. However, there is no mention of the use of participatory visual methods in teaching character education. The works reviewed were also done in other contexts. This presented a contextual gap which the present study sought to fill as it was conducted in Kenya. Finally, in line with Berkowitz's (2011) proposal of emphasizing the teaching of character education in early childhood and Andiema's (2016) thought of using participatory methods to teach in early childhood, this study explored the use of participatory visual methods in teaching character education in early childhood settings in Kenya.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Overview

This chapter presents the research paradigm, approach and design used in this study. It also presents the study area, target population, sampling technique and the sample size. Further, the data generation instruments, trustworthiness of findings, data generation procedures and data analysis techniques are outlined. It concludes by discussing the ethical considerations that this study observed.

3.2 Research Paradigm

According to Willis, Jost and Nilakanta (2007), a paradigm is “a comprehensive belief system, a worldview or a framework that guides research and practice in a field” (p. 8). Paradigms provide different ways of looking at human social life, make own assumptions about the nature of social reality and can open up new understandings and unique ways of generating knowledge (Babbie, 2007; Taylor & Medina, 2013).

This study adopted the interpretivist paradigm. According to Creswell (2009) and Mertens (2008) interpretivists believe in multiple realities of their world and that reality is socially constructed. Individuals develop subjective meanings of their experiences with things and situations. The goal of research underpinned by this paradigm is to rely on the participant’s views of the situation being studied as much as possible (Makue, 2015; Creswell, 2016).

The interpretivist paradigm was deemed suitable as it enable me to understand the world from the participants point view. Their views and experiences of using participatory visual methods to teach character education enabled me to have a better understanding of the issues around character education and its teaching.

3.3 Research Approach

According to Creswell (2016, p.31) “Research approaches are plans and the procedures for research that span the steps from broad assumptions to detailed methods of data collection, analysis and interpretation”. This study used a qualitative approach. In this kind of approach, the researcher is concerned with the meanings people attach to things in their lives thereby understanding people from their own viewpoints and experiencing reality just as they experience it.

Corbin and Strauss (2008) posit that this kind of approach allows the researcher to study issues in their natural setting and attempt to interpret the phenomena in terms of the meaning(s) people bring to them (Denzin & Lincoln, 2005). By adopting this approach I was able to capture the subjective meanings that participants made out of their implementation of participatory visual methods in class. I achieved this through use of drawings, reflective journals and individual interviews that enabled me to generate descriptive data from the participants.

3.4 Research Design

A research design is the blueprint for the collection, measurement and analysis of data so as to generate answers to research questions (Kothari, 2004). This study adopted a multiple-case study design where more than one case was included in the study (Yin, 2017). A case study is “a qualitative approach in which the investigator explores a bounded system or multiple bounded systems over time through detailed, in-depth data collection (Creswell, 2007, p. 245). In this regard there are three different types of case studies which are categorized according to the intent of the case analysis: the single instrumental case study, the multiple-case study and the intrinsic case study (Unluer, 2012).

This design employs the logic of replication whereby the procedures are replicated for each selected case (Yin, 2017). This study subjected the selected schools to the same training on using PVMs and provided the same materials evenly for the implementation of the same. Considering the selection of cases for a multiple-case study, Zaborek (2009) indicates that choosing 4-8 cases is appropriate. This study selected 4 schools as independent single cases for the research.

This design also enables the researcher to analyse data within and across situations and establish the value and reliability of the findings (Baxter & Jack, 2008). As such it was suitable to this study. This is because upon analysis of participants' feedback within and across the schools about the implementation of participatory visual methods, I was would be able to establish whether they were effective or not. This could easily be achieved with consistency in the feedback given by teachers from different schools who implemented the methods in teaching. Thus, this design enabled me to understand the differences and similarities between the information given by the teachers on the use of participatory visual methods.

3.5 Study Area

This study was conducted in Eldoret East sub-county in Uasin Gishu County. Uasin Gishu County is one among the forty seven (47) counties found in Kenya and it is located in the Rift Valley region. It borders Kericho County to the South, Nandi County to the South West, Bungoma County to the West, Trans Nzoia County to the North, Elgeyo Marakwet County to the East and Baringo County to the South East.

Eldoret East sub-county has many public schools containing children from a wide range of backgrounds. This study targeted schools from slums in Eldoret East Sub-County with an aim of exposing those learners to 'new' ways of learning character

values within character education. This is because such children are believed to experience a lot of anti-social behaviours in their home environments. Considering a research done in selected slums within Nairobi, Ndugwa et al. (2011) assert that the prevalence of problematic behaviour among the young people in slum areas is higher compared to their counterparts in urban areas.

All primary school teachers in Kenya undergo the same training where they interact with a standard curriculum. As such, this study deemed all teachers countrywide as feasible participants. It is against this backdrop that Eldoret East sub-county was qualified as an ‘ideal lab’ for this study.

3.6 Target Population

This study targeted public primary schools within Eldoret east sub-county because of their cosmopolitan nature. These schools were relatively cheaper compared to the private schools and stood a higher chance of representing children from different backgrounds.

This study further targeted grade 3 teachers who had taught the same set of learners from grade 1-3 at the time of the research. With the presumption that these teachers had used a wide range of approaches to teach character education, they were better placed to comment on the effectiveness of using participatory visual methods in teaching character education.

3.7 Sampling Technique and Sample Size

Sampling is the process of selecting representative cases from a large population for the purpose of the study. This study employed the non-probability sampling technique. Here, an individual’s chance of being included in the sample is unknown

but the features of the population are used as a measure for selection Corbetta (2003). This study used both convenient and purposive sampling.

The selection of participants through convenient sampling is based on their interest, availability, proximity and accessibility to the researcher (Etikan, Musa & Alkassim, 2016). Purposive sampling was also used. It involves the identification and selection of information-rich cases for the most effective use of limited resources (Quinn, 2002). It also involves the selection of individuals who are particularly knowledgeable about and/or experienced with a phenomenon of interest (Cresswell & Plano Clark, 2011).

Furthermore, Ritchie, Lewis, Nicholls and Ormston (2013) point out that purposive sampling is most suitable for small-scale and in-depth studies. This agrees with Schutt (2018) who argues that purposive sampling is appropriate when the research questions of a particular study seek in-depth investigation of a small population and when the researcher is conducting an exploratory study. This study conveniently and purposefully selected grade 3 teachers who at the time of the study had taught from grade 1-3 consistently. It sampled two teachers per school in four public primary schools giving a total of eight teacher participants. All the schools targeted had two grade 3 streams.

3.8 Data Generation Methods

This refers to an instrument or a set of instruments used to gather data (Creswell, 2007). Qualitative research focuses on conducting a naturalistic inquiry of the real-world experiences of the participants. Conventionally, qualitative researchers have been using interviews focus groups discussions, observation, documented material and narratives to collect data (Hancock, Ockleford, & Windridge, 2001).

However, Gibbs, Friese and Mangabeira (2002) and Alfonso, Kurti and Pink (2004) observe that most qualitative researchers have increasingly embraced the use of participatory visual methods, including photography, as a tool to create knowledge and convey understanding. This study used drawings, reflective journals and individual interviews to generate data.

3.8.1 Drawings

Pepin-Wakefield (2009) describes drawings as a way of communicating through images. Drawings can effectively prompt discussion around a topic of study and helps the researcher to access aspects of knowledge which can be difficult to express in words (Theron, Mitchell, Smith & Stuart, 2011). Moreover, the use of drawings is a powerful technique for eliciting opinions and beliefs and generating discussion that can be used with learners of all ages from pre-schoolers to adults (Theron et al., 2011).

This study engaged the participants in making drawings of how they experienced the participatory visual methods in teaching. As Theron et al. (2011) put it, when using drawings as a research method, the participants should be given opportunity to draw, write and talk about their drawings. However, Shinebourne and Smith (2011) warn that as one tries to understand and gain insight into drawings, the spoken word should also be used. This supports Strange and Gillies et al. (2005) who posit that short written descriptions should accompany drawings so as to explain the essence of the depiction. To this effect, participants were asked to give detailed explanations of their drawings in writing. This helped to unveil the meanings embedded in the drawings (De Lange, Mitchell, & Stuart, 2011). The teacher participants were required to explain what they had drawn, why they choose to draw that which they drew and the meanings of the drawings.

They were audio recorded in the process for later transcription process. The drawings with their accompanying captions were later scanned for presentation.

3.8.2 Reflective Journals

Keeping of reflective journals is an art of writing and/or expressing an individual's thoughts on a piece of paper (Cui, 2010). It is also an accumulation of material that is based on the writer's process of reflection and that is made over a period of time (Moon, 2006).

According to Alaszewski (2006), reflection helps to give insight into the existing experiences of an individual which aids in facilitating deeper level questioning. Ortlipp (2008) adds that reflection brings the unconscious into conscious. The participants made notes on their thoughts, experiences and perceptions of using the participatory visual methods to teach character education before, during and after the implementation of the participatory visual methods.

They kept reflective journals during the implementation of the participatory visual methods and take notes on the same. This aimed at indicating whether the use of participatory visual methods brought any changes in the class and on the learners.

3.8.3 Individual Interviews

An interview is a verbal conversation between two or more people that aims at gathering relevant information to the study by asking face-to-face questions (Alshenqeeti, 2014). This study used semi-structured interview schedules to generate information from participants on their experiences and views of using participatory visual methods. According to Cohen and Crabtree (2006), semi-structured interviews provide information on perceptions and opinions and are effective for providing understanding and clarity into responses obtained from participants.

Teachers were interviewed to provide first-hand information on main issues around the character education and its teaching. The teachers responded to issue-oriented questions about their experiences and views of using participatory visual methods to teach character education. The interview questions were common to all participants. However, every now and again the researcher probed into unanticipated responses (Rubin & Babbie, 2011).

3.9 Trustworthiness

Trustworthiness is a surrogate measure for validity and reliability as applied in qualitative research (Guba & Lincoln, 1981a). The trustworthiness of study findings as defined by Lincoln and Guba (1985) refers to findings which can be trusted and are worth paying attention to.

To ensure the trustworthiness of these findings ‘four constructs namely credibility, transferability, dependability and confirmability are used’ (De Vos, 2002, p. 346). This study pursued trustworthiness along the measures of credibility and dependability.

3.9.1 Credibility

Credibility is concerned with the plausibility of the research findings. It focuses on steps taken during the whole process of data generation and analysis. Credibility can be established through member checks, where the tentative results of the study are shown to the participants by the researcher for them to assess the degree of correspondence and incorporate their perspectives into the findings of the study (Porter, 2007). Lincoln and Guba (1985) describe member checks as “the most crucial technique for establishing credibility in a study” (p. 314). This study gave the

participants a chance to review the findings. I allowed the participants to view the raw data, transcriptions, and let them comment on the accuracy of the information.

I also gave my colleague researchers the chance to go through the findings and assess the extent to which they were acceptable. This gave the findings a multiple analytical perspective.

3.9.2 Dependability

This is the extent of consistency between the results of a research and the data collected, that consequently ensures stability of findings (Guba & Lincoln, 1981b; Zach, 2006). Likewise, Merriam (1995, p. 57) defines dependability as “a sort of internal reliability in which the findings of an investigation reflect, to the best of the researcher’s ability, the data collected”. I used triangulation and did audit trail to ensure consistency.

During triangulation, I used multiple overlapping methods to generate data. I also did an audit trail where I kept field notes describing the steps and procedures that I followed throughout the process of data generation.

3.10 Data Generation Procedures

It is very crucial that a researcher obtains a research permit from relevant authorities before embarking on the actual research practice (Kombo & Tromp, 2006). In this study, I obtained a permit letter from the School of Education, Moi University. I then proceeded to acquire a research permit from National Commission of Science, Technology and Innovation (NACOSTI). I proceeded to seek authorization from the Ministry of Education, Science and Technology (MoEST) through Uasin Gishu County Education Office to conduct my research in Uasin Gishu County. The school heads were provided with informed consent forms (Appendix C) which they signed to

show that they had allowed their individual schools to take part in this study. I also obtained consent from my participants after they agreed to take part in this study by signing the participant informed consent form (Appendix B).

3.11 Data Analysis Techniques

Data analysis is “a process of inspecting, cleaning, transforming and modelling data with the goal of discovering useful information, suggesting conclusions and supporting decision making” (Hand, Adèr, & Mellenbergh, 2008, p. 15). This study used thematic analysis to analyse data. Thematic analysis is a technique that is used to identify patterns within data (Braun & Clarke, 2006). It further involves generating themes from the data so as to give it meaning (Quinn, 2002). I analysed data thematically in three main stages: (1) Open coding stage (2) Axial coding stage (3) Selective coding stage.

In the open coding stage, I manually transcribed data from the reflective journals, audio recorded interviews and the oral presentations of the drawings. This was done through manual typing in the computer. Spaces were left to the right side of the transcript page margins where I made memos. These were key ideas, phrases and concept that occurred to me as guided by the research questions. Through this, I was able to sort data for each school based on the uniqueness of the information.

In axial coding stage, I read through the memos while checking at the commonalities between the data. I used an add-in for Microsoft Word called ‘DocTools’ to generate tables that contained the data in text with their respective codes. This enabled me to see the kind of information that was closely linked to each other and formed the basis of creating themes. After establishing the relationship between categories, the codes with the same label were put together into one group.

In the selective coding stage, I crosschecked the codes for any missing information. At this point, the codes were also keenly reviewed and those that were overlapping and redundant were reduced. The remaining codes were then collapsed to form themes which were presented cohesively to enable easy interpretation and discussion. These stages are captured in the steps illustrated in Figure 3.1.

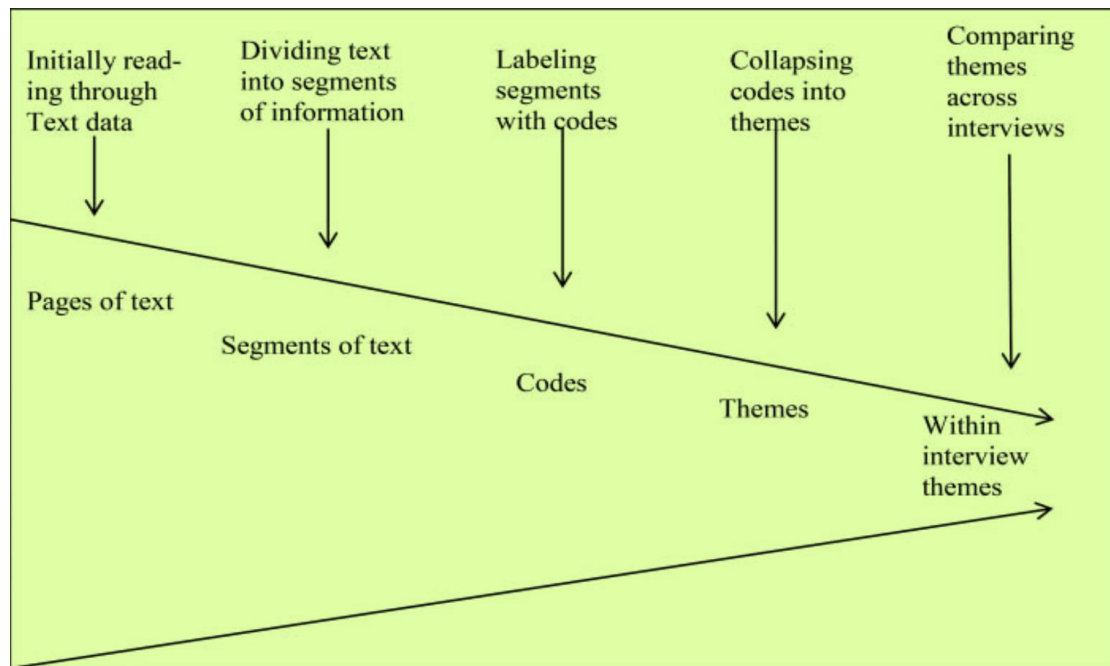


Figure 3.1: A Visual Model of the Coding Process in Qualitative Research

Source: Diaz, Cochran and Karlin (2016, p. 4)

3.12 Ethical Considerations

Research ethics refers to “a complex set of values, standards and institutions schemes that help constitute and regulate scientific activity” (Rukwaru, 2015, p. 26). According to Saunders, Lewis, and Thornhill (2009), research ethics can be categorized into three groups: ethical issues relating to research process, individual researchers and the research subjects.

Under these three groups, Thomas (2017) outlines the seven core principles that safeguard against research involving human subjects. These principles include “seeking permission, informed consent, voluntary participation, anonymity, confidentiality, privacy and no harm to participants” (Thomas, 2017, p. 152).

Permission should be sought from participants before the data generation process commences. Before the commencement of this study, I sought approval for ethical clearance from the research ethics of Moi University and permission was granted. I also obtained national research permit to conduct research in Kenya from National Commission for Science, Technology and Innovation (NACOSTI). I later obtained a letter of authorization from the County Director of Education authorizing me to conduct research in Uasin Gishu County. The letter also indicated the period over which I was to carry out this research.

I then proceeded to the County Commissioner’s office of Uasin Gishu County where the research permit from NACOSTI was endorsed. I sought permission from the heads of the institutions that were sampled to take part in this study one week prior to the start of this study. The participants also consented to take part in this study and signed the consent forms that I provided them with.

Informed consent implies two related activities: participants need first to comprehend and second to agree voluntarily to the nature of the research and their role in it. McLeod (2011) indicates that securing informed consent involves providing adequate information on the purpose of the research, the voluntariness of the client, and the nature of confidentiality. It is crucial that participants in any given research be informed about the goals of the research before engaging in the research itself (Mouton, 2001).

I provided each participant with a project information statement form that contained details about the study. The statement form captured the title of the research, the purpose and significance of the researcher and the research plan and methods of data generation to be used. At the end of the form I invited the participants to commit into taking part in the study voluntarily by signing the informed consent form. The head teachers in charge of each school were also briefed about the study and signed a consent form that allowed me to engage with the teachers in their schools.

According to Mouton (2001), participants should not be influenced or manipulated to take part in a research activity. They should be allowed to withdraw from the research at any time they feel like doing so. I provided the participants with the project information statement forms that contained a summary of the research. Upon reading, they expressed interest to take part in the study. I informed them that they were free to withdraw from this study any time they deemed fit.

Anonymity functions to ensure that the readers of any given study report cannot associate the study responses from the data with specific study subjects. It is crucial as it influences participants to give truthful information. It also ensures subjects that they are protected from legal pursuits who may have interest in tracking them (Jwan & Ong'ondo, 2011). In this study I guided my participants into using pseudonyms throughout the research. They used pseudonyms in their drawings, reflective journals and during the interview sessions. They agreed to be identified by the names of their favourite fruits. However, due to ethical considerations, this study later identified the participants with human names (not real) that were gender specific. The schools were also given pseudonyms to hide their identities.

Rukwaru (2015) posits that confidentiality is the protection of a respondent's private information. Parry and Mauthner (2004) argue that participants' information may be exposed to more danger after collection, especially in during analysis and publication. For this reason, there is need to protect participants' information during these stages.

I assured the participants that I would remove any possible identifiers in databases or systems of records before any information on the identity of the participating sets is made public. I guided them into signing a confidentiality clause at the outset of the study and indicated in the project information statement form that the information generated with the participants in the research would be used only by the researcher and for the purpose of this study.

Privacy is the freedom an individual has to determine the time, extent, and general circumstances under which private information will be shared with or withheld from others. I conducted the interviews and group meetings for drawings away from the schools to ensure privacy. Participants must be made aware that they have the freedom to withdraw from the study at any time without any unfavourable consequences, and that would not be harmed as a result of their participation or non-participation in the study.

I ensured the participants were treated with respect and dignity with no undue harm to their self-esteem or self-respect. I did not expose the participants to any physical, emotional or psychological stress. The use of pseudonyms also made the participants more relaxed knowing that they were safe even after giving information. By extension, the participants also used pseudonyms during their presentations when giving examples of their learners' experiences.

3.13 Chapter Summary

This chapter presented the research paradigm, design and approach of adopted by the study. It then presented the geographic location of this study, the target population, sampling technique, data generation methods, trustworthiness, data generation procedures, data analysis technique and the ethical considerations of this study.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS, INTERPRETATION AND DISCUSSION

4.1 Overview

This chapter gives the demographic data of the participants. It presents the data as obtained from the drawings, reflective journals and individual interviews. It also presents an analysis of the data from these three sources. It proceeds to outline the findings from the data generated in form of themes. These findings are subsequently interpreted and discussed in line with the literature and the constructivism learning theory.

4.2 Demographic Information of Participants

In this study I worked with 8 grade three teachers; 2 from each of the 4 schools that were selected within Eldoret East sub-county. In Kenya, the normal situation has more female teachers teaching in early childhood settings. Thus, all the teachers selected for this study were female. I reached out for schools with two streams as this allowed both teachers to be involved. The schools I selected were highly populated and relatively situated in areas that were easily accessible by children from diverse backgrounds. Notably, most learners lived in slum-like areas within Eldoret town. Table 4.1 gives a brief description of the participants.

Table 4.1: Description of Participants

Name of participant (<i>pseudonym</i>)	Name of school (<i>pseudonym</i>)	Sex	Designation	Duration of teaching (<i>Lower primary</i>)
Agnes	Willow	Female	Teacher	4 years
Becky	Eastview	Female	Teacher	11 years
Lucy	Eastview	Female	Teacher	3 years
Melissa	Greenville	Female	Teacher	3 years
Oakley	Willow	Female	Teacher	20 years
Pauline	Skyline	Female	Teacher	3 years
Pina	Skyline	Female	Teacher	10 years
Stacy	Greenville	Female	Teacher	15 years

4.3 Presentation of Drawings

The drawings were used to obtain data that address the second research question:

What are the experiences and views of teachers of using participatory visual methods to teach character education?

In this section, I present the drawings that were prepared by the participants. Each participant made four drawings, two depicting their experience of using drawings and photovoice and two depicting their views of using drawings and photovoice to teach character education respectively. During the drawing sessions, all the participants were given a chance to talk about their drawings orally. This information was audio recorded. Thus, the captions of each drawing presented in this section combine the written and oral responses from the participants. The participants made a total of 32 drawings. However, I present a sample of 16 drawings that were analysed by content.

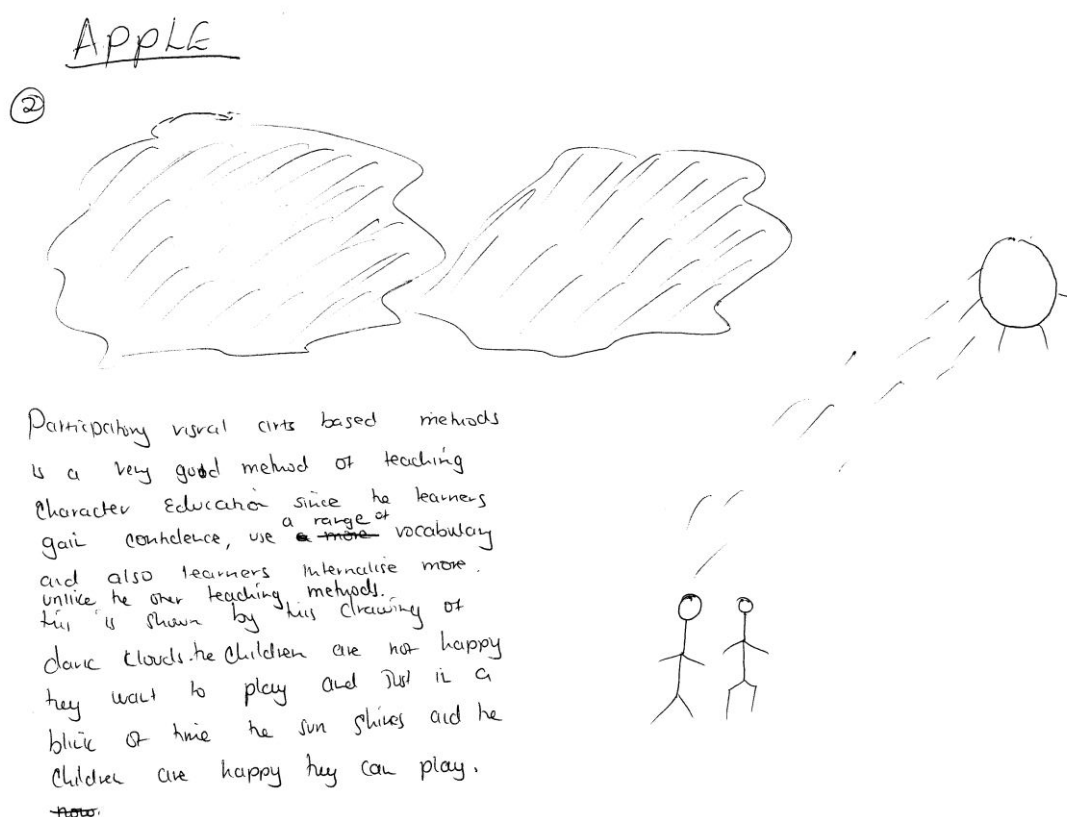


Figure 4.1: Drawing 1A by Agnes

Caption: Participatory visual arts based methods is a very good method of teaching character education since the learners gain confidence, use a range of vocabulary and also learners internalise unlike the other teaching methods as shown by this drawing of dark clouds. The children are not happy. They want to play and just in a blink of time, the sun shines and the children are happy, they can play. It shows how the children enjoy using drawings to learn more, they gain more knowledge and become more confident.

In contrast to the initial teaching approaches used in character education, Agnes perceives the use of participatory visual methods as light. The fact that learners wanted to learn more using these methods shows that they were motivated than before to learn about character themes. As supported by literature, there is a close link between developing interest to learn and being motivated to learn. For this reason, Agnes' response shows that the interest to learn using participatory visual methods motivated the children to learn more.

Apple

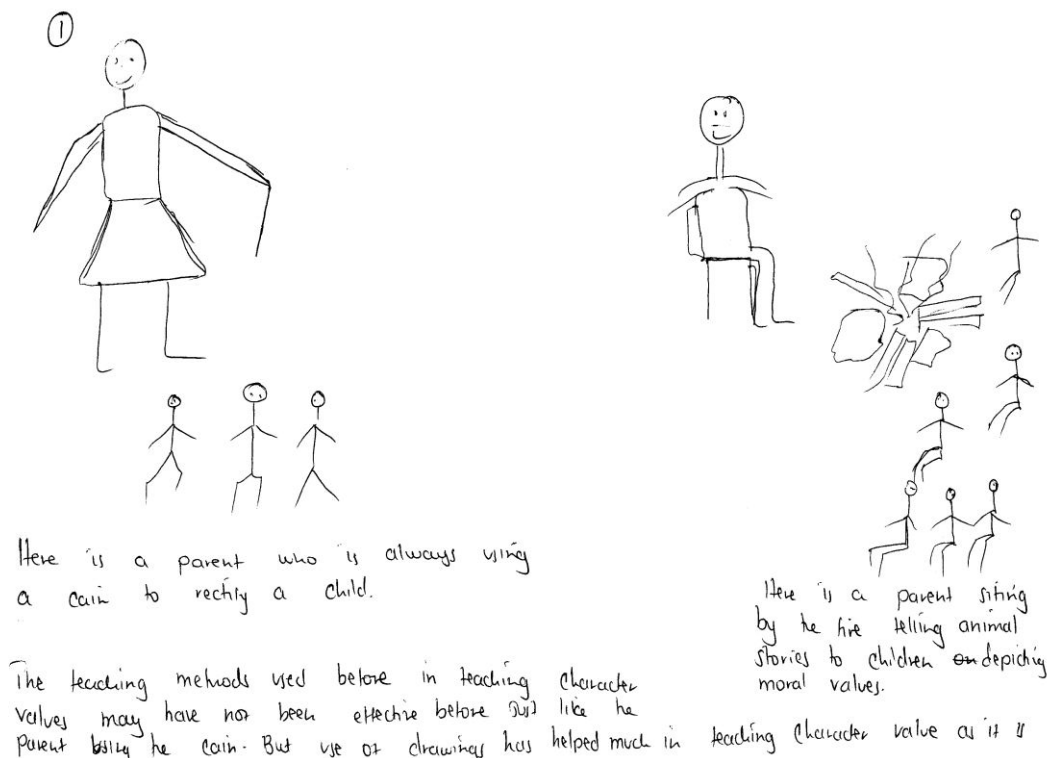


Figure 4.2: Drawing 1B by Agnes

Caption: Here there is a parent who is always using a cane to rectify behaviour. There is also a parent sitting by the fire telling animal stories to children depicting moral values. This shows that the teaching methods used before in character education may not have been effective just like the parent using the cane. We can have many other methods of correcting a child other than a stick. But now the use of drawings has helped much in teaching character values as it is more enjoyable and the value is internalised just like the parent telling the stories which children like listening to. The children are very eager to listen to the story. Now they are eager to learn more using drawings.

Among the initial approaches used to mould positive behaviour and correct negative behaviour was the use of the cane. This was a punitive measure which parents and teachers would use to discourage the occurrence of negative behaviour. However, according to Agnes, other friendlier approaches to character education should be used by both teachers and parents.

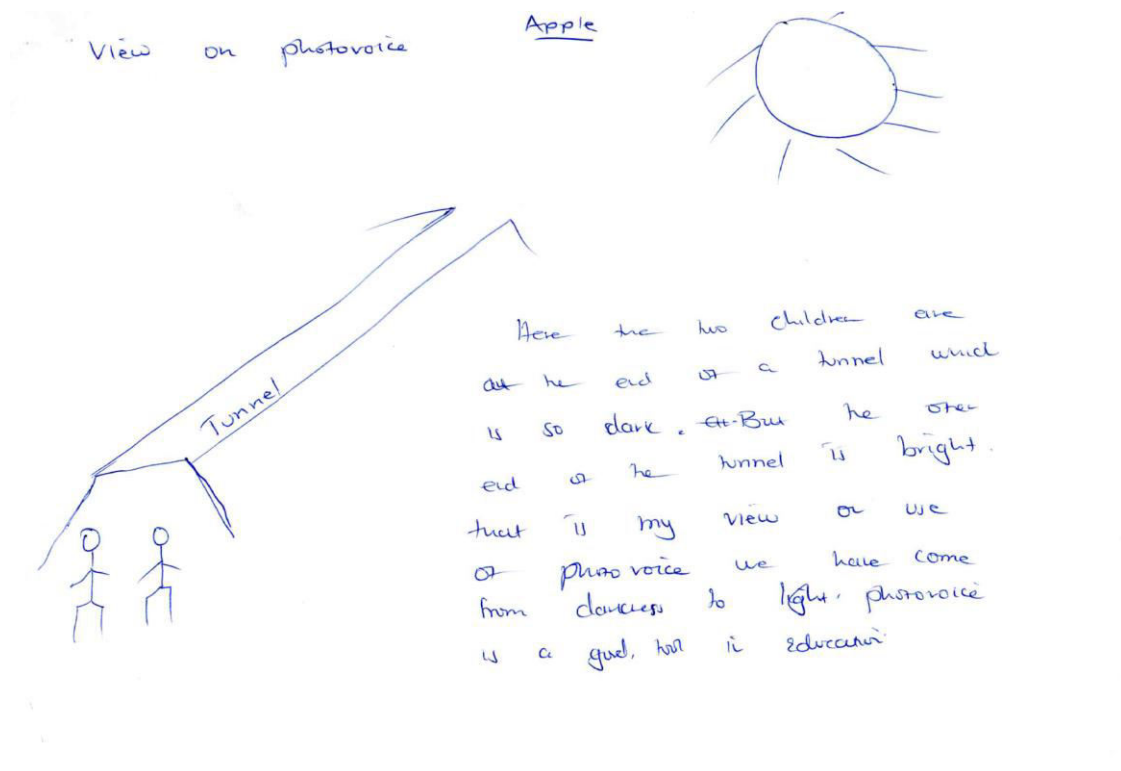


Figure 4.3: Drawing 2A by Agnes

Caption: *Here the two children are at the end of a tunnel which is so dark. But the other end of the tunnel is bright. That is my view on use of photovoice. We have come from darkness to light. Photovoice is a good tool in education.*

When moving from darkness to light, a person experiences relief especially with the thought that things are made easier and problematic occurrences are reduced. In light, one can also be sure of what he or she is doing and be able to tell the effectiveness of an activity. With the use of participatory visual methods, Agnes feels this relief by admitting that participatory visual methods are a brighter tool in education.

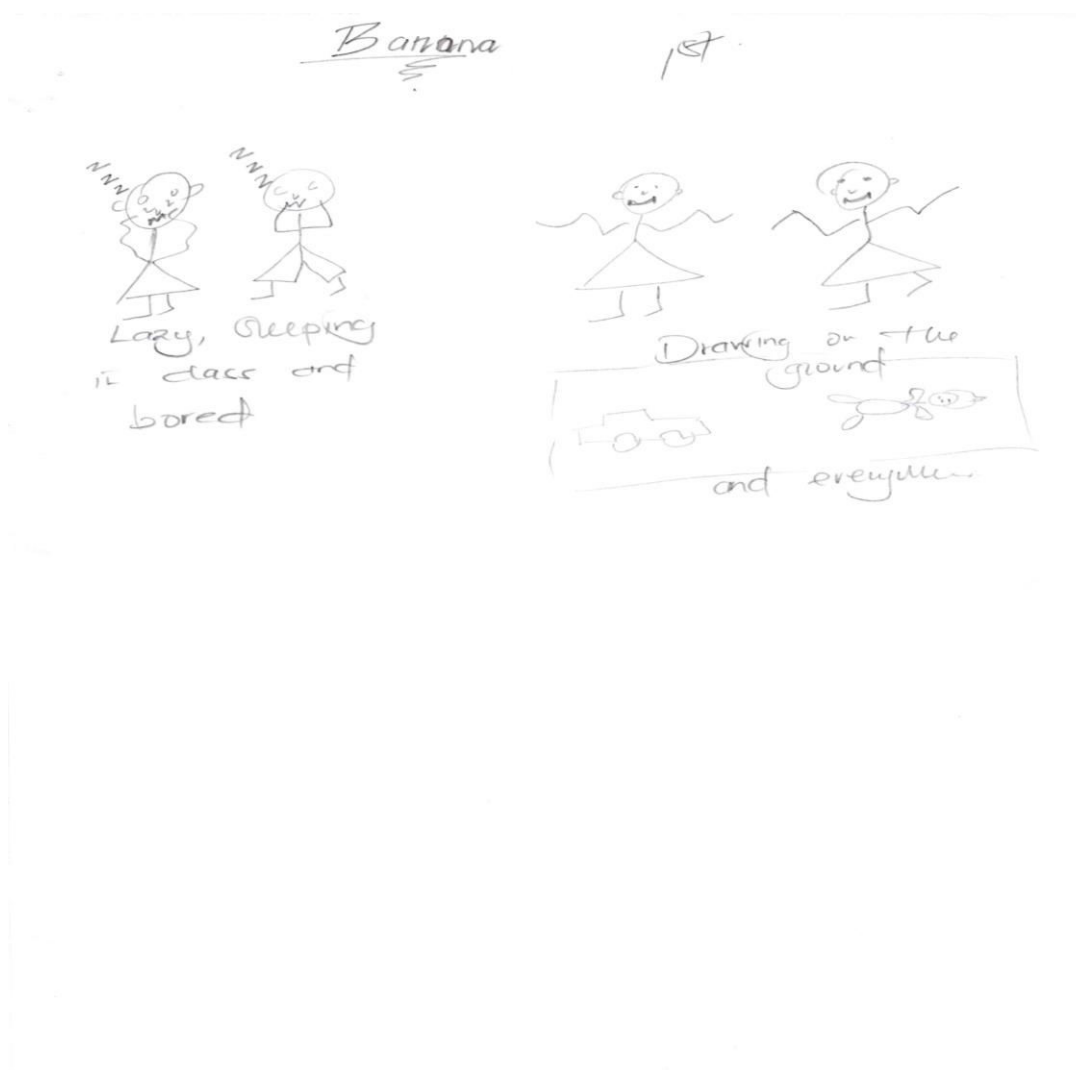


Figure 4.4: Drawing 1A by Becky

Caption: *In this drawing there are some two learners. At first, the learners were lazy in class. They used to sleep and get bored. But after introducing the drawing, the learners now enjoy. They draw in class and when they draw, they are expressing themselves. You can be able to learn something about those learners through their drawings or know what they like.*

The mention of laziness as initially experienced in class indicates that the learners' interest in the learning process was very low. This comes in cases where children are not actively involved in the learning process. But through active engagement in the learning process, learners are able to open up hence giving the teacher an opportunity to learn more about their learners.

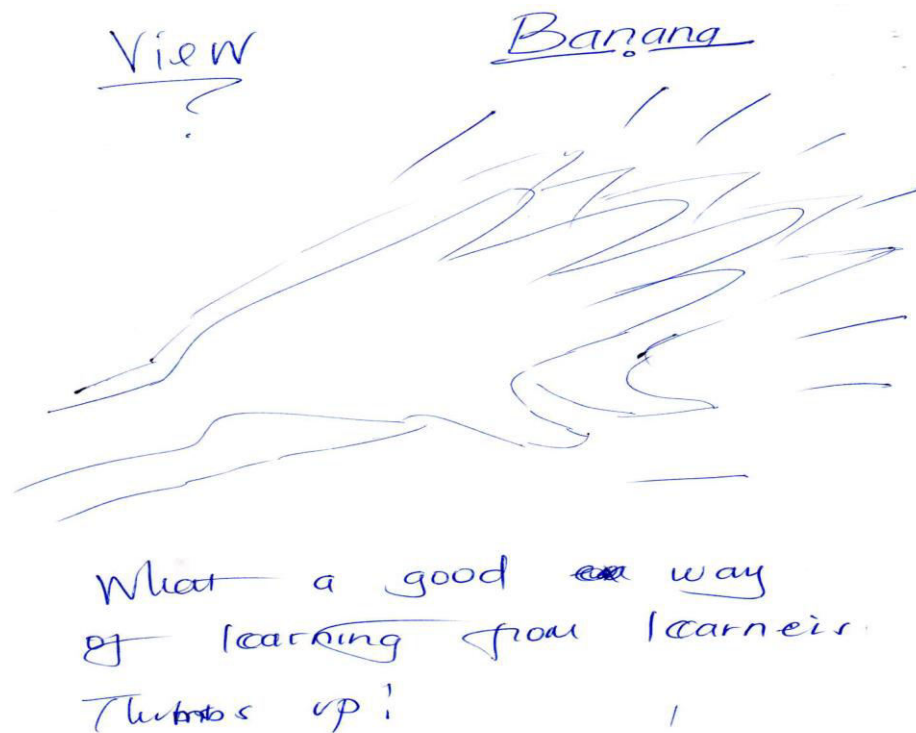


Figure 4.5: Drawing 2B by Becky

Caption: *What a good way of learning from learners. Thumbs up! My two hands are clapping because it is such a nice experience and also, I as the teacher was able to learn more things from those learners. For example, for those who did not talk in class, I could be able to capture how they talk because when they are together, they are having fun as they are taking photos.*

When learners come together to engage in group learning, they become excited. This is probably because of the friendly atmosphere that is created and learners can openly express their ideas.

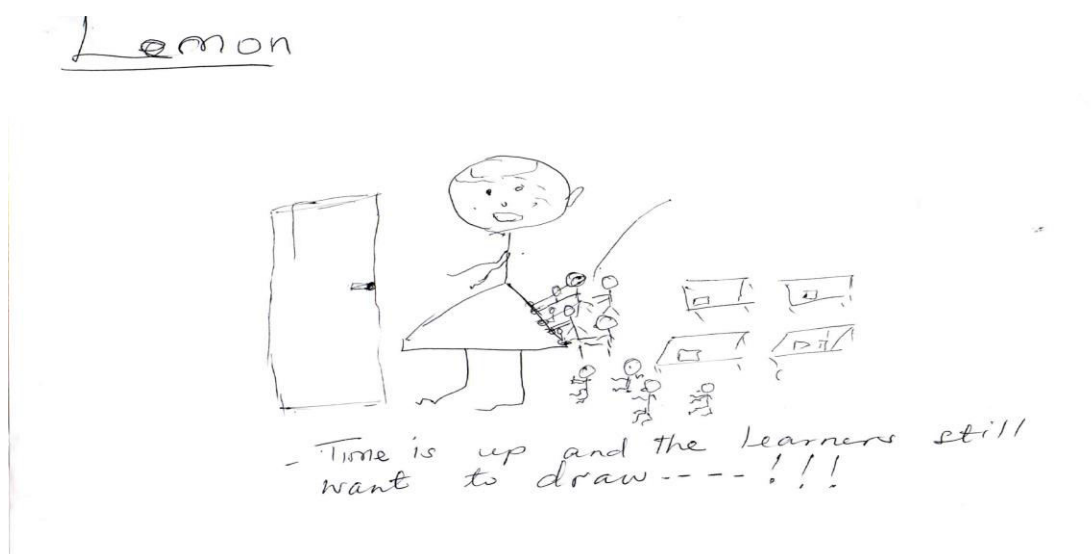


Figure 4.6: Drawing 1A by Lucy

Caption: *This is the teacher and these are the learners. They are pulling on the teacher to come back so that they can continue drawing, because drawing is really exciting. But time is up and the lesson has to end but they still want to draw. The children love drawing but time is not adequate.*

The use of drawings and photovoice take a little more time than other conventional approaches of teaching. Thus, there is need to give these methods a little more time to be used in class. Children needed more time, especially when they were cut short. The disadvantage of the time factor is that the lesson objective for particular character themes may not be effectively achieved.

Lucy

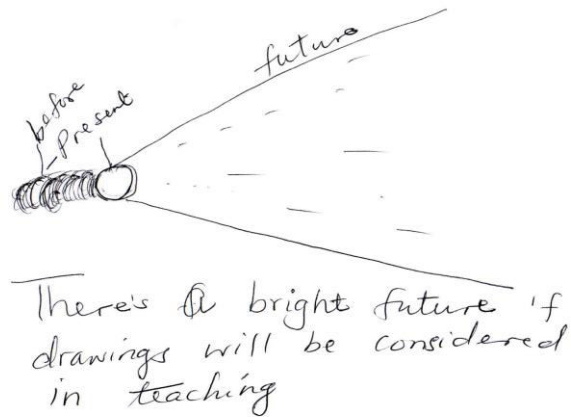


Figure 4.7: Drawing 1B by Lucy

Caption: *I've drawn a torch. Here is where we were before using drawings. It was dark. But where we are going it is bright. So, the future with drawing is very bright.*

With the use of participatory visual methods, the future of teaching character education to children seems bright. This brightness bears the advantages of using the new methods over the initial methods. However, on the other hand there are disadvantages of participatory visual methods which implementing teachers need to look out for.

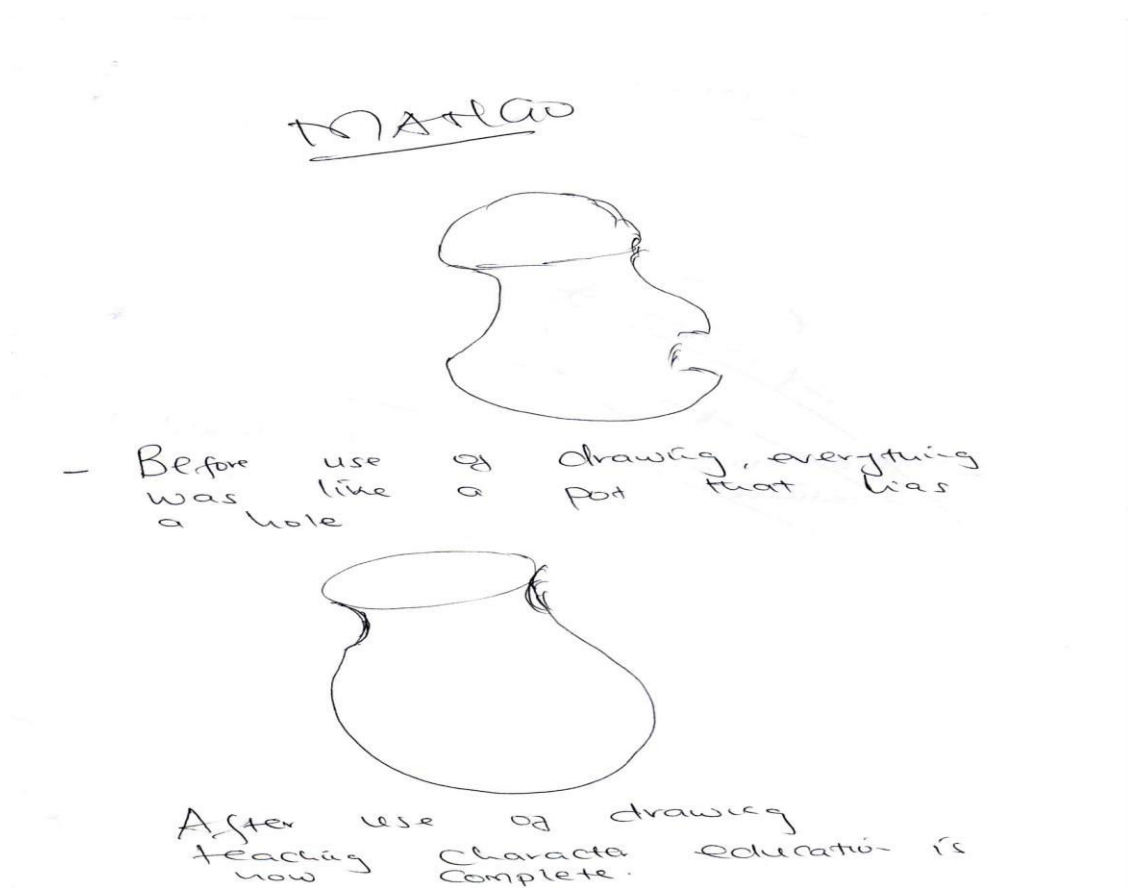


Figure 4.8: Drawing 1A by Melissa

Caption: *Before we used drawings, everything was like a pot that has a hole that was leaking. But after using drawings, that knowledge is not leaking. It is retained. Teaching of character education is now complete.*

Looking at the leaking pot given as a resemblance of initial teaching methods, children would lose the gained knowledge a little at time. Because the leaking pot eventually becomes empty, it follows that with time, the knowledge about character themes, using initial methods, slowly disappears. When the children become devoid of the knowledge of character themes earlier learned, they can easily become victims of deviant behaviour.

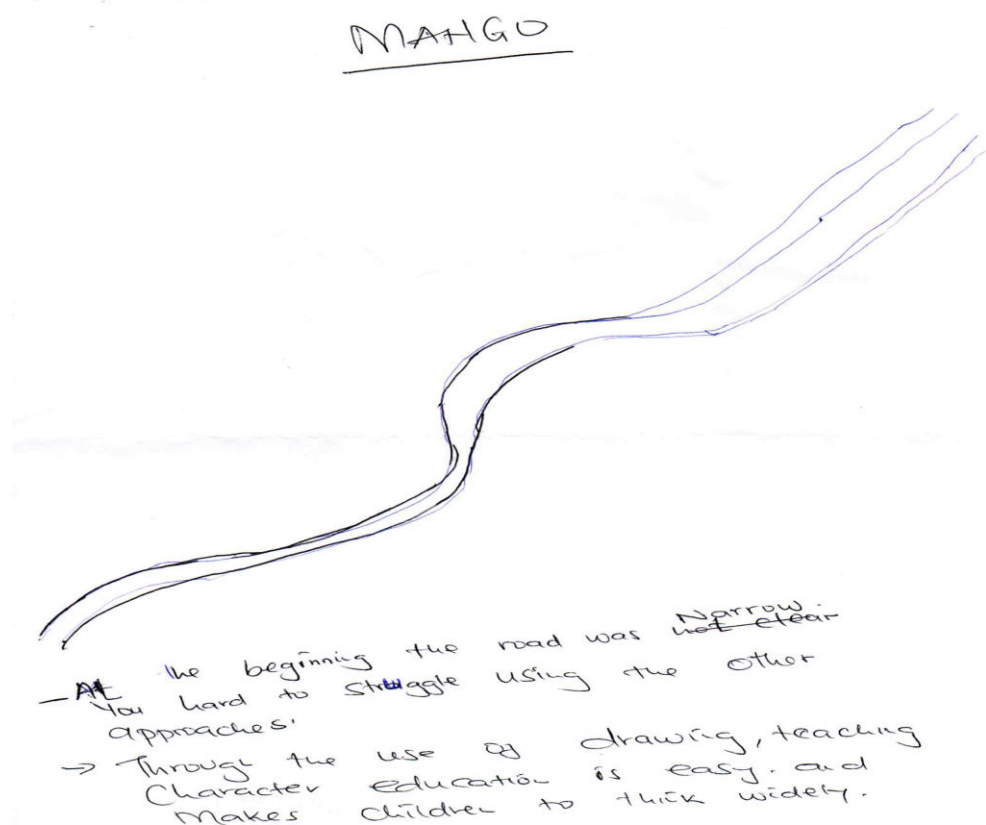
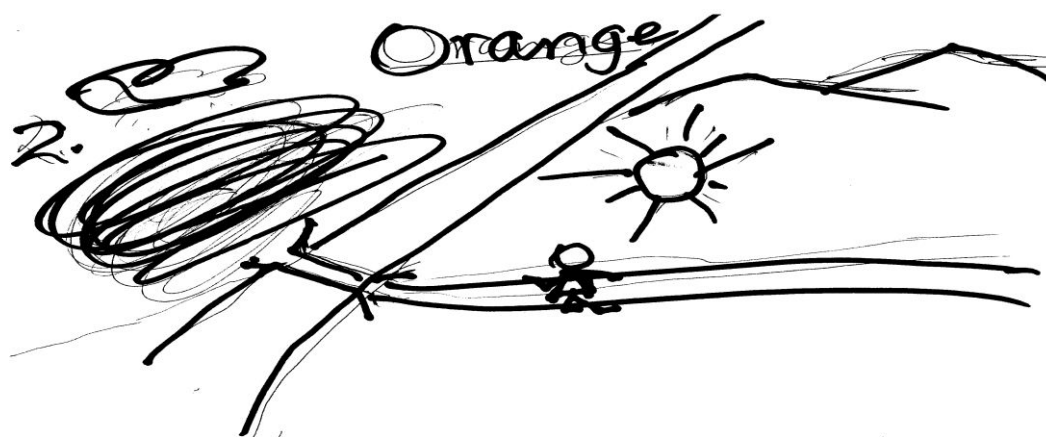


Figure 4.9: Drawing 1B by Melissa

Caption: Where we are going with use of drawings, the road is wide. It is not narrow. The road is wide because now the children can think widely. Before they used drawings they could not think or do so normally. But now their thinking has widened.

Giving children a chance to learn things for themselves allows them to widen their thinking about the character concepts being learned. Melissa's perception of initial approaches of teaching character education is that the teacher would do most of the thinking for the children. This is however not the case with the use of participatory visual methods.



I compare it to light and darkness and having a bridge to cross. Before using drawings we could not see the other side. But after using drawing we crossed the bridge and walked on the bright side.

Figure 4.10: Drawing 1B by Oakley

Caption: *I compare the use of drawings to light and darkness and having a bridge to cross. Before using drawings, we could not see the other side. But after using drawings, we crossed the bridge and walked on the bright side. Talking of the light, you can see a river in between. There was a struggle before crossing over using a bridge. The bridge represents the use of drawings.*

The teachers may have embraced the use of the participatory visual methods which seemed new to them. Even so, the use of new methods in class is accompanied by challenges. Oakley admits that the use of participatory visual methods came along with struggles from both the teacher and the learners.

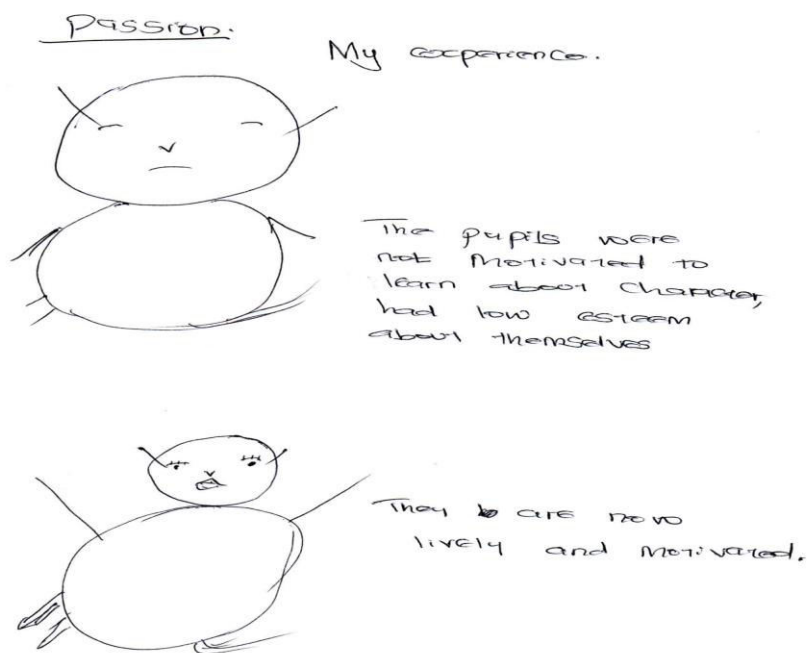


Figure 4.11: Drawing 1A by Pauline

Caption: *I've drawn a cat in the form of a pupil. This is a pupil before we introduced drawings. The pupil is very sad not knowing what to do with low self-esteem. The pupils were not motivated to learn about character. But after introducing drawings, now the pupils are lively and motivated.*

As indicated by fellow participants, Pauline reported that the use of participatory visual methods motivated the learners to learn and consequently made them happy. The importance of experiencing happiness when learning is that a learner is likely to develop a positive attitude towards the subject content. In this state, the objectives of a particular subject, character education included, can effectively be achieved.

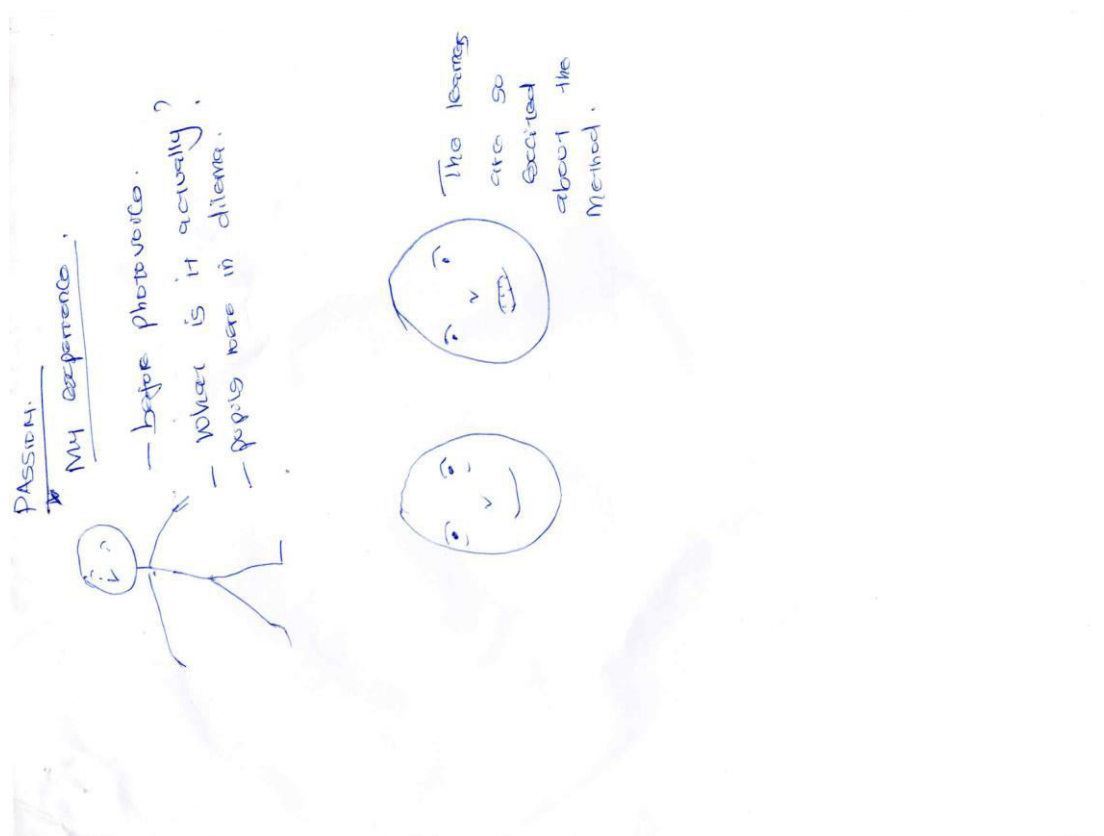


Figure 4.12: Drawing 2A by Pauline

Caption: *Before photovoice, what is it actually? Pupils were in a dilemma. The learners were confused because it is a new method. They have never used so we were wondering. But after using, the learners were so excited.*

In the beginning, children had probably not used these methods. This could explain their dilemma. In such a case it is up to the teacher to come in and guide the children appropriately on the use of participatory visual methods. As the teacher does this, the learners will be given more opportunity to learn by themselves.

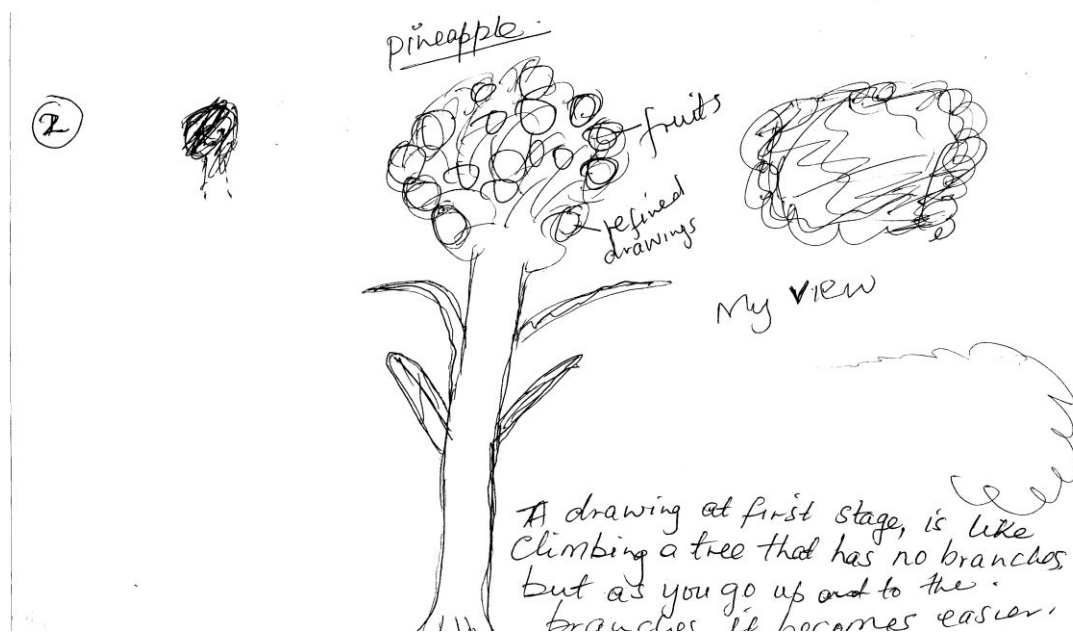


Figure 4.13: Drawing 1A by Pina

Caption: *Drawing at first stage is like climbing a tree that has no branches but as you go up to the branches, it becomes easier. When starting to draw, pupils found it hard. As you move, you get branches and it becomes easier to climb. So the pupils also improved and things became easier. Reaching on the fruits, the drawings are now refined. They are able to draw good drawings.*

Pina indicated that the learners had a problem with producing refined drawings in the beginning. This indicates that she was more focused on the beauty of the drawings other than the information they communicated about character themes taught in class. On the other hand, it is also possible that the children needed a little more guidance in using participatory visual methods. Thus, the teacher should become a facilitator when using these methods to teach and not the authority of the learning process in class. The idea behind facilitating the learning process is an indicator that participatory visual methods were child-centred.

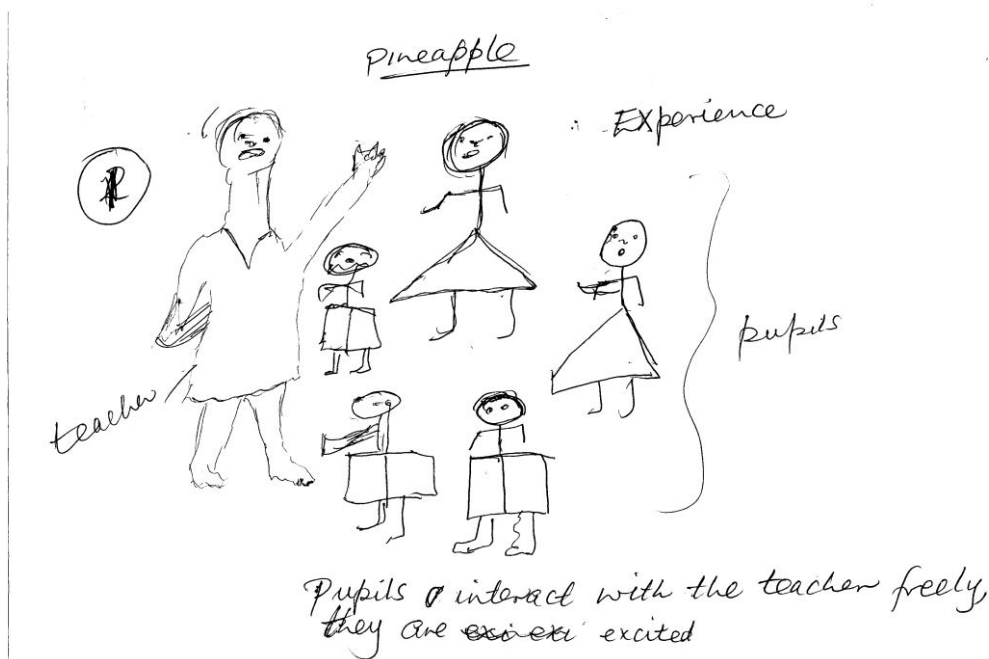


Figure 4.14: Drawing 1B by Pina

Caption: This is a teacher and the pupils. It shows how drawings help the teacher and pupils to be close or rather how they interact freely. They are free to ask questions. There is good rapport between them. Pupils are enjoying and asking questions.

Among the features of a constructivist learning environment includes the creation of a free atmosphere. Therefore, with little intimidation learners can effectively proceed to learn various concepts in class. Another aspect of a free learning environment is the existence of a friendly relationship between the teacher and the learners. Pina believed that with the use of participatory visual methods, a child-friendly learning environment could be created in class.

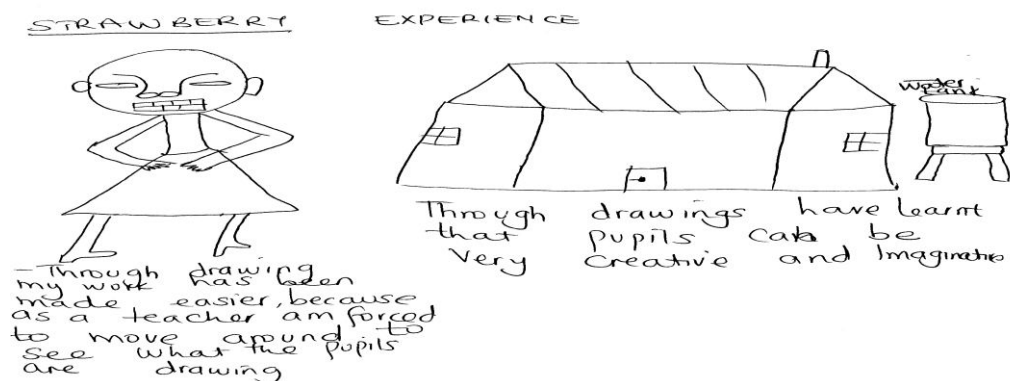


Figure 4.15: Drawing 1A by Stacy

Caption: *Through drawings my work has been made easier because as a teacher, I'm forced to move around and see what the pupils are doing and as they are also drawing, most of the things are done in action. It is not theories, it is practical. I've learned that pupils can be creative and imaginative. They make drawings that you cannot imagine those young kids can draw like the water tank and pillars. So, my work has been made easier.*

The use of participatory visual methods, according to Stacy, is hand-on. Learners engage in practical activities which ensure that they remain active in the learning process. Besides being active, Stacy appreciated that learners were creative and imaginative. Thus, participatory visual methods prove to be suitable in equipping learners with more practical knowledge and less of theoretical knowledge.

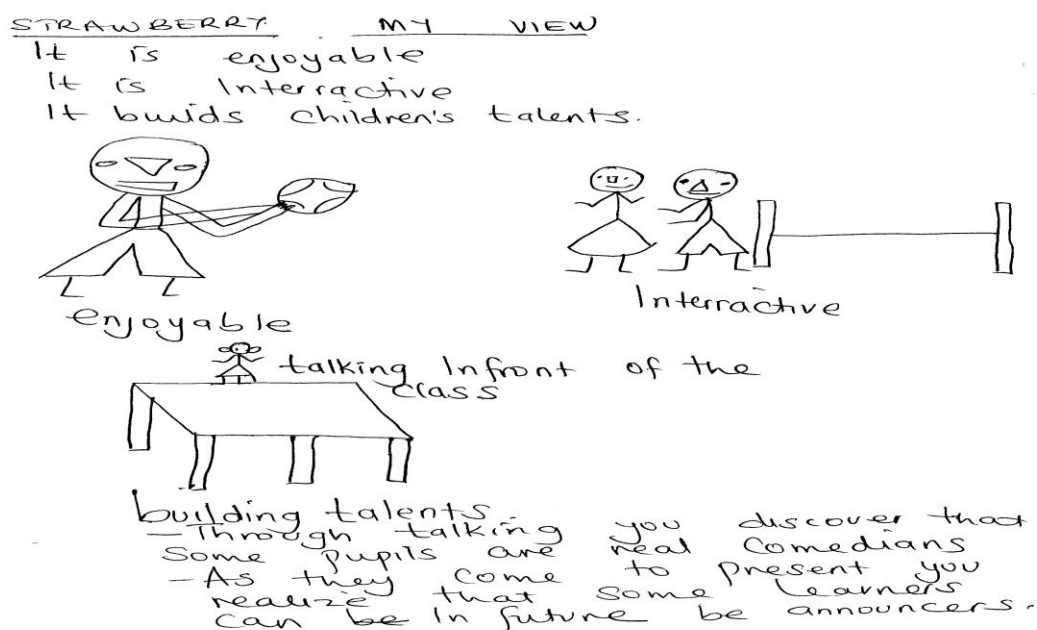


Figure 4.16: Drawing 1B by Stacy

Caption: I've drawn a boy playing with a ball showing that it is enjoyable. Drawing is also interactive. These kids are playing. Holding the ball shows that the children are able to express their feelings through drawing and you can see the child is happy. And then the last one, through drawing, we also build talent. Through talking you discover that some pupils are real comedians. You can see pupils speaking infront of the class. As they come to present you realize that some learners can in future be announcers.

Beside the teaching and learning of character concepts within character education, Stacy reported that participatory visual methods could be used to spot learners' talents. This shows that the use of drawings in class does not stop only at pedagogy but extends to talent identification. When this is done early enough, learners can be helped to nurture their talents appropriately.

The drawings presented above show that teachers embraced the use drawings and photovoice. Further, the information provided in the captions clearly captures

teachers' experiences and views of using participatory visual methods to teach character education.

4.4 Presentation of Reflective Journals

The journals present data that address the second research question: *How do teachers experience and view the use of participatory visual methods to teach character education?* The participants kept reflective journals during the whole time as they implemented the use of participatory visual methods. In their journals they made notes on their reflections, experiences and views of using drawings and photovoice to teach character education. In this section, I present samples of extracts obtained from each reflective journal.

4.4.1 Agnes

Agnes is a teacher in Willow primary school and has taught in lower primary for 4 years. She indicated that the use of drawings and photovoice were new approaches to her and that she was very eager to use them in teaching character education. She taught about honesty, obedience and hard work. She compared the use of participatory visual methods with initial approaches that were largely based on oral presentations. Agnes also acknowledged the ability of participatory visual methods to boost learners' memory

The children took time to draw pictures to depict honesty. They drew almost similar things as they had almost similar experiences on honesty. Some children could laugh at others drawings which portrayed either a funny drawing or they did not know how to draw. Later they were able to tell their stories as they displayed their drawings. They could not fully express themselves but we could all understand their stories. They also asked questions about their drawings. Honesty is a virtue that learners have internalised through drawings. As they were drawing, I could see them imagining the situations in their drawings explaining to each other what they are drawing. The

learners were able to explain their drawings to the rest of the class as others asked questions on their drawings orally. Drawings and photovoice are a good method of teaching since it makes a learner learn more. In the past we have been teaching these values orally and the learners tend to forget since it was not internalised properly. For example in CRE these values are taught but the learners tend to forget. Learners here are now gaining confidence about their stories. In my view as much as these methods are inscribed in other subjects, it may not be effective as such. These drawings and photovoice should be taught as a separate subject as learners are able to feel the character value. During photovoice learners grouped themselves and started taking photos depicting hard work. The photos were more interesting to the learners because they loved taking the photos as well as writing about each photo. The activities have built grammar as well as vocabulary in explaining their photos. As a teacher, these methods of teaching help the content to be passed more effectively.

4.4.2 Becky

Becky is a female teacher in Cedar primary school. She has taught in the lower primary for 11 years. She indicated how participatory visual methods helped her identify talents in learners. She acknowledged the advantages of participatory visual methods over the methods used initially to teach character education. She also indicated that drawings and photovoice can be very useful on learners who tend to be shy. She taught about love, responsibility, respect and sharing.

Drawing of the day was about responsibility as a value. Learners displayed their values. They were communicating to one another and talking about the pictures. We defined honesty as saying the truth. We discussed different stories about honesty until the learners understood it. After the drawing of different values I came to realize some talents from learners, I also discovered the learners can be able to express themselves through these drawings. Their English improved because you could be able to understand what they had written about pictures. The learners could answer questions from the drawings correctly and easily because it was something they drew from their mind. My learners were happy and not shy anymore. As a teacher I also gained more out of their drawings. I put my thumbs up for drawing. It should be used

during teaching so as the teachers can be able to understand more about their learners. In photovoice, I gave the learners the instruments to be used e.g. camera and phones. They interacted with them, touched, tried to use them and all was exciting. Others did not know how to operate the camera but by the help of the teacher they managed. After the lesson I came to realize that my learners have developed some values like sharing, love and others. They have developed in their language in that they can communicate and collaborate by sharing ideas, working together. Learners talked about their pictures and the values were coming out clearly. As a teacher I encourage the use of photovoice in teaching so as the learners who are shy you will be able to know anything about them.

4.4.3 Lucy

Lucy is a female teacher in Eastview primary school. She has taught in lower primary for 3 years. She used drawings and photovoice to teach the values of honesty, responsibility, love and respect. She noted that participatory visual methods arouse and enhance learners' interest in the learning process. She also mentioned that these methods made all learners part of the lesson and that the slow learners were also actively involved in the class activities. Additionally, Lucy noted learners' improvement in other subjects and attributed that to drawings and photovoice. However, she pointed out that their class timetables were rigid and thus, the time for implementing drawings and photovoice was not adequate.

I told learners we were going to use new methods, drawings and photovoice to teach about values. We discussed on several values and settled on honesty, responsibility, love and respect. In drawing we chose responsibility and honesty. We discussed on this value and learners told stories of their own experiences about honesty. Excitement could be seen in their eyes. Drawing is a good way of teaching in that learning becomes exciting. Learners' interest in learning is increased. The learners retain what they are taught. They understand more when they draw. All learners are included here. Even those who are shy and the slow learners can express themselves through drawings. Talents were also realized here and good thing was those who are

slow in class were the best artist. All learners longed for drawing time to come. Drawing has helped the slow learners and the introverts to have high self-esteem. They have discovered that they can also do something good! They have even improved in other subjects now. I would so much recommend that this method be used in everyday teaching. Photovoice was the most exciting time for the learners. They worked in groups and took turns when taking photos. They organized themselves and discussed what they could do. During display they were so glued to the photos that they did not pay attention to any interruption. When it came to the time of telling their story, everyone wanted to tell the story but one was chosen to give their story. To sum up, photovoice is the best method of teaching as it equalizes all learners. The slow learners were very active here. I would wish it could be one of the teaching methods because it improves the self-esteem of learners and they understand more when they use it.

4.4.4 Melissa

Melissa is a grade 3 female teacher in Greenville primary school. She has taught in lower primary for 3 years. She used participatory visual methods to teach about responsibility, kindness, obedience, cooperation and sharing. She believed that these methods created a free learning environment and that they could be used in all subjects. She reported on initial approaches to character education and noted punishment as a strategy of moulding behaviour. She pointed out that photovoice may not work because of insecurity and lack of materials. Melissa also proposed that these methods should be taught in teacher trainee colleges.

During drawing pupils really enjoyed because they could be heard saying 'look at mine', 'use this colour and not that', 'rub and draw again' etc. I was made to understand that through drawings, the children's thinking ability was aroused. They could think hardly then come up with a drawing. I also learned that children who are not active in class can draw best compared to those who participate. I also came to know more about the creativeness of the pupils thus enabling me to nurture their talents. In drawing about obedience, I told them that if we disobey our parents and teachers even God becomes sad and angry and that they may punish us. And if we are

punished we should take it positively because they are trying to mould our behaviour. Many learners shared stories of the punishment they received after disobeying. In my own view, drawings should be included in the curriculum among other methods and techniques of teaching. This is because the children's ability in a tender age is realised and in future we can get talented people who can draw for us good drawings and earn a living. Drawings can be used in teaching all subjects. They should be embraced in our teaching methods and should be taught in teacher trainee colleges so as to equip the teachers with this knowledge. I will advise my colleagues to use the method and even the ministry to include this method because I have seen it personally work. They have many advantages: makes learning real, makes learning enjoyable, breaks boredom because learners draw on their own without restrictions, knowledge learned is retained for long, develops creativity, develops thinking, develops vocabulary and develops leadership abilities and cooperation. For photovoice, my view is that it may not work because the issue of camera is expensive and if it works is to some classes. To maintain the cameras also is expensive, lack of enough know how on teachers etc. But should this method be taught in teacher trainee colleges and the other factors considered then it is going to work well.

4.4.5 Oakley

Oakley is also a grade 3 female teacher in Willow primary school. She has taught in the lower primary for 20 years. She confirmed that the use of drawings and photovoice is a new approach in the field of character education. Oakley mentioned that the use of participatory visual methods created a child-friendly learning environment and that learning was made more practical. She however noted that the learners had problems with drawings in the beginning. She also indicated that learners came to know better as they were involved in 'doing'. She taught about honesty, obedience, hard work, caring, love and fairness.

The first day of using drawing was in a CRE lesson on virtues. We picked on honesty and pupils were given a chance to draw freely what they had in their minds. I took time to show them how they can draw using stick figures. They got excited and are now free to draw any character. We also learned and practised how they can use

drawings to show emotions. They were able to draw and discussed their drawings and were given chance to retell their stories to the whole class. I like the fact that they are free to tell to others what happened to them and that they were able to try and bring it up in their drawings. The learners were excited whenever they were given chance to draw as they expected to do something new every time. In photovoice, pupils were working in groups and every group worked to see their work completed. They told their stories freely without fear because they were not limited. Teaching character education using drawings and photovoice is good and gives pupils the experience of having to express themselves by showing their ideas in a simple way. There is richness of content and you can see the mind of that particular pupil. It is a better way of allowing people to say what they have in thoughts without having to struggle with limited vocabulary. From listening to the learners' stories and looking at their drawings, you see the depth of the knowledge that young children have and this is a better way for them to bring it out. I will recommend this for learners in the lower and mid classes because they have not yet acquired much vocabulary and this can limit them in the way they can write about a particular topic given to them. Photovoice and drawings are relevant in all subjects and allows them to participate fully in the work done. The learner can retain what they have learned for a long time because they were involved directly in the production of ideas in person. Learners can also express themselves without any fear of being limited. They are willing. 'I see I forget I hear I remember, I do I know'.

4.4.6 Pauline

Pauline is a teacher in Skyline primary school. She has taught in the lower primary for 3 years. She noted that she had never used photovoice at the time of implementation. She agreed with Becky and Agnes that drawings and photovoice were appropriate for slow and shy learners. She also believed that participatory visual methods created a free learning environment in class. She reported that participatory visual methods were timely and appropriate in the new education curriculum in Kenya. Pauline recommended that participatory visual methods be introduced to teachers in training

colleges so as to be effective. She used these methods to teach the values of love and responsibility.

Drawings and photovoice can be used in teaching character. I had used drawings in my class before but not specifically in character education. I used this method as a way of instilling and retaining knowledge in learners. On the other hand, I had never used photovoice in teaching. I came to realise that drawings and photovoice can be very effective in teaching character. These methods are quite motivating to the teacher and learners. The pupils' engagement was very high and positive as compared to other methods. The learners do most of the work as the teacher guides. Through these methods, the slow and shy learners got a chance to express themselves. I also came to realize that pupils like to work in a free atmosphere where no much supervision is done. They loved photovoice so much as each member in the group was given a chance to use the phone to take photos. As much as it was learning, it was also fun to the pupils. All the learners were excited and they wanted to participate right from the beginning to the end. I can say that learners were very cooperative. During display and interpretation of photos, the pupils had a chance to express themselves freely in their own words. They talked about their drawings, they were asked questions by others and they were able to answer them. During this time, we looked at the positive and negative side of the value in question and pupils came up with the way forward. When doing this, as a teacher I realised that the character had been reinforced. I can say that both drawing and photovoice are very effective in teaching character education. This is because these methods are practical. This makes learning especially character learning very interesting. Sometimes unlearning or correcting a character can be hard or punitive, but if done using these two methods, it's easier and faster. These methods just came at the right time because in the new curriculum, values development and learning is emphasised in every lesson. So the teacher can use these methods to reinforce the same. I strongly recommend that these methods should be used by all teachers at all levels. The approaches should be introduced to teachers in training colleges so that they can be effective.

4.4.7 Pina

Pina is a teacher in Skyline primary school. She has taught in lower primary for 10 years. She used drawings and photovoice to teach the values of love, obedience, respect, responsibility. Pina indicated that before receiving training of participatory she used teacher-centred methods to teach character education. She mentioned that initially drawings were not taken seriously. She acknowledged that drawings and photovoice created a free learning atmosphere. She encouraged the use of these methods by other teachers for their ability to make learning real. Just as Lucy, she believed that participatory visual methods needed to be allocated more time to be used in class. She believed that fine arts should be made examinable so that drawings should be taken seriously.

Before attending the training on participatory visual methods of teaching, I used lecture method lessons which were teacher-centred method. Learners' participation was minimal. I take this to be boring. If best could be done during that time the drawings came at the end of the lesson never taken seriously. The rest of the lessons were talk and chalk. After discussion of moral values in class, pupils were excited when I mentioned to them that we need to draw. However, it was a bit of a challenge to learners due to lack of practice but by doing it every day they made improvements. Pupils were free to express themselves, as they discussed their pictures with their friends. This discussion makes learning interesting, enhances language skills like listening, speaking, answering questions and develops learners' psychomotor skills. In my view, other teachers should be encouraged to use participatory visual methods when introducing a lesson as learning is made real and the learners do not forget easily. Drawings should be allocated enough time for learners to sharpen drawing skills. Fine art should be introduced and made examinable for drawing to be taken seriously. Through drawings of moral values, my learners have changed positively. They are responsible, follow rules like the school bell, and come early. The positive morals are overt. Looking at photovoice, it is an educative way of teaching/learning character dilemmas. Photos were taken one at a time for each group. Each learner

wanted to shoot despite the fact that we had one camera. I faced the challenge of dying dry cells. Otherwise it is good method. It is really helpful especially where drawings of values are complicated pictures. Initially, we used cut-outs from newspaper, magazines, role plays, storytelling from experiences at home/church. During the short descriptions, slow learners were able to participate fully either by answering questions or mounting pictures on manila papers. The two methods are really encouraging and in order to be taken seriously in schools, the ministry should provide or supply cameras in schools to boost photovoice in learning. We should do it in all subjects.

4.4.8 Stacy

Stacy is a teacher in Greenville primary school and has taught in lower primary for 15 years. She used participatory visual methods to teach the values of honesty and responsibility. She believed just as Agnes, Melissa and Oakley that these methods boosted learners' retention of knowledge. She noted that drawings and photovoice had not been given adequate attention initially as more focus was shifted to examinable subjects. Stacy reported that these methods were more practical than theoretical. She proposed that participatory visual methods be implemented in the curriculum.

When I told my learners that we were going to draw, they were so excited because in our school we don't even teach Art and Craft. During such lessons we teach examinable subjects. Then I told them that we are going to draw based on different character themes. We discussed and I realized that the slow learners, introverts were equally involved. We had very interactive lessons. I discovered through drawings that these pupils are very creative and innovative. Learners were excited especially when they were explaining about the drawings. Unlike other methods where they lack words to express themselves, participatory visual arts-based methods are practical and pupil centred since everything is done by them, unlike the other methods which are theoretical. This method unlike other methods leaves marks for reference e.g. the drawings on the chalkboard. Photovoice was also a good method as compared to the other instructional methods we use in schools. It attracts the attention of the learners.

They listen and later the photos they take serve as reference to correct unbecoming behaviour. Photovoice was well received by the learners and me as the teacher. I wish it can be implemented in the curriculum because it is learner centred. These two methods are effective because whatever is taught is retained and implemented by the learners and the teachers. These two methods engage the learners throughout and even the time becomes short. The learners want to learn throughout the day. The learners want to be taught by the same methods every day. They get annoyed when I told them that I have not created time for that.

4.4.9 Conclusion of Reflective Journals

From the journals presented, all the participants agreed on the following benefits of participatory visual methods of teaching:

- i. Learners are actively involved in learning.
- ii. Retention of knowledge in learners is boosted.
- iii. Learners are excited during the learning process.
- iv. Teacher and learners interact actively.
- v. Slow learners get opportunity to participate.
- vi. Learners' imaginative and creative power is enhanced.
- vii. Learners' talents are brought out.
- viii. A free learning environment is created in class.
- ix. Collaborative learning is enhanced through working in groups.
- x. They are applicable in character education and all other subjects.

On the other hand, the teachers pointed out the following disadvantages of participatory visual methods:

- i. Learners initially copying from one another.
- ii. Learners focusing on the beauty of the drawing than the information to be passed across.

- iii. Lack of competence from the teachers on the implementation of these methods.
- iv. Lack of materials to use during drawings and photovoice.
- v. Overexcitement causing learners to easily deviate from the focus of the lesson.
- vi. Participatory visual methods need more classroom time to be implemented.

The participants taught a range of character values using participatory visual methods.

Table 4.2 gives a summary of the values taught by each teacher-participant as captured in the reflective journals.

Table 4.2: Values taught using participatory visual methods

Participant	Character values taught	Participatory method used
Agnes	<i>honesty, obedience, hard work</i>	drawings, photovoice
Oakley	<i>honesty, obedience, hard work, caring, love, fairness</i>	drawings, photovoice
Becky	<i>love, responsibility, respect, sharing</i>	drawings, photovoice
Lucy	<i>honesty, responsibility, love, respect</i>	drawings, photovoice
Pina	<i>love, obedience, respect, responsibility</i>	drawings, photovoice
Pauline	<i>love, responsibility, obedience</i>	drawings, photovoice
Melissa	<i>responsibility, kindness, obedience, cooperation, sharing</i>	drawings, photovoice
Stacy	<i>honesty, responsibility</i>	drawings, photovoice

The table above indicates that some teachers taught more character values than their other counterparts. This is attributed to the fact that some of the teachers reported that the time they had was not enough to cover as much as they intended to and that they

had to balance between teaching mainstream subjects and character education concurrently.

4.5 Presentation of Interview responses

This section presents the responses teachers gave during the interviews. The responses given address both the first and second research questions: *(1) What methods are used by teachers to teach character education in early childhood settings in Uasin Gishu County, Kenya? (2) What are teachers' experiences and views of using participatory visual methods to teach character education in early childhood settings in Uasin Gishu County, Kenya?*

During the interview, I used a set of guiding questions for each participant and engaged probes and follow-up questions on the responses given by the participants. I conducted the interviews in four consecutive days.

4.5.1 Interview responses to approaches of teaching character education

The teachers interviewed gave varying responses on the initial approaches used to teach character education:

Moderator: Do you think character can be taught?

Agnes: *The teaching of character is infused in other subjects but it is not coming out properly. The child is not even feeling the value being taught properly in that other subject [...] something like religious activities, we have a whole topic on obedience and the obedience we teach it and even the child would read a verse from the bible which shows obedience. But after some time you find that the child may tend to forget because it is something you have just read. We haven't participated fully [...] we also use videos and even role play to teach those character values. It helps a child at least to get the character but it's not really coming out fully [...] we have used role play whereby you get like obedience and you take a verse from the bible then they role play the characters in the bible that were in the story to bring out obedience.*

Becky: *Yah, it can be taught. Mmmh, first of all, they are going to emulate you as their teacher. Your learners are going to imitate you. Secondly, the time you're teaching different lessons you also teach about the values and you can get the values in their character [...] like the time we are learning religion. That is where most times it falls and Life Skills. We read from the bible different characters that we have been given. For example someone like, you can talk about David in the bible, 'alikuwa na tabia ya kusaidia' (he had the character of helping) [...] so as we are teaching these learners, they have to imitate David in whatever he did [...] for now, it is all the subjects, according to the new curriculum. We have to use these subjects to teach learners.*

Lucy: *Yah, character can be taught [...] mmm, you know some learners don't understand some terms like responsibility, so I give an example of responsibility. When I give an example, I'm teaching. And then I can tell them, now you can follow what I have taught you. And then they can also teach one another. May be one can be having some ideas, another one brings ideas and then they put the ideas together. That is teaching at least [...] I can teach using, um, I can give examples of an experience, or a story. I tell them a story of eee, may be somebody who was disobedient, and then maybe they were jailed or punished. Then I tell them don't follow that way. You should be obedient. And may be like responsibility, I even teach them using the learners themselves. I tell them now this is our class, this class is very dirty, what are we going to do with this class? So one says we can sweep it. Okay, so before I tell you, every time you should be responsible. I must not always tell you. When you come in the morning, you must ensure our class is clean. So they learn that way. Like aaa, love or sharing, I also tell them a story, I can even quote from the bible during religious studies and I tell them about sharing. There are even other stories in other books about sharing and love [...] you know most of the topics nowadays are infused. You can even get stories about responsibility in English and Kiswahili though they are scarce [...] so that is how I do it in my class.*

Melissa: *Yeah, character can be taught. After teaching is when these children will learn that it is bad to do this and that. In my own view it is taught [...] I have taught character values. I've been teaching because it is in our syllabus. It is in CRE majorly. I remember teaching about thankfulness and obedience; they are topics in CRE. After teaching they get to learn during the several examples and stories [...] it*

can be taught in CRE, Life Skills and also in languages. I think those are subjects that character values can be taught [...] it is infused because you're given a story, then you are asked 'what have you learned in the story?' and the children will just say they have learned that it is good to do this and this. That is in languages. But in CRE, Life Skills, it is there. It is a topic [...] I've been teaching character values in my class majorly with the following methods: storytelling, I give them a story then I ask questions. I can also teach through role play, through question and answer and through dramatization.

Oakley: *We teach it in CRE mainly because the topics that are given in CRE are geared towards learning values [...] although all these other subjects also, carry the same ideas. But more of it is in CRE [...] Teaching character is infused because when you teach, there's somewhere that you get to mention something that will bring up that character value that you want to achieve. So we don't really say as a topic that today I'm teaching about honesty, today I'm teaching about respect. Somehow it will be infused in your lessons as you teach [...] in most cases we use discussions, questions and answer, we use role play, we use drawings, we use pictures we use videos and so on.*

Pauline: *It is the responsibility of everyone in the society to teach character [...] this is because, even before the current system of education, we had the former type of education where character was being taught in informal ways [...] it was being taught through role playing. For example boys were taught by men, how they are supposed to behave as men, the girls were taught their roles as women by the older women. So it was taught, character was taught. In my class mostly we've just been talking. You talk, maybe you role play and dramatize. We also sing. I've been teaching them during CRE and Life Skills, yah.*

Pina: *Now character can be taught. It cannot be taught in a day but gradually with time. Because as a teacher you are teaching a character. You have to be a role model on your side. So a learner will imitate from you. That is by observing you and by practising what you tell them [...] you practise what you teach. That is why it is very necessary for parents to instil or rather to be part of the character education, to support the teacher in moulding characters. Because learners or rather the child will copy, will imitate what the parent does [...] I have taught character education in CRE*

and Social Studies [...] I've been using discussion, we discussed a value, role play, question and answer and we use illustrations like pictures, charts.

Stacy: *Character can be learned. You can teach somebody, but if that person is not ready to learn, then it becomes difficult [...] I've been teaching it through songs, dramatization, mostly through songs and dramatization. It can also be taught by infusing in other subjects like CRE [...] it has never been taught as a subject on its own. It has just been infused unconsciously. Some people just teach it without knowing that it is character.*

From the responses given, the teachers agreed that character education offered a platform to teach character values. They also revealed that character education has been integrated in other subjects. However, most of the teachers believed that character education would be more effective when taught as a subject on its own. Some of the common methods they used initially to teach character education include but not limited to: imitation, roleplaying, storytelling, role modelling, bible reading, use of real examples, discussions, dramatization, use of songs, question and answer, setting of class and school rules to be observed, use of videos and use of pictures and drawings.

Most of the approaches as captured above placed the teacher in the centre of the learning process. In the case of storytelling and role playing, it was still the teacher who gave out roles and directed learners on how to execute their given roles. Upon integrating character education in other subjects, more focus was put in the mainstream subject than the teaching and learning of character values. This shows bias in the teaching of character education as delivered using the initial approaches.

4.5.2 Interview responses to teachers' experiences and views of using PVMs in teaching

Moderator: What is your experience and view of using participatory visual methods to teach character education?

Agnes: *I think it helped the learners even grow socially, (pauses) eeee socially in class because you find even that child who was not able to talk, was silent all the time, this time now can talk, can even ask questions, is free to mingle with the rest. And then secondly, the language has grown. One word someone used and the other one was able to borrow it and also use it. So their vocabulary also grows in class. And the best part of it, confidence in the children. The children have gained confidence they can talk in front of the others in class [...] I could see some children have talent in drawing, children have even talent in speaking, and they can speak so well [...] to the curriculum developers, we would tell them to put it as a subject in the lower primary [...] character values are instilled in children and they still remember up to date. It doesn't come out of their memory at all [...] there were also challenges. First, children just want to do draw and don't want to do anything else. Introducing another lesson it takes time. You have to really talk to them to come back to the class situation. Secondly, the materials, as much as we had the materials everyone wants his or hers the learner wants his own material, yes. So it is also a challenge [...] also time. You tell them it is time finish, they don't want to finish. The children have not finished, I have not finished, I have not drawn this, and I have not added this. So time is also a challenge.*

Becky: *Mmmh, first it was fun, second my children came up. They were able to communicate and collaborate with one another. It has made them, the language has improved. By the time you're grouping them to work out they could express themselves. Calling them to talk about their pictures, arranging those words and talking, it was a good thing to me. And I was grateful because, like now, when we talk about something they are able to think and talk about it, they are able. You can tell them to put things in drawings, they will, they can now hold a camera, they can focus without shaking [...] I would just like to encourage, we also teach our colleagues. Sometimes we have this lesson called Art and Craft. They should at least use that time*

to do drawing [...] the challenges that I faced is that some who did not know how to draw so they wanted to copy from others. And then coming to photovoice, there are some who forgot what they were supposed to do in the group and they concentrated only on the camera.

Lucy: *This approach I think it's really the best because the learners could really express themselves. And it really helped my slow learners because even they never used to talk. They never used to smile but when it came to drawing it was like (pauses), they were so excited. It has really helped my class. They could tell stories they, they talk freely and whatever they drew if it was responsibility or honesty, they really act. Even when they are not drawing when they see somebody or they hear somebody maybe telling a lie, they caution them 'you know we drew honesty we are going to draw you, you are lying' and so many others. It was a good experience [...] drawings and photovoice if it was possible, I wish it could come once every day in our everyday lessons. It could really be of help because when you go to these other subjects the learners are not free to express themselves [...] it was really a good experience [...] the only challenge I got was time because they really want to extend the time.*

Melissa: *Mmmh, it is good. The use of drawing and photovoice is good. It should be used to teach character. Because initially before the use of these, it was not easy to teach but now that they can participate, you see, this method is learner-centred. It is unlike the other ones that were teacher-centred [...] so if they are involved, they get to retain the knowledge rather than telling them. So when they are involved in photos and drawing they will not forget easily [...] I would advise them to use these methods and even advise the Ministry to put these methods among the methods that they use in teacher training colleges. So they are good and personally, I'll continue using them [...] I will even tell my friends to use these methods. I'll take an initiative of teaching them (rising intonation) [...] using drawings and photovoice was so challenging because in the first place we had not used these methods [...] it was also time consuming at the start [...] during photovoice, everyone wanted to hold the camera. And with a class of forty, you cannot make everyone to hold the camera.*

Oakley: *I was very excited when I was given this chance because after the training, we now set out to do it in our classes [...] we found it interesting because the children*

could even remember what they drew the first day unlike when you are talking to them, telling them something then you ask them a week later 'what did you learn last week?' they'll take time to remember [...] another thing, I found it interesting because they were actively involved throughout. Imagine in cases where children just write, they finish quickly and they give you their book. But this time, a whole lesson might just go on and they just don't want to stop (laughs) [...] I think it is a new thing, I do not know as such but it is not known. It is only that this is now brought more close to the child unlike when you give them to copy. Normally, we were used to giving them a picture and then you ask them to draw. But this one now it was them picking it out representing it on paper and they found it more enjoyable [...] the challenges were many. The children were not used to drawing as such and they struggled the first time to draw. But later on when they picked and they understood what they were doing, it became kind of easy and it was no longer a problem. The other challenge is that the learners had to transfer the information to relate to the real topic that was given. When it came to taking photos, the photographs needed a camera.

Pauline: *The two methods are quite motivating. They are motivating first to the teacher and then to the kids. They are very interesting. I came to learn eeeee, so many things through drawings. Okay, initially we used drawings but not to teach character mostly. A subject like Social Studies you just draw. Maybe you're drawing the animals kept at home. You know that is not character. There's something else you're teaching. You want to instil knowledge. But when it comes to character I learned that these kids have so many things hidden in them and may be they didn't have a way of expressing them. But through drawing, and especially dealing with character, it comes out clearly [...] these methods are good. They should be encouraged because the teaching of character is very easy through them, you don't struggle [...] or challenges, there are pupils who were shying off. They were afraid to display their work maybe they felt, they thought it would eeee, involve that scrutiny so much. In photovoice, the challenge was on time. It was somehow time consuming, yah, and especially in our big classes. Like my class is large. So I had seven groups using one phone. It was not easy*

Pina: *As a teacher, I saw the teaching became so interesting, the learning became so interesting or rather the lesson because almost everybody was active, and everybody was participating and asking a number of questions. And it corrects, in deed it*

corrects the character. For example after looking at those pictures and even after getting the cameras, the photos, you see they say, teacher this is bad, if you do this, this boy is bad. He's refusing to give the sister the bicycle and yet this bicycle was bought by their parents [...] it is a good method. It should be embraced by the rest of the teachers because it makes learning real or rather interesting [...] I had a challenge. The camera, you see it was also somehow challenging because me I used one camera and everyone wanted to be a photographer.

Stacy: *Generally, it was good and relaxing. You know when you teach and you see your children enjoying you also enjoy. And when you see your children being so imaginative, you imagine that these children had just hidden their talents and now it was coming out, you feel great. And even those children who used not to talk in the class, it really helped them in the sense that even their language of communication had also improved. Leadership skills were also developed in my class because these children whenever they were working, they were in groups. And I asked them to appoint their own leaders. And when a leader failed they would just reject you. So the class improved generally, yah [...] I would encourage even the Ministry of Education to consider having it as one of the subjects in the curriculum and eee, I would also encourage my colleagues to use the same because even when they come to my class, the class looks lively. It looks like a place where learning is taking place [...] the first challenge I faced during drawing was class control. I think the children were so excited because normally, the school concentrates on subjects that are examinable [...] sometimes, the working materials should be enough. Sharing is not bad but they should not be limited.*

The teachers reported that use of participatory visual methods was exciting, motivating, learner-centred and boosted learners' memory of the learned concepts. They were of the view that these methods should be used in all other subjects besides character education and that teachers should be trained on the use of drawings and photovoice in college. The responses also revealed that participatory visual methods created a child-friendly learning environment in class where all learners felt included

in the learning process. In working together, drawings and photovoice encouraged collaborative and participatory learning.

However, teachers also reported the disadvantages associated with participatory visual methods. The excessive excitement brought by the use of participatory visual methods interfered with the smooth transition from one lesson to the other. The use of these methods was also time-consuming. Thus, the teachers required more time to effectively implement them in class. The lack of adequate materials was also a challenge as most learners had to share the limited materials that were available. As these methods were new to the teachers especially in the teaching of character education, teachers felt they were not competent enough. However, the training they received equipped them with necessary knowledge and skill to implement participatory visual methods in class.

In the light of the above arguments, the following section discussed the findings from the data.

4.6 Findings and Discussion

This section presents the main results of this study as obtained from the data. I have discussed the findings in line with the literature and Dewey's constructivism learning theory. A summary of the findings is shown in Table 4.3. The summary table describes the themes created for each research objective and the underlying code categories. This study came up with ordinary and unexpected themes.

Table 4.3: Summary of Findings by Theme and Categories

Exploring the use of participatory visual methods to teach character education in early childhood settings		
Focus	Theme	Code Categories
Initial approaches to teaching character education	Didactic approach	Receptive learning Punitive measures Modelling
	Subject integration	Time allocation Lesson focus
Teacher experiences and views of using <i>PVMs</i> to teach character education	Learner-centeredness	Active learning Learning atmosphere Excitement and motivation Practical approach Memory boost Language barrier
	Collaborative learning	Group work
	Teacher-competency	Skills and attitudes Teacher empowerment
	Challenges of using <i>PVMs</i>	Availability of materials Novelty effect of <i>PVMs</i> Time allocation
	Class management	Lesson transition Use in other subjects
Teacher experiences and views of using <i>PVMs</i> to teach character education (Unexpected themes)	Competency development	Talent building Professional development

The focus column in Table 4.3 was derived from the research questions. The first research question of this study was: *What are the methods used by teachers to teach character education in early childhood settings?* Data related to this question was mainly generated through individual interviews. The main results to this question are summarised in Figure 4.17.

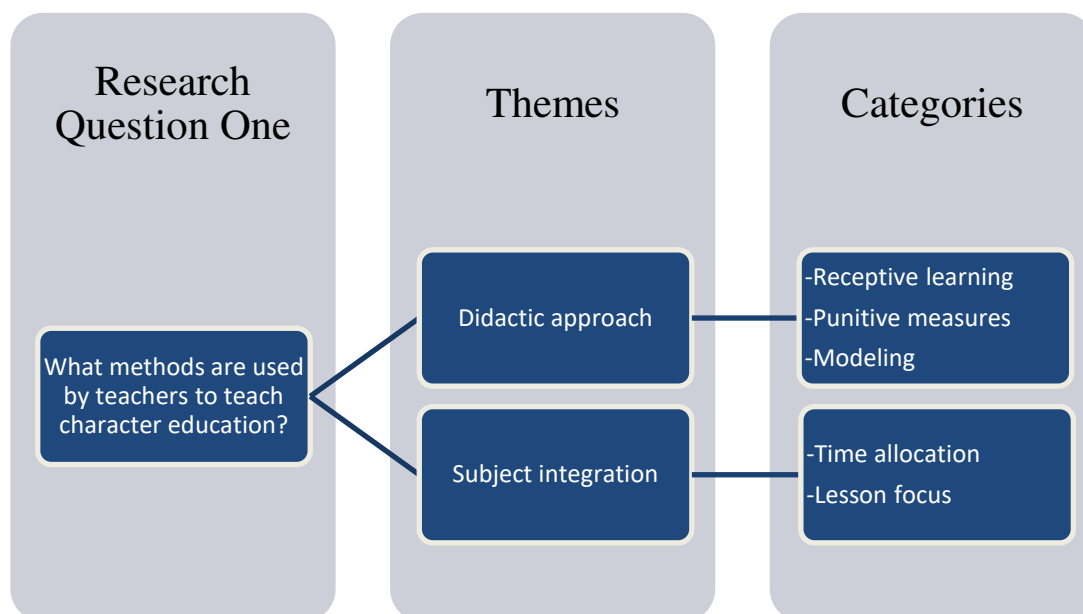


Figure 4.17: Summary findings of research question 1

4.6.1 Didactic Instructional Approaches

Didactic approaches are methods used in teaching that places the teacher at the centre of the learning process. The teacher gives instructions, commands and provides necessary information and the learners are made listeners who memorize content. Baxen (2010) reveals that in didactic teaching, most teachers often present themselves as experts of knowledge. The teachers in this study reported that initially, they used didactic approaches to deliver character education. They further indicated that the approaches were receptive, punitive and often directed them towards being role models.

This contradicts Martinson (2003) who asserts that character education should not be taught using teacher-centred approaches or making learners memorize concepts.

4.6.1.1 Receptive learning

In this kind of learning, the learners are viewed as recipients of knowledge as the teacher takes complete charge with the notion that learners are not knowledgeable. However, Freire (1972) highly condemns this practice when he points out that teachers should avoid acting as depositors of knowledge and seeing learners as empty vessels. Freire encourages teachers to be confident that learners can contribute towards their own learning.

This kind of learning suppresses any opportunities for learner-centred activities in the learning process (Gibbs, Willan, Jama-Shai, Washington & Jewkes, 2015). These approaches are also taxing to the teachers as they do most of the work. Consequently, the participation of learners in class activities is drastically reduced. The following quotations highlight the above:

“I was more involved eeee, before because I was doing most of the work and the children were mostly listeners. So after introducing now this photovoice I only guide the learners” (Interview, Agnes, line 287, {17/07/2018}).

“It was sort of teacher, teacher, teacher what? Pupils were not participating fully. You find that it is you who was talking and chalking throughout. We do a lot of talking because, if it is drawing, it is you the teacher to draw and explain” (Interview, Pina, line 161, {18/07/2018}).

“Before learners’ participation was very low. It was teacher-centred lesson. and a teacher could just pose a question to the pupils and you know by that whoever is willing, whoever was willing is the one to answer. It was just a general classroom situation. And you could not even get that participation fully. And because sometimes a subject you just teach a topic without illustrations, without what depending on the

topic. So it's just like lecture method where they don't involve learners so much" (Interview, Pina, line 293, {18/07/2018}).

Teachers admitted that before the training on the use of participatory visual methods, they had a rough time getting learners to participate and that they often got bored. Their focus on the lesson also dragged their focus on the use of learner-centred approaches. They also clarified that through the use of teacher-centred approaches they talked a lot through lectures that occasionally involved reading storybooks and bible verses. This is highlighted in the following data:

Before attending the training on participatory visual methods of teaching, I used lecture method lessons which were teacher-centred methods. Learners' participation was minimal. I take this to be boring. If best could be done during that time the drawings came at the end of the lesson never taken seriously. The rest of the lessons were talk and chalk (Journal, Pina).

"Okay, before, even as a teacher I had rough time may be you want to teach a character. You know it becomes hard. But after introducing these two methods it came automatic. It is not like the other methods where I look at a book and make a tick and it is over" (Interview, Pauline, line 203, {27/07/2018}).

Most teachers were using teacher-centred methods to teach character education. However, they reported that they were not completely satisfied with those methods as highlighted by Agnes.

"We teach those character values. It helps a child at least to get the character but it's not really coming out fully" (Interview, Agnes, line 161, {17/07/2018}).

In relation to the above responses, Mpho (2018) reveals that teacher dominant approaches are not very effective in teaching character education as they deny learners full participation. He further notes that a fundamental shift is necessary in the pedagogical approaches towards character education. In agreement with Mpho,

teachers found that the use of drawings and photovoice was a shift away from the use of didactic methods and reported that through the use of participatory visual methods, learning became more learner- centred.

4.6.1.2 Punitive measures

In reference to Berkowitz (2011), character education is understood as a proactive effort to guide learners towards functioning as moral agents through doing good. The element of good is attached to positive behaviour. However, in the other end of the continuum is negative behaviour. As part of their efforts to instil positive behaviour, teachers said that they initially relied on corporal punishment. This is consistent with Nucci et al. (2008) who point out that most teachers use modelling, imitation, rewards and punishments and authority to form character in children. However, teachers felt that the administration of punishment was coercive and thus less effective. This is shown by the following responses:

“But one drawing came out also, the caning. And what I would say about that, caning is not a very effective way of instilling character because you also instil fear in the child, by caning all the time. I think the method of caning is not going to be very effective in a child” (Interview, Agnes, line 304, {17/07/2018}).

Here there is a parent who is always using a cane to rectify behaviour. There is also a parent sitting by the fire telling animal stories to children depicting moral values. This shows that the teaching methods used before in character education may not have been effective just like the parent using the cane. We can have many other methods of correcting a child other than a stick (Drawing 1B, Agnes, {22/06/2018}).

“There’s a pupil who drew a parent giving a token to one child and then in another picture the parent was caning the child, a different child. Then I asked ‘what is this parent doing?’ the child was able to explain and in the next picture he told me ‘this child is being punished for being disobedient” (Interview, Pauline, line 191, {27/07/2010}).

Punishment is normally given as a consequence to the result of negative behaviour and involves preventing an unpleasant behaviour from repeating itself (Were, 2003). However, teachers expressed their dissatisfaction with using corporal punishment as a way of teaching character education.

Akanga (2014) points out that punishment was a method used in schools to correct serious indiscipline cases but notes that, even with the employment of punishments, the level of indiscipline in schools remained relatively high. This is an indicator that the punitive measures were not as effective in character education. Onderi and Odera (2012) indicate that corporal punishment among other forms of punishments has been the most prevalent. However, they note that the use of corporal punishment has not been as effective in character education because it produces negative emotional side effects, followed by aggressive behaviour by the learners, hence affecting student achievement negatively. The use of punishments brings fear besides producing hostility in the children.

In contradiction, Njeru's (2012) study seemed to encourage teachers and parents to use punishment on children. Her study reported that punishment brought about positive influences whilst discouraging deviant behaviour. Onderi and Odera (2012) conclusively posit that punishments should be used in the classroom but only after the teacher has explored all other possible avenues of correcting behaviour. These support the findings of this study where some of the teachers expressed their confidence in the use of corporal punishment to deliver character education. The following quotation supports this fact:

“Most parents should take an active role in moulding character. But most of the parents have pampered their children they fear their children especially in this era

unlike before when our parents used to cane us thoroughly in case you made a mistake” (Interview, Stacy, line 99, {17/07/2018}).

“The policy in education has let us down. Because long time ago when you made a mistake, you were to be punished on the spot but nowadays, this policy that was removed for caning children has made the character of our children to deteriorate. Burning of schools that have taken place recently could not have taken place long time ago because students knew that in case they do such a thing, they were serious consequences. The teachers would cane them. They were not being caned to be harmed but to be corrected” (Interview, Stacy, line 131, {17/07/2018}).

In support of the above, Melissa explained that the use of corporal punishment was not bad and that it was a way that parents and teachers could use to help develop positive character traits in children. She clarified that punishment does not only come from parents and teachers but also from God and that children should always be positive about the punishments they received. She wrote:

In drawing about obedience, I told them that if we disobey our parents and teachers even God becomes sad and angry and that they may punish us. And if we are punished we should take it positively because they are trying to mould our behaviour. Many learners shared stories of the punishment they received after disobeying (Journal, Melissa).

Apart from employing corporal punishment, teachers also reported the use of school and class rules as a way of promoting positive character and maintain control in school. However, there is a thin line between the two as breaking the school rules attracted punishment. Onderi and Odera (2012) indicate that going against the stipulated schools rules requires the administration of different disciplinary actions and punishments. This supports Ajowi and Simatwa (2010) who argue that discipline is the practice of training people to obey rules and punishing them if they fail to do so.

Moreover, punishments help encourage respect for the school rules and class attendance. The following quotations highlight the need of having school rules:

“I’m talking about at school and even at home. For example disobedience that means breaking of school rules, even carrying drugs, making noise. Such like, it shows disobedience or rather we talk of no school rules, which is not acceptable in our school” (Interview, Pina, line 38, {18/07/2018}).

“Mmm, okay so before I tell you, anytime you should be responsible. It’s not a must that I tell you. When you come in the morning, you must ensure our class is clean. So they learn that way” (Interview, Lucy, line 50, {16/07/2018}).

As seen above, it was found out that breaking of school rules was one of the undesirable negative influences unacceptable in schools. They are also seen as strict measures that only threaten the freedom of learners in the school environment. In the contrary, teachers also reported that the use of drawings and photovoice was an innovative way of teaching character education which, they found effective as opposed to using school and class rules. As Akanga (2014) indicates, teachers should approach the teaching of character education using unique teaching methods. The following quotations qualify this fact:

“Okay, using school rules may not be as effective as using the two methods or the other approaches because a child or any person can pretend to be good when actually they are not, yah. But when we come to the practical in the methods we are using, you are able to assess even as they are doing it” (Interview, Pauline, line 231, {27/07/2018}).

“It has been very effective in our class. The character values have really come out. I don’t yell in my class anymore so much. Children are doing what they are supposed to do. Anything they report then I would remind the others” (Interview, Agnes, line281, {17/07/2018}).

Sometimes unlearning or correcting a character can be hard or punitive, but if done using these two methods, it is easier and faster (Journal, Pauline).

Njeru (2012) indicates the use of punishment is important in improving classroom attendance. In contradiction, teachers expressed their confidence in the use of participatory visual methods in enhancing school and class attendance. This is shown in the following responses:

They listen and later the photos they take serve as reference to correct unbecoming behaviour (Journal, Stacy).

Unlike other methods which are theoretical. Examples- a lot of theft in the class reduced, truancy improved. Even the performance in academics improved because their characters improved. (Journal, Stacy).

It was found out that punishments were administered largely after an action produced negative results. Teachers therefore approached character education from a curative perspective and not from a preventive perspective. This contradicts Battistich (2005) who recommends that character education should aim at putting children in positive developmental trajectories before they become deeply enmeshed in negative influences and problematic behaviours

However, with the use of drawings and photovoice, teachers conclusively reported that they were able to create environments where learners would learn about character values in a safe manner and they also accepted correction from their peers.

4.6.1.3 Modelling

In their efforts to instil positive moral values in the children, teachers revealed that they were always expected to exhibit desirable traits for the children to imitate. They indicated that children were always very keen to what they did as teachers and as a consequence if they exhibited undesirable character traits, children would readily

emulate them. Weed (1995) indicates modelling as one of the appropriate approaches of teaching character education. Besides modelling, he also notes the use of experiential activities and subject integration. In the same manner, modelling is regarded a crucial approach in the teaching of character values as it helps to mould behaviour and form positive character traits in children (Nucci et al., 2008). This is captured in the following interview data:

“Now character can be taught. The way I’ve said it, it cannot be taught in a day but gradually, slowly by slowly with time. Because you see, you as a teacher you are teaching a character. You have to be a role model on your side. So a learner will imitate from you. That is by observing you and by practising what you tell them that is by teaching” (Interview, Pina, line 133, {18/07/2018}).

“Although they were not able to talk when they were young but at least they could see how the parents and the sibling were. How they talked, what they did and they would also imitate” (Interview, Oakley, line 42, {17/07/2018}).

“Mmmh, first of all, they are going to emulate you as their teacher. Your character your learners are going to imitate you” (Interview, Becky, line 22, {16/07/2018}).

“Yes, they do. Yeah, they imitate. They see and do, even walking style. Everything, they imitate” (Interview, Melissa, line 163, {17/07/2018}).

However, the teachers pointed out the risk of modelling and noted that sometimes innocent young learners would imitate even the undesirable behaviour exhibited by adults. For this reason, they emphasized that teachers among other adults in charge of children should at all times ensure they portray desirable character traits for the

children to emulate. This agrees with Njeru (2012) who asserts that teachers should always strive to be models of good behaviour that children can care enough to imitate.

The responses above also revealed that children actually possess some positive desirable character traits that only get disturbed when they are compelled to imitate undesirable behaviours from adults. Bronfenbrenner (1979) postulates that children naturally possess many desirable behavioural patterns that responsible adults help to refine and strengthen. To help refine these patterns, adults are required to be good role models (Kohlberg, 1964).

Further in support of this finding, educational reforms in Kenya revealed that the moral decadence experienced in Kenyan schools was attributed to lack of role models among other factors (Koech, 2000). The following responses highlight this fact:

“If you are a disorganized teacher, the learners will be disorganized. So they imitate you. Because even dressing you’re told, you know even when you smoke and release smoke into the air, do you know there’s a learner who is admiring you. There’s a child who’s admiring that” (Interview, Becky, line 370, {16/07/2018}).

“Yes it is true. Most of these children imitate what they see and take it into action. For example, if a child comes from a family that parents are not well mannered, you will see that the child will imitate the same manners even at school” (Interview, Stacy, line 58, {17/07/2018}).

Role modelling was found to be inclined towards teacher-centeredness because the source of the behaviour to be imitated was the teacher. This is consistent with Nucci et al. (2008) who point out that role modelling is traditional approach to the teaching of character education that is interpreted as coercive and teacher-centred. However, teachers agreed that through drawings, they could be able to identify those adults who either model good or bad behaviour and that this would help in the process of change.

4.6.2 Subject Integration

Integration involves the incorporation of concepts and ideas into other subjects. Otewa (2016) reveals that the Kenyan education system has for a long time taught character education as a hidden curriculum. In this manner, character education has often been taught without a formal curriculum and through unintended lessons (Otewa, 2016). The teachers in this study confirmed that character education was indeed integrated in other subjects both in the old and new education curriculum. They further identified the constraints of integrating the teaching of character education as inadequate time allocation and poor lesson focus. This is captured in the following responses:

“It is infused because when you teach, there’s somewhere that you, you get to mention something that will bring up that character that you want to exchange or to achieve. So we don’t really say as a topic that today I’m teaching about honesty, today I’m teaching about respect” (Interview, Oakley, line 90, {17/07/2018}).

“When we go to these other subjects you can go even for one month without getting a topic of character. But if it was brought at least ones or twice a week, this character teaching, it could really be good. I think our learners could behave even differently” (Interview, Lucy, line 67, {16/07/2018}).

“Because now if we are talking about love, you’ll be specific on love and you’ll explore widely rather than the one that you’re just infusing. You know it is just passing through it. Like the time we are learning religion. That is where most times it falls and Life Skills” (Interview, Becky, line 54, {16/07/2018}).

But even with the constraints of integration, teachers expressed their satisfaction. They mentioned that with integration, they could be able to use all subjects to keep the spirit of learning character values alive. This is captured in the following responses:

“But according to the new syllabus things have changed. You look at a lesson, every lesson has a value. There are core values to be learned. So it is like character has

been incorporated in all subjects. It has to be taught even in PE, where there are values that you're supposed to teach or to instil. So, you'll find a way to make sure that you reinforce them in the lesson" (Interview, Pauline, line 67, {27/07/2018}).

"When it is infused, it is effective to some extent because it is not the major thing that you are talking about but when you're teaching it, it is more effective" (Interview, Melissa, line 83, {17/07/2018}).

"So good manners or morals cannot be taught in a day. It has to be done gradually, slowly by slowly and that is by infusing the value when teaching different subjects especially CRE" (Interview, Pina, line 50, {18/07/2018}).

The above responses agree with (Anggraini & Kusniarti, 2016) who posit that schools should effectively integrate character education as a learning process and not resort to providing a specific schedule. Similarly, character education should not be reduced to a limited set of standalone lessons but rather be integrated in all aspects of school life. For Otewa (2016), the practice of integrating character education into other subjects makes those subjects useful. This implies that the focus weighs down more on the subjects than the teaching of character values.

In contradiction, Watz (2011) points out that the teaching of character education would be much more effective if approached as standalone subject. Similarly, this study indicated that some teachers did not support the idea of integration. In their responses, they were of the view that teaching character education as a standalone subject would be more effective as shown by the following quotations:

"To some extent I would blame it on character education because this character education that we have right now is instilled in the subjects that we give and it doesn't come out outwardly. But if character education was taught on its own, I think that would have been instilled in to the children and they would learn the value in school better" (Interview, Agnes, line 130, {17/07/2018}).

“I think now if character education was taught as a subject it could be very good because it really helps in moulding the character of learners. Because when we go to these other subjects you can go even for one month without getting a topic of character. But if it was brought at least once or twice a week, this character teaching, it could really be good. I think our learners could behave even differently” (Interview, Lucy, line 67, {16/07/2018}).

“I will blame that on character education because this thing has not been emphasized. It has not been taken seriously even if it is taught in secondary, it is optional, yah. It is not a mandatory subject. So I think it should be a mandatory subject. It should start early so that it can save” (Interview, Melissa, line 44, {17/07/2018}).

“So, it should be embraced by all. It should be allocated enough time or rather the ministry should find a way of getting it in the syllabus so as it is taught as a subject on its own” (Interview, Pina, line 265, {18/07/2018}).

In their feedback, teachers also revealed that integrating the teaching of character education was not very effective because a lot of attention was shifted to the examinable subjects. They also appreciated the Competency Based Curriculum, a new curriculum in Kenya, which they said was not exam oriented. For this reason they noted that the new curriculum would allow more attention to be directed towards learning of character values. This is shown in the following interview data:

“Another thing is that it can, you know for example when it comes to English may be character, may be there’s not time for it. You know it comes down there. You concentrate on finishing these main important things may be grammar and may be writing and then you don’t really concentrate on this character education because after all it will not come in the test. We concentrate in what will come in the examination” (Interview, Lucy, line 76, {16/07/2018}).

“Mmmh, more time should be given to character education because mmmh, even if you look at the new curriculum, it is not exam centred. So with this new curriculum, it

will give us more time to teach this character education” (Interview, Melissa, line 318, {17/07/2018}).

Teachers conclusively reported that drawings and photovoice enabled them to allocate more time in the teaching of character education. They also reported that during the period of this study, they taught character education as a subject on its own and that they found it effective.

Even so, they clarified that the teaching of character education was ongoing but they would consider using more of the participatory visual methods to boost the current efforts. This agrees with Davis (2003) who asserts that the teaching of character education as a standalone subject can be very helpful but should not completely substitute an ongoing approach.

The second research question was: *What are the experiences and views of teachers of using participatory visual methods to teach character education in early childhood settings?* The data addressing this question was generated from the drawings, reflective journals and individual interviews. The followings sub-sections have looked at the main results from the data. These results are summarised in Figure 4.18.

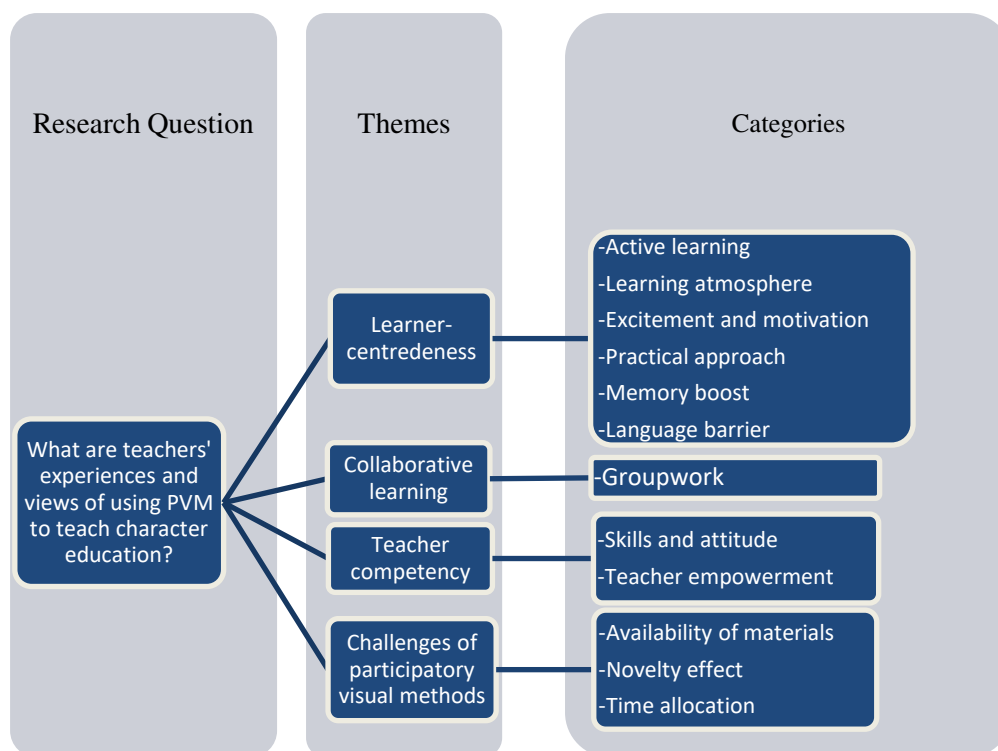


Figure 4.18: Summary findings of research question 2

4.6.3 Learner-centeredness

Learner-centred learning is an approach to teaching that allows the children to take ownership of the learning process. Gravoso et al. (2008) argue that learner-centred learning involves placing the pupil at the centre of the learning process. Further, Gibbs, Willan, Jama-Shai, Washington and Jewkes (2015) indicate that the use of teacher-centred methods highly suppresses the opportunities to engage in learners-centred teaching. Participants reported that participatory visual methods were learner-centred as seen in the following quotations from the interviews and journals:

“Mmmh, it is good. The use of drawing and photovoice is good. It should be used to teach character education. Because initially before the use of these, it was not easy to teach but now that they can participate, you see, this method is learner-centred. It is unlike the other ones that were teacher-centred” (Interview, Melissa, line 225, {17/07/2018}).

“...Use of drawings and photovoice is child-centred. It is more on the child. I didn’t do the drawings. They drew themselves and it worked...” (Interview, Oakley, line 461, {17/07/2018}).

“Unlike other methods where they lack words to express themselves, participatory visual arts-based methods are practical and pupil centred since everything is done by them, unlike the other methods which are theoretical” (Journal, Stacy).

“Before attending the training on participatory visual methods of teaching, I used lecture method lessons which were teacher-centred” (Journal, Pina).

Pina indicated that before the implementation of participatory visual methods in her class she used lecturing methods. This implies that upon using participatory visual methods, learning became more learner-centred.

4.6.3.1 Active learning

In their critique of teacher-centred approaches to teaching, De Lange and Stuart (2008) posit that such approaches do not actively engage learners in constructing their own knowledge and making meaning out of it. When learners are not actively engaged in the process of learning, they easily lose interest in the whole process. Learners should be made active partakers of the learning process in class and their interests should be given priority (Amineh & Asl, 2015; Mvududu & Thiel-Burgess, 2012).

Progressively, class participation which involves the active involvement of a learner in class activities is crucial to ensure effectiveness in the teaching and learning process (Rana et al., 2007). Teachers agreed with this fact as highlighted in their quotations:

“Something like drawing, they are participating themselves, like the one we did, the photovoice, they are participating themselves. So that by the time you tell them we are

going to something about respect, they come with different ideas themselves and not you giving them the ideas” (Interview, Becky, line 73, {16/07/2018}).

“After drawing, these children are to come in front and explain to us what was in that drawing. So they were able to express themselves so well” (Interview, Melissa, line 338, {17/07/2018}).

“I was more involved eeee, before because I was doing most of the work and the children were mostly listeners. So after introducing now this photovoice I only give instructions. Most of the work is done by the children and whatever a child does on his own that kind of child will remember more than what he just hears or what he’s being told. So I did a lot of work before” (Interview, Agnes, line 287, {17/07/2018}).

“The learning became so interesting or rather the lesson because almost everybody was active, and everybody was participating and asking a number of questions” (Interview, Pina, line 242, {18/07/2018}).

Through their active participation in the classroom activities, the teachers also reported that the children’s thinking about character concepts widened. They could be seen getting critical by asking each other questions and thinking deeply about how to present their work in drawings and photovoice. This agrees with the constructivism learning theory when it states that learners are expected to get critical by asking questions and exploring and assessing what they know in the process of creating their own knowledge. The following responses highlight the above:

“It helps them also to plan what they are going to do and then they will always be ready because they don’t want to fail. After you’ve given them an idea of what they want to do, it should come out from them now” (Interview, Oakley, line 393, {17/07/2018}).

“The first time, we were teaching values using examples from other people. We didn’t give them the chance to think on how to bring out that value that they have learned about somebody else” (Interview, Oakley, line 401, {17/07/2018}).

“Because when they present you know they are asking questions and as they ask, there are somethings they are learning. So I find it very easy to use” (Interview, Pina, line 276, {18/07/2018}).

Where we are going with use of drawings, the road is wide. It is not narrow. The road is wide because now the children can think widely. Before they used drawings they could not think or do so normally. But now their thinking has widened (Drawing 1B, Melissa, {22/06/2018}).

Moreover, during active engagement in class activities, learning deepens and learners’ thinking widens and expands to take on a more irregular path rather than following a linear pattern (Mpho, 2018; Weimer, 2002). This supports the above.

The teachers attributed all the learner-centred characteristics to the use of drawings and photovoice and also revealed that they were able to learn from the learners. This concurs with the argument that in a constructivist classroom, learning is a shared activity that involves co-construction of knowledge between the teacher and the learner (Mpho, 2018; Tam, 2000).

4.6.3.2 Knowledge Retention

Though active engagement and participation, learners are able to exploit concepts first hand leading to more knowledge retention. This concurs with Karten (2010) who observes that through learner-centred approaches of teaching, learners are able to accomplish tasks on their own with little guidance from the teacher, exploit their academic capabilities and hence increased knowledge retention power. The following quotations are evidence:

“Another thing, before, knowledge was not retained very few children could retain the knowledge. But now that we’ve taken photos, they are on the walls, we’ve displayed them, they cannot forget. So it makes the knowledge to be retained for a long time” (Interview, Melissa, line 273, {17/07/2018}).

These two methods are effective because whatever is taught is retained and implemented by the learners and the teachers (Journal, Stacy}).

“The child tends to get the value more. And something that the child would use hands to do like taking a photo, drawing, that one tends to stick in child more than just being told words” (Interview, Agnes, line 148, {17/07/2018}).

Before we used drawings, everything was like a pot that has a hole that was leaking. But after using drawings, that knowledge is not leaking. It is retained. Teaching of character education is now complete (Drawing 1A, Melissa, {22/06/2018}).

The above responses clearly concur with Githinji and Kanga (2011) and Kang’ethe et al. (2015) who postulate that the retention of knowledge that is actively acquired through constructivist activities is much higher than that learned passively (Githinji & Kanga, 2011; Kang’ethe et al., 2015).

It was found out that the use of drawings and photovoice provided learners the opportunity to explore the learning aids and work on their own either as individuals or in groups, hence grasping more knowledge. This agrees with Baker and Wang (2006) who asserts that the use of participatory visual methods in teaching leads to long term retention of knowledge.

4.6.3.3 Excitement and Motivation

The use of learner-centred approaches arouses learners’ interest and enjoyment during the learning process. Moreover, when participatory methods of teaching are applied in class, young learners find it more exciting and through this, they are motivated to learn more (Andiema, 2016). Also, the constructivism theory emphasizes continuous participatory and experience-based learning as this enhances students’ interest in learning. Teachers had the following to say:

This is a pupil before we introduced drawings. The pupil is very sad not knowing what to do with low self-esteem. The pupils were not motivated to learn about character. But after introducing drawings, now the pupils are lively and motivated (Drawing 1A, Pauline, {22/06/2018}).

The children are not happy. They want to play and just in a blink of time, the sun shines and the children are happy, they can play. It shows how the children enjoy using drawings to learn more, they gain more knowledge and become more confident (Drawing 1A, Agnes, {22/06/2018}).

At first, the learners were lazy in class. They used to sleep and get bored. But after introducing the drawing, the learners now enjoy (Drawing 1A, Becky, {22/06/2018}).

“You know these children they need not to be bored. You have to use the pictures you have to use the drawings to make learning interesting to break that boredom” (Interview, Pina, line 340, {18/07/2018}).

They loved photovoice so much as each member in the group was given a chance to use the phone to take photos. As much as it was learning, it was also fun to the pupils. All the learners were excited and they wanted to participate right from the beginning to the end. (Journal, Pauline).

Children are likely to learn and enjoy most when they are engaged as active participants in the learning process (Resnick, 2004). Additionally, it was found out that these methods were not only exciting to the children but also the teachers. The teachers actually reported that these methods greatly reduced their work load and set a free atmosphere in the class. This is consistent with De Lange, Mitchell and Moletsane (2012) who allude that participatory visual methods are exciting and less taxing. Pauline and Becky had this to say:

“The two methods are quite motivating. They are motivating first to the teacher and then to the kids. They are very interesting” (Interview, Pauline, line 174, {27/07/2018}).

My learners were happy and not shy anymore. As a teacher I also gained more out of their drawings. I put my thumbs up for drawing (Journal, Becky).

Teachers reported that upon using drawings and photovoice, their learners became so active in doing all class activities. They even mentioned that learners would finish their previous work in other subjects very fast and accurately whenever they knew the following lesson was for drawings and photovoice. This indicates that the children were highly motivated to learn using participatory visual methods. All the fun reported by the teachers concur with Rana et al. (2007) who assert that in the learning process, excitement begets motivation which in return enhance participation in class activities. However, the teachers need to be careful so that the learners' overexcitement does not compromise the lesson objectives.

4.6.3.4 Language barrier

As seen with teacher- centred approaches, learners are relatively treated as a homogeneous entity, with the assumption that learners have the same capabilities (Biesta & Osberg, 2010). However, learners have different capabilities including their pace of learning and even language of communication. For such reasons, when the mode of instruction does not seem to favour those with difficulty in communicating concepts, then they are likely to feel isolated (Lewis & Norwich, 2004). With the use of drawings and photovoice, teachers reported that learners did not have to struggle with vocabulary or language of communication. This was because their drawings spoke for themselves and also when working in groups, they were able to step in for each other, thus, covering up for those with seemingly poor communication language. The teachers had this to say:

There is richness of content and you can see the mind of that particular pupil. It is a better way of allowing people to say what they have in thoughts without having to

struggle with limited vocabulary. I will recommend this for learners in the lower and mid classes because they have not yet acquired much vocabulary and this can limit them in the way they can write about a particular topic given to them (Journal, Oakley).

“If I find somebody is stranded to explain him/herself, I just take a pencil or a piece of chalk. Go and draw whatever you want to talk about. And it will work” (Interview, Becky, line 313, {16/06/2018}).

They draw in class and when they draw, they are expressing themselves. You can be able to learn something about those learners through their drawings or know what they like (Drawing 1A, Becky, {22/06/2018}).

“And it really helped my slow learners because even they never used to talk. They never used to smile but when it came to drawing it was like (pauses), they were so excited” (Interview, Lucy, line 108, {16/07/2018}).

The above responses agree with Van der Riet and Hough (2005) who argue that when using participatory visual methods, children should not worry about their ability or inability to use communicate verbally. Furthermore, these methods help teachers to transcend the language barrier in the classroom and enhance classroom interaction between the teacher and the learners and among the learners themselves (Martin et al., 2013; Pegg et al., 2012).

It was found out that drawings and photovoice helped slow learners and those who hardly talked in class to say what they had in mind and express themselves. This fact introduces us to the next section.

4.6.3.5 Free Learning Environment

As seen in previous section, learners were able to express themselves without difficulty when using drawings and photovoice. This is a characteristic of a free learning environment. Such learning environments are deemed conducive and are

child-friendly. However, besides the language of communication, there are other features that qualify a learning environment as child-friendly.

Beyers (2013) indicate that participatory visual methods are useful in creating child-friendly learning environments as they easily allow learners to create conversations and discussions in the class. These methods also create a safe environment where learners can talk about issues freely without feeling intimidated. These were the findings of De Lange et al. (2012) in their study on teaching of HIV/AIDS education. In the same manner, teachers reported that these methods created a free environment in their classroom as they taught about character concepts. The following responses were captured:

“You find even that child who was not able to talk, was silent all the time, this time now can talk, can even ask questions, is free to mingle with the rest” (Interview, Agnes, line 221, {17/07/2018}).

“This approach I think it’s really the best because the learners could really express themselves. And it really helped my slow learners because even they never used to talk. They never used to smile but when it came to drawing it was like (pauses), they were so excited” (Interview, Lucy, line 107, {16/07/2018}).

Drawing has helped the slow learners and the introverts to have high self-esteem. They have discovered that they can also do something good! They have even improved in other subjects now. They even lift up their hands to answer questions, which was a heard off (Journal, Lucy).

They were able to draw and discussed their drawings and were given chance to retell their stories to the whole class. I like the fact that they are free to tell to others what happened to them and that they were able to try and bring it up in their drawings. Teaching character education using drawings and photovoice is good and gives pupils the experience of having to express themselves by showing their ideas in a simple way. They told their stories freely without fear because they were not limited. (Journal, Oakley).

I also came to realize that pupils like to work in a free atmosphere where no much supervision is done (Journal, Pauline).

The findings revealed that in child-friendly learning atmospheres, learners were able to interact freely with one another and the teacher. Their relationship with the teacher also improved as it became less tensed through their engagements. Pina and Stacy had this to say:

This is a teacher and the pupils. It shows how drawings help the teacher and pupils to be close or rather how they interact freely. They are free to ask questions. There is good rapport between them. Pupils are enjoying and asking questions (Drawing 1B, Pina, {13/07/2018}).

Drawing is also interactive. These kids are playing. Holding the ball shows that the children are able to express their feelings through drawing and you can see the child is happy (Drawing 1B, Stacy, {13/07/2018}).

Teachers agreed that using drawings and photovoice was timely as it made them to realize that all learners are unique in their own way and that they needed friendly environments to be able to work and learn well as individuals and groups.

4.6.3.6 Practical Experience

When looking at the principles of learning from a constructivist perspective, teachers are encouraged to provide reflective activities that engage both the minds and the hands of children (John Dewey, 1929). In the same token, all hand-on activities must engage the mind- they must provide something to think about as well as something to touch (Hein, 1991). This study found out that drawings and photovoice gave children a practical experience in learning about values within character education. The following responses support this fact:

My work has been made easier because as a teacher, I'm forced to move around and see what the pupils are doing and as they are also drawing, most of the things are done in action. It is not theories, it is practical (Drawing 1A, Stacy, {22/06/2018}).

"This method, it is practical and therefore it eeeee, it involves or it is all round. The teachers, the pupils, they do it practically" (Interview, Pauline, line 166, {27/07/2018}).

"They mount the posters in whatever places they are needed and this one also, they participate in the writing, they participate in the mounting, you'll also be seeing them talking about them" (Interview, Oakley, line 269, {17/07/2018}).

Photovoice, this was very interesting to us because the photos that we learned from are the ones that we took ourselves. It gave us a new experience because we've been used to seeing the photographs that were put out by other people. But this one now is the one that we made ourselves" (Interviews, Oakley, line 297, {17/07/2018}).

Teachers agreed that the use of participatory visual methods was a shift away from the theoretical approaches they used initially. They also reported that the practical nature of drawings and photovoice motivated their learners to learn about character concepts in a more concrete manner. This is because the learners had to think deeply before making any drawing or taking any group photos.

It is clear that the use of drawings and photovoice engaged both the minds and the hands of the learners. The above responses also concur with Griessel-Roux et al. (2005) who postulate that children desire teaching approaches to be more practical and visual to enhance their learning processes.

4.6.4 Collaborative Learning

Unlike teacher-centred methods, child-centred approaches of teaching allow learners to work in groups (Bada & Olusegun, 2015). The children are given a chance to work in groups as they explore learning through self-discovery. This concurs with Lee

(2013) who postulates that in collaborative learning, children engage in group activities that allow them contribute towards their own learning as responsible members of a team.

When children engage in group work as a form of a participatory strategy to learning, they are able to construct knowledge through reflection and dialogue (Finlay, 2008; Leshem, Zion, & Friedman, 2015; McTavish, Streelasky, & Coles, 2012). The teachers revealed that through using drawings and photovoice, learners had the opportunity to work in groups as shown in the following responses:

After the lesson I came to realize that my learners have developed some values like sharing, love and others. They have developed in their language in that they can communicate and collaborate by sharing ideas, working together. I really was happy because each group had different ideas and the photos that came out and they also learnt from others how to love (Journal, Becky).

The children were able to discuss and tell situations depicting hard work. Some went as far as telling their experiences of hard work in school and at home. The learners grouped themselves and started taking photos depicting hard work. . They took different photos doing some activities (Journal, Agnes).

You guide them, you group them and then you tell them to take photos on their own. So they take photos, they just come and present to you and say in this photo this is what we were showing, in this photo this is what we were showing” (Interview, Pauline, line 369, {27/07/2018})

I could be able to capture how they talk because when they are together, they are having fun as they are taking photos (Drawing 2B, Becky, {13/07/2018}).

Engaging children in group learning is also crucial as it enables learners to adjust self-opinions and accommodate the ideas of others within the group (Lee, 2013). This is consistent with the constructivist learning theory which projects that in the process of group working, learners are able to reframe new experiences into their present mental

capacities (Driscoll & Driscoll, 2005). It was found out that group activities enhanced the interaction between learners and made them learn from each other.

In the process of using photovoice, it was found out that children engaged in critical discussions of character themes before deciding on the kind of photos to take. Teachers reported that before settling on the photos to take as a group, learners could be seen seriously proposing and narrating their experiences of particular character values. This agrees with Cherrington and Shuker (2012) who observe that during collaborative activities learners engage in critical discussion of concepts and ideas. This is shown in the following data from the journals:

Then came the photovoice presentation, the learners worked in groups and all took part. They were able to write some description on their photos. They also asked and answered questions on the same (Journal, Pauline).

The learners took photos expressing love this was done in groups of six. They took turns to take the photos. They organized themselves and discussed what they could do. When the pictures were out they were so happy to look at them (Journal, Lucy).

“Because the children were supposed to think for themselves, learn how to execute and produce a photograph that is relaying the story they wanted to tell” (Interview, Oakley, line 315, {17/07/2018}).

Similarly, learning in groups improves interactions among peers which in return, influence learners’ cognitive and affective development (Kim & Baylor, 2006). It was also found out that collaborative learning gave the teachers an easy time in the teaching process as most work was done by the learners. This is captured in the following interview data:

“Because it is easy to teach using these methods. It is very easy to teach using these methods. You don’t struggle and the kids learn by themselves and they learn from one another” (Interview, Pauline, line 273, {27/07/2018}).

“You guide them, you group them and then you tell them to take photos on their own. So they take photos, they just come and present to you and say in this photo this is what we were showing, in this photo this is what we were showing (Interview, Pauline, line 369, {27/07/2018}).

4.6.5 Teacher Competency

Teachers’ skills and attitudes are crucial in the incorporation and implementation of new modes of instruction in class. If they are not motivated to use new approaches of instruction, it is possible that they may not realize the benefits. As observed by Mitchell (2008), participatory visual methods are innovative approaches of teaching character education. Even so, teachers need to possess the necessary skills and knowhow to be able to use them effectively in class.

Consequently, teachers in the 21st century need to be equipped with necessary knowledge and skills to implement classroom innovations so as to engage effectively with learners (Mwaka et al., 2014). It was found out that these skills can be acquired through training in teacher colleges or professional development workshops as shown in the following responses:

Before attending the training on participatory visual methods of teaching, I used lecture method lessons which were teacher-centred method (Journal, Pina).

“They need to be sensitized with the method. Sensitization can be done. It should also be included in teacher training. They should be taught as a way of teaching. It should be there” (Interview, Pauline, line 379, {27/07/2018}).

I strongly recommend that these methods should be used by all teachers at all levels. The approaches should be introduced to teachers in training colleges so that they can be effective (Journal, Pauline).

The responses above revealed that before the training on participatory visual methods, teachers were not aware that these methods could be used in teaching character

education. It was also revealed that the learners had some difficulties in using the participatory visual methods initially as shown below:

“It was an uphill because imagine these learners you tell them to draw something about respect, and they wonder now what are we going to do, what are we going to draw. After explaining, they try to put on a paper. But at last it became simple because they thought outside the box” (Interview, Becky, line 158, {16/07/2018}).

“Photovoice is a new method. I’ve never used it even the kids. If I’ve never used it, what about the kids? So they were wondering when I introduced it, what is it, how are we going to take these photos to show these characters, yah, it was new. There was that confusion- can we use photos to teach character?” (Interview, Pauline, line 343, {27/07/2018}).

This indicates that the learners lacked the necessary skills to use drawings and photovoice in the process of learning. These findings concur with Lopez (2010) and Marques, Lopez and Pais-Ribeiro (2011) who observe that effective use of participatory methods in class are associated with self-esteem and competence of the teacher and learner.

The responses also revealed that teachers did not receive training on the use of participatory visual methods in class. Furthermore, no training is given in teacher colleges on the appropriate methods to be used in teaching character education. They are instead trained more on teacher-centred approaches in general. Melissa had this to say:

“They are not taught how to teach character education. There you’re just given the methods, approaches of teaching (laughs) generally” (Interview, Melissa, line 255, {17/07/2018}).

It is evident from the responses above that teachers had not experienced the use of participatory visual methods in teaching character education. Their lack of

competence was blamed on the training colleges that did not equip them with skills around such pedagogies. This agrees with Kang'ahi, Indoshi, Okwach and Osido (2012) who argue that teacher training colleges and institutions are to be blamed for teacher's alignment with teacher-centred methods of teaching.

However, despite their lack of relevant skills at the time, teachers expressed their satisfaction and confidence in the use of participatory visual methods to teach character education. They developed a positive attitude and were optimistic that with the use of participatory visual methods, things would get better in teaching character education. This is captured in the following responses:

I've drawn a camera, and a smartphone and some of the photos taken by pupils with a (√) symbol. The use of photovoice should be encouraged (Draw 2B, Pauline, {13/07/2018}).

But should this method be taught in teacher trainee colleges and the other factors considered then it is going to work well (Journal, Melissa).

I would wish it could be one of the teaching methods because it improves the self-esteem of learners and they understand more when they use it I would so much recommend it to be one of the teaching methods (Journal, Lucy).

"Use of drawings and photovoice is a very good idea to use in class. Even if it in the curriculum developers, we would tell them to put it as a subject in the lower primary" (Interview, Agnes, line 235, {17/07/2018}).

I was very excited when I was given this chance because after the training, we now set out to do it in our classes. And when the children were given time to draw, we had explained to them what would happen and how they are supposed to do" (Interview, Oakley, line 339, {17/07/2018}).

They also revealed that at the end of the study they were empowered on the use of these innovative approaches of teaching. Teachers reported that the use of participatory visual methods made their work easier. They also indicated that they had

never imagined how these innovative methods could be used to portray character values. And for these reasons, the teachers admitted that they would be glad to teach other teachers about the use of participatory visual methods and that they would also continue using them in their own classroom. The following data responses highlight the above:

“Yes. I’ll even tell my friends to use these methods. I’ll take an initiative of teaching them (rising intonation)” (Interview, Melissa, line 261, {17/07/2018}).

“I’d never thought about it. I’d never even imagined that somebody can draw to portray character. I would also encourage my colleagues to use the same because even when they come to my class, the class looks lively” (Interview, Stacy, line 316, {17/07/2018}).

I had used drawings in my class before but not specifically in character education. I used this method as a way of instilling and retaining knowledge in learners. On the other hand, I had never used photovoice in teaching. I came to realise that drawings and photovoice can be very effective in teaching character (Journal, Pauline).

Here the two children are at the end of a tunnel which is so dark. But the other end of the tunnel is bright. That is my view on use of photovoice. We have come from darkness to light. Photovoice is a good tool in education (Drawing 2A, Agnes, {16/07/2018}).

I’ve drawn a torch. Here is where we were before using drawings. It was dark. But where we are going it is bright. So, the future with drawing is very bright (Drawing 1B, Lucy, {22/06/2018}).

I compare the use of drawings to light and darkness and having a bridge to cross. Before using drawings, we could not see the other side. But after using drawings, we crossed the bridge and walked on the bright side. Talking of the light, you can see a river in between. There was a struggle before crossing over using a bridge. The bridge represents the use of drawings (Drawing 1B, Oakley, {22/06/2018}).

The above responses concur with Nolan and Stitzlein (2011) and Scioli and Biller (2010) who posit that the use of participatory visual methods empower teachers more and enables them to teach better compared to teacher-centred methods.

4.6.6 Challenges of Using Participatory Visual Methods

As teachers shared their experiences and views of using participatory visual methods to teach character education, they also expressed the challenges they had in the process. They had a challenge of time, availability of materials and the novelty effect of the using drawings and photovoice. Teachers reported that their time allocation for teaching character education using participatory visual methods was not adequate. As character education is currently infused in other subjects, teachers were forced to only apply the use of drawings and photovoice during such moments. However, they revealed that time was a constraint as they also had to continue with the syllabus of those particular subjects.

“Time. You tell them it is time finish, they don’t want to finish. The children have not finished, I have not finished, I have not drawn this, I have not added this.so time is also a challenge” (Interview, Agnes, line 362, {17/07/2018}).

“And then to the photovoice, the challenge was on eee time. It is somehow time consuming, yah, and especially our classes” (Interview, Pauline, line 252. {27/07/2018}).

This is the teacher and these are the learners. They are pulling on the teacher to come back so that they can continue drawing, because drawing is really exciting. But time is up and the lesson has to end but they still want to draw. The children love drawing but time is not adequate (Drawing 1A, Lucy, {22/06/2018}).

The use of participatory visual methods can face classroom challenges especially where the course content follows a particular plan and time allocation (Warne et al., 2012). This is reflected in the above responses. In order to curb the challenge of time,

Warne et al. (2012) “indicated a desire to work more thematically so that photovoice could continue over different courses” (p. 7). The thematic idea suggests that a concept should be covered in all other learning areas. This fact supports the practice of integration.

Teachers agree with Warne et al. (2012) that more time is needed for use of participatory visual methods in classroom teaching but disagree on how it can be done. They expressed their dissatisfaction with integration, and recommended the teaching of character education as a standalone subject. Their argument was that the teaching of character education as a subject on its own would give more time for using drawings and photovoice, which already they found to be effective as indicated earlier. Lucy had this to say:

“As I told you, before you could do it but not very often. It would come even termly. But when we started this study, it has really helped because we did it often, it was like twice a week we drew we took photos and it really helped” (Interview, Lucy, line 166,{16/07/2018}).

Another time related factor was class management. Teachers reported that the accompanying excitement that came with the use of drawing and photovoice gave them a rough time in navigating their teaching from one lesson to the other. They reported that children often wanted to draw and take photos hence disrupting the smoothness of transiting to other subjects. This is captured in the interview responses below:

“They just want to draw, they want to take photos. Introducing another lesson it takes time. You have to really talk to them to come back to the class situation” (Interview, Agnes, line 356, {17/07/2018}).

“The first one I faced during drawing was class control. I think the children were so excited because normally, the school concentrates on subjects that are examinable” (Interview, Stacy, line 349, {17/07/2018}).

“They just want us to draw, draw, and draw. So when I tell them that it’s now time to move to another subject they say ‘teacher no, let’s draw first’. Yah, I tell them it’s not time for drawing” (Interview, Lucy, line 121, {16/07/2018}).

Teachers confirmed that the use of drawings and photovoice in character education was new to them and the learners too. As such, it was found out that learners were not competent enough in the beginning. In some instances they ended up copying each other’s drawing as shown below:

It was an uphill because imagine these learners you tell them to draw something about respect, and they wonder now what are we going to do, what are we going to draw. After explaining, they try to put on a paper. But at last it became simple because they thought outside the box” (Interview, Becky, line 158, {16/07/2018}).

“It was challenging, it was so challenging because in the first place we have not use these methods. The children were wondering eeee that everyone must draw, ‘what?’” (Interview, Melissa, line 284, {17/07/2018}).

Before photovoice, what is it actually? Pupils were in dilemma. The learners were confused because it is a new method. They have never used so we were wondering. But after using, the learners were so excited (Drawing 2A, Pauline, {13/07/2018}).

“I discovered some of them were tracing from books. So, somebody traces, gives another one to trace. You find that may be five children have the same kind of picture. That one automatically tells you they were copying from somewhere. So there was that challenge.” (Interview, Pauline, line 258, {27/07/2018}).

Looking at the above responses, it is possible that the children thought they were required to make beautiful drawings and maybe experienced some form of pressure from their teachers. This assumption is highlighted below:

When starting to draw, pupils found it hard. As you move, you get branches and it becomes easier to climb. So the pupils also improved as things are becoming easier. Reaching on the fruits, the drawings are now refined. They are able to draw good drawings (Drawing 1A, Pina, {22/06/2018}).

“There are pupils who were shying off. They were afraid to display their work maybe they felt, they thought it would eeee, involve that scrutiny so much, how they have drawn. So there was that fear” (Interview, Pauline, line 245. {27/07/2018}).

“Sometimes the photographer would not take good images. You find that the images were shaky. The images were missing part of the body.” (Interview, Pina, line 286, {27/07/2018}).

“There are those who will behave well, there are those who will not behave well. So they ended up even taking irrelevant photographs instead of concentrating. So it needed you to be there for every group, which may not be possible sometimes” (Interview, Oakley, line 439, {27/07/2018}).

In relation to teaching character concepts, it is clear that teachers occasionally focused on the beauty of the drawings. This contradicts Mitchell, De Lange and Moletsane (2017) who posit that the objective of using drawings is to facilitate learners’ expression of their ideas and understandings and not to produce aesthetically pleasing drawings.

Despite this contradiction, teachers noted that with time of less intrusion, children were able to draw and take photos freely. As such, they waited to hear what the children had to present concerning their experience with different character values.

During the period of the study, the teachers acknowledged the efforts that were made to provide them with material resources, but hinted that lack of materials could be a challenge facing the use of drawings and photovoice in the class. They emphasized that the government should provide the relevant materials to schools. They also

reported that the materials are expensive and thus needed stakeholders' support to acquire them.

The two methods are really encouraging and in order to be taken seriously in schools, the ministry should provide/supply cameras in schools to boost photovoice in learning (Journal, Pina).

"Like my class is large. So I had seven groups using one phone. It was not easy" (Interview, Pauline, line254, {27/07/2018}).

"Secondly, the materials, as much as we had the materials everyone wants his or hers the learner wants his own material, yes. So it is also a challenge" (Interview, Agnes, line 358, {17/07/2018}).

"Another challenge, the use of the camera, everyone wanted to hold the camera. So when it was time to go out, if you tell them 'go out' take these photos, everyone wants to hold the camera. And with a class of forty, you cannot make everyone to hold the camera" (Interview, Melissa, line289, {17/07/2018}).

"You know with photography, it's a bit cumbersome because some of us don't even have these smartphones, or your smartphone is not giving out clear photos. And then the cost of even printing the photos is a bit of a problem to us teachers. So I think drawing is easy" (Interview, Stacy, line 240, {17/07/2017}).

The above responses show that the classes had big numbers of children that made the use of one camera inadequate. This suggests that for effective use of these methods, there is need that the relevant materials are made available for all learners and/or groups in class.

Teachers also clarified that the use of drawings and photovoice would only work if the supply of materials continued even after the study. This is consistent with Luckin (2010) who points out that efficiency in learning can only be realized when learning resources are made available.

4.6.7 Unexpected Themes

During the analysis of data, some responses gave rise to issues that were not initially expected in relation to the two research questions of this study. The responses were labelled as unexpected themes and were categorised under: (i) Class management and (ii) competency development. Even so, these unexpected themes emerged as the participants were responding to the second research question. The findings are captured in Figure 4.19.

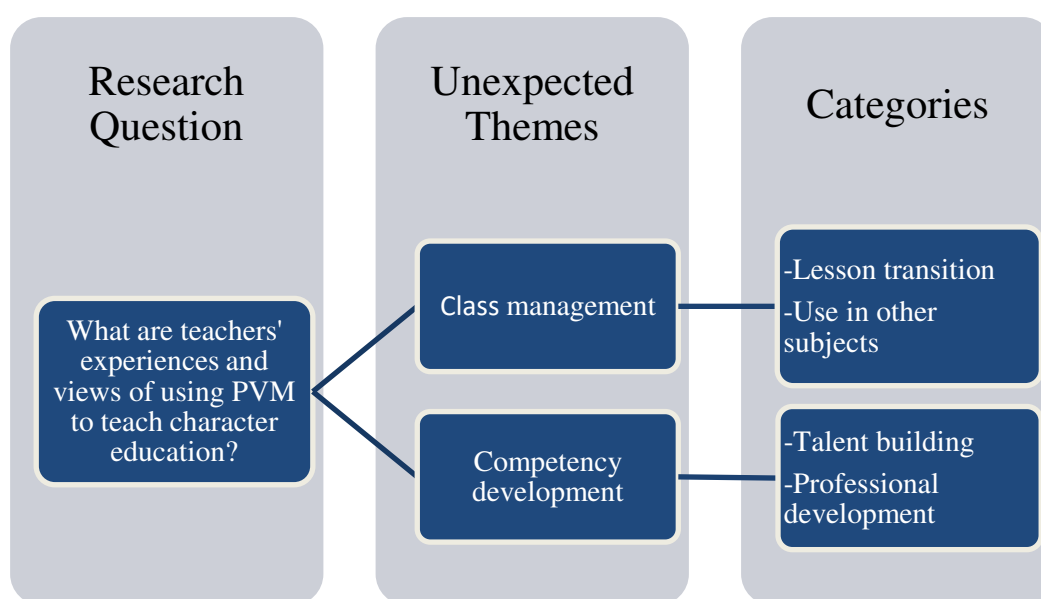


Figure 4.19: Summary of unexpected themes of research question 2

4.6.7.1 Class Management

Despite being applied in the teaching of character education, it was also found out that drawings and photovoice can be used in managing the class and bringing control. Teachers reported that initially they experienced a lot of unsettlement in class which changed upon using drawings and photovoice. They reported that these methods engaged the children a lot and in the process brought about calmness.

Because it has helped me mould the character of the children. It has brought peace in the class. I had a class where children were just stealing from others or children just

beating others and children who were not giving peace to others especially when the teacher is not in class. But now, the class has become a haven of peace.” (Interview, Stacy, line 403, {17/07/2018}).

It is very effective, yah. It is very effective. In fact when it comes to drawings, when I tell them it is time for drawing, I tell you class control is good because no noise, they are so keen” (Interview, Lucy, line 177, 16/07/2018}).

Closely linked to class management, teachers revealed that participatory visual methods were good for use during lesson transition activities. They experienced smooth transitions from lesson to lesson, especially when they were expected to use drawings and photovoice in their following lesson. This following data highlights this fact:

“eeeeee subject to drawings you tell them we are going to draw they will finish their work very fast (laughs) and start drawing. When you tell them it is time when we want to go to another subject, they’ll you ‘nooooo, we’ll do that subject tomorrow’ (laughs again)” (Interview, Agnes, line 368, {17/07/2018}).

Other teachers should be encouraged to use participatory visual methods when introducing a lesson as learning is made real and the learners do not forget easily (Journal, Pina).

In contrasts to the initial aim of applying participatory visual methods in teaching character education, it was found out that drawings and photovoice can be used in all subjects. Teachers pointed out that drawing and photovoice could be applied in the teaching of English and Kiswahili Languages, Social Studies and Science education among others.

They also indicated that with the implementation of the new curriculum, the use of participatory visual methods would work well in all the subject areas. This was evident in the following responses:

“In fact nearly all the subjects it will really come in because like aaah, the new curriculum they are really emphasizing on character so I think drawings and photovoice will really help” (Interview, Lucy, line 194, {16/07/2018}).

“So I got so much involved. It is like in all my subjects and every day, I just felt like using them and especially the drawings because they don’t involve much” (Interview, Pauline, line 360, {27/07/2018}).

Drawings can be used in teaching all subjects. They should be embraced in our teaching methods (Journal, Melissa).

Photovoice and drawings are relevant in all learning areas and allows them to participate fully in the work done (Journal, Oakley).

4.6.7.2 Competency Development

Kenya Institute of Curriculum Development in the Basic Education Curriculum Framework (BECF) indicates that “education curriculum should provide flexible pathways for identifying and nurturing talents early enough to prepare them for the work, career progression and sustainable development” (2017, p. 9).

Teachers initially mentioned the benefits of using participatory visual methods from a learner-centred perspective. They also reported that the use of drawings and photovoice led them to identify talents in the children. Through these methods children were seen to be very creative and imaginative. This supports Lee (2013) who criticized the Korean education system for being more focused on examinations and academic achievements rather than on learners’ talents, skills and character development.

Lee’s (2013) criticism seems to suggest that education should equally pay attention to the skills and special abilities that learners possess and not solely on their academic abilities.

The teachers indicated that initially children would long for drawing opportunities but often they were denied the chance as the teachers were more focused in covering the syllabus of the particular subjects. They appreciated that through drawings and photovoice, learners had more time to showcase their talents, especially in drawing. This is captured in the following responses:

I as the teacher was also happy to see their photos and how clear they had taken them. And clearly I discovered some talents in learners as photography, actors it was exciting (Journal, Becky).

Even those who are shy and the slow learners can express themselves through drawings. Talents were also realized here and good thing was those who are slow in class were the best artist. All learners longed for drawing time to come. This is because the children's ability in a tender age is realised and in future we can get talented people who can draw for us good drawings and earn a living (Journal, Lucy).

This made me not to look down upon some children because they have their own talents. The drawings made me know more about the creativeness of the pupils thus enabling me to nurture their talents (Journal, Melissa).

I've learned that pupils can be creative and imaginative. They make drawings that you cannot imagine those young kids can draw. And then the last one, through drawing, we also build talent (Drawing 1A & 1B, Stacy, {22/06/2018}).

"I could see some children have talent in drawing, children have even talent in speaking, and they can speak so well. Then there's also, how can I put it? (laughs)" (Interview, Agnes, line 229, {17/07/2018}).

Yes. Children have talents (weeeee) those children have talents. They can do things that you never imagined. Remember this child is, they showed us that they talked to us nobody rehearsed with anyone but they themselves were able to create their own imaginations and they were able to talk about them. So the creativity part of children is high" (Interview, Oakley, line 477, {17/07/2018}).

“And when you see your children being so creative and imaginative, you imagine that these children had just hidden their talents and now it’s coming out, you feel great” (Interview, Stacy, line 305, {17/07/2018}).

This revelation is an indicator that the teachers were able to identify talents early enough in the lives of the children as they were in grade 3. It is also possible that other learning areas and/or teaching approaches used initially did not enable teachers to identify talents and professional skills that the learners possessed

“Actually drawing, it is only that we have tried to neglect it but it’s good because finally that is where we get art and design which I’m aware can take someone far or at university level. The students will do it for a degree in art and design. So it has to be embraced. It is good” (Interview, Pina, line 322, {18/07/2018}).

“After drawing, these children are to come in front and explain to us what was in that drawing. So they were able to express themselves so well. So you see, they can be broadcasters, they can be guest speakers in functions, they can be politicians, because if they can talk in front of others, don’t you think they are good children?” (Interview, Stacy, line 338, {17/07/2018}).

Through talking you discover that some pupils are real comedians. You can see pupils speaking in front of the class. As they come to present you realize that some learners can in future be announcers (Drawing 1B, Stacy, {13/07/2018}).

The Kenyan education system also supports educational initiatives that are geared towards identifying and promoting talent in children. This is indicated in a sessional paper that was developed by the government which states that education and training in Kenya should aim at identifying talents in learners early enough and nurturing the same (MoEST, 2012). This is consistent with the National Education Sector Plan 2015 (NESP, 2015) in Kenya which indicates that the education system should provide and explore opportunities that address learners’ needs and their academic and professional aspirations in support of the national social and economic goals.

In reflecting on the use of drawings and photovoice, teachers concluded that participatory visual methods are helpful in promoting talent among the children in a safe manner and that it also gave the children an opportunity to be creative at an early age.

4.7 Connecting Data Findings to Theory

Constructivism learning theory (CLT) advances that the learner is the centre of focus in all learning activities. It then follows that those classroom which subscribe to the principles of this theory set a constructivist learning environment (Bada & Olusegun, 2015).

The findings of this study revealed that using participatory visual methods gave learners the opportunity to learn concepts on their own through self-discovery and reflection. In line with this, CLT advances that the objective of forming constructivist environments is to give teachers and learners the opportunity to learn how to teach and how to learn respectively (Bada & Olusegun, 2015)

Teacher also revealed that in their teaching using drawings and photovoice, everything was being done by the learners and they only facilitated the process. This is supported by CLT which advocates the use of learner-centred learning (Gravoso, Pasa, Labra & Mori, 2008). Furthermore, the teacher provides pupils with opportunities to learn independently and from one another and coaches in the skills they need to do so effectively (Collins & O'Brien, 2011). This was evident in the findings of this study as teachers reported that learners could be seen asking each other questions and seeking for answers on their own. The teachers acknowledged that participatory visual methods enhanced peer teaching.

Dewey (1929) in his contribution towards the constructivism learning theory emphasized the need for practical, concrete, participatory and experiential learning. Similarly, this study revealed that the use of drawings and photovoice enabled children to share their experiences with different character concepts and practically expressed the same in their drawings and in the photos they took.

Progressively, Dewey's theory emphasizes that all learners have prior experiences and knowledge about the concepts they learn in class and should thus not be viewed as *tabula rasa*. The teachers commented that the use of drawings and photovoice made them see how much the learners have in their minds and that this was initially unknown to them. They appreciated the fact that through participatory visual methods, learners were able to share knowledge with their peers. This concurs with Amineh and Asl (2015) and Mvududu and Thiel-Burgess (2012) who point out that teachers should first consider their learners knowledge and allow them to put that knowledge to practice.

The findings also revealed that through drawings and photovoice, learners were able to actively engage in group working like never before. The responses by teachers indicate that through collaborative working, learners were able to learn from each other and respect and accept the ideas of their peers when it came to decision making. This was seen in the use of photovoice where the children were expected to take photos of particular character themes as collectively agreed upon by the members of the individual groups. This is linked to CLT which indicates that learning which results from interaction with teachers, peers and instructional materials influence the cognitive and affective development of learners (Kim & Baylor, 2006). For this reason, constructivism learning theory advocates for experiential activities and collaborative and co-operative learning (Dewey, 1929).

The findings showed that through active engagement in drawings and photovoice, learners were able to retain knowledge more and better compared to the initial teacher-centred approaches. This was facilitated by the display of the drawings and photos on the walls of the classroom. The displays provided a reminder to the learners of the character values that were learned. This enabled them to have a visual image and better understanding of the character values as shared by their peers. This agrees with Githinji and Kanga (2011) and Kang'ethe et al. (2015) who point out that the retention of knowledge that is actively acquired through constructivist activities is much higher than that learned passively. The findings revealed that learners were seen getting critical by asking each other questions and thinking deeply about how to present their work in drawings and photovoice. Likewise, constructivism learning theory states that learners are expected to get critical by asking questions and exploring and assessing what they know in the process of creating their own knowledge.

Constructivism learning theory advocates for the creation of a favourable child-friendly environment in class that enhance student learning through directly exposing learners to the material of study (Tam, 2000). From the teachers' responses, it was found out that using participatory visual methods made teachers realize that all learners were unique in their own way and that creating child friendly environments enabled the teachers to work well with all learners. It was found out that the use participatory visual methods motivated the children and aroused their interest in learning as they were reportedly enjoyable. This is provided for in CLT which emphasizes continuous participatory and experience-based learning as this enhances students' interest in learning.

Based on the above findings, teachers should consider undertaking a paradigm shift in their approach to the teaching of character education. They reported that participatory visual methods were new to them. However, they revealed that the methods were effective in teaching character education. For this reason, they should consider using participatory visual methods more frequently in teaching the young learners.

4.8 Summary and Conclusion

This chapter presented the data that was generated by the three research instruments that were used in this study. It presented the drawings and their captions, the reflective journals and sample transcripts from the interview data respectively. It further provided information that revealed teachers' initial approaches to the teaching of character education. It also provided information that revealed teachers' experiences and views of using the participatory visual methods in teaching with specific focus on the effectiveness of these methods in teaching character education. This chapter also highlighted the emerging issues around the use of participatory visual methods as classroom pedagogy. It concludes with an examination on how data from this study connects with the underpinning theory.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

The aim of this study was to explore the use of participatory visual methods in teaching character education in early childhood settings in Kenya so as to understand how such methods can be used influence the teaching and learning of character education. This study used a qualitative approach that was located within an interpretivist paradigm. A multiple case-study design was adopted and four schools (cases) were selected. This study used individual interviews, reflective journals and drawings to generate data from grade three teachers. The constructivism learning theory was used to make meaning of the findings.

This chapter concludes the whole study and indicates the extent to which the research objectives have been met and identifies areas for future research. First, a summary of the findings in response to the research questions are presented followed by a discussion of the conclusions made. At the end, recommendations on the implications of this study are presented.

5.2 Objectives of the study

The objectives of this study included:

- i. To establish the methods used by teachers to teach character education in early childhood settings in Eldoret East Sub-County.
- ii. To explore teachers' experiences of using participatory visual methods to teach character education in early childhood settings in Eldoret East Sub-County.

5.2.1 Methods used to teach character education early childhood settings

This objective was aimed at establishing the approaches that grade 3 teachers initially used to teach character education before the implementation of participatory visual methods. The findings under this objective were broadly categorised into didactic approaches and subject integration. This study revealed that grade 3 teachers in Eldoret East Sub-County initially applied didactic approaches in their teaching of character education. They used teacher-centred approaches that often rendered them as experts in the class. They lectured, read out stories and applied the ‘question and answer’ technique in teaching character education.

This study also found out that teachers applied punitive measures in their character education efforts. However, this was not only in school as it was revealed that parents also punish their children back at home as a way of moulding their behaviours. The common kind of punishment registered was found out to be corporal punishment. Even after being banned from schools, some teachers expressed their dissatisfaction on the same. Another form of a punitive measure was revealed as the use of school and class rules. Learners would be punished whenever they broke the school rules. These rules were used to keep the learners in check.

It was revealed that teachers applied the ‘modelling’ approach in their character education effort. They believed in displaying positive behaviour for learners to emulate. However, the results showed that learners would also tend to emulate the negative traits they observe in their teachers. Therefore, teachers agreed that they were expected to always display behaviours that the learners would care enough to emulate. They felt they should be at their best of behaviour every time they were in and out of school.

Still on the initial approaches of teaching character education, this study revealed that character education was integrated into other subjects. It was thus taught as a hidden curriculum. Teachers were expected to teach character values parallel with the teaching of the dominating subject content. However, they expressed their dissatisfaction in this kind of approach. They reported that with integration, less focus was given to the teaching of character values and that the time was not adequate. Thus, teachers preferred that character education be taught as a standalone subject.

5.2.2 Teachers' experiences and views of using participatory visual methods

This was the second objective of this study. It aimed at getting the experiences and views of grade three teachers about the use of participatory visual methods. The teachers implemented the teaching of character education in class using participatory visual methods and later shared their experiences and views. During the implementation, the teachers used drawings and photovoice.

The findings revealed that the use participatory visual methods, was a shift away from the initial teacher-centred approaches. Teachers reported that using drawings and photovoice made the learners very active in the learning process and that every learner was observed to be participating in the learning process. The use of participatory visual methods was found to be learner-centred as the child was at the very centre of all the activities. Teachers thus commented that they found the methods effective and less burdening as they only facilitated the process. In concurrence, learners should be made active partakers of the learning process in class and their interests be given priority (Amineh & Asl, 2015; Mvududu & Thiel-Burgess, 2012).

This study also revealed that the use of participatory visual methods boosted learners' memory and knowledge retention. It was found out that the knowledge acquired by

learners through hands-on activities was retained more and for longer in the learners as compared to receptive learning. The teachers also reported that the practice of displaying materials about character learned concepts worked as a constant reminder to the children and they always remembered that which they learned. This agrees with Githinji and Kanga (2011) and Kang'ethe et al. (2015) who assert that the retention of knowledge that is actively acquired through constructivist activities is much higher than that learned passively.

This study also revealed that both teachers and learners were excited to use drawing and photovoice in class. It was found out that these methods were new to the teachers and more so, the learners. However, some teachers reported to have used drawings initially but in other learning areas. The use of photovoice alone was new to all the teachers as they had never used it in any learning area during their teaching career. Participatory visual methods were found to be enjoyable and consequently motivated the learners. It also aroused their interest in the learning process as everything was made real. This is consistent with De Lange, Mitchell and Moletsane (2012) who allude that participatory visual methods are exciting and less taxing.

In relation to the excitement, it was found out that these methods transcended language barrier in class. Therefore, communication was not a problem among the learners and between them and their teachers. The drawings and photos had a lot to speak for themselves and thus learners did not have to struggle with the vocabulary to use in telling the stories. Through this, it was found out that even the introverts in class came up and talked about their drawings and groups photos. Similarly, these methods help teachers to transcend the language barrier in the classroom and enhance classroom interaction between the teacher and the learners and among the learners themselves (Martin et al., 2013; Pegg et al., 2012).

This study also found out that the use of drawing and photovoice created a child friendly learning environment. This agrees with Beyers (2013) who indicates that participatory visual methods are useful in creating child friendly learning environments as they easily allow learners to create conversations and discussions in the class. Teachers reported that these methods were a real boost to their efforts to try and include all learners in the learning process. Initially it was reported that the slow learners would lag behind as the teacher tended to move with the first paced learners. But with participatory visual methods, it was found out that a conducive learning atmosphere was set in the class and all the learners engaged in the learning process.

This study found out that the use of participatory visual methods enhanced collaborative activities through group work learning. This was experienced especially in photovoice. Teachers commented that learners were able to work in groups and that in the process they learned from each other and accommodated each other's ideas. This is consistent with Lee (2013) who points out that in collaborative learning, children engage in group activities that allow them contribute towards their own learning as responsible members of a team.

They were also able to engage in serious dialogue as they discussed which character values to display for the group photo. In the process is found out that learners were able to share their experiences at group level and consequently got informed on the character values. Similarly, when children engage in group work as a form of participatory strategy to learning, they are able to construct co-knowledge through reflection and dialogue (Finley, 2008; Leshem, Zion, & Friedman, 2015; McTavish, Streelasky, & Coles, 2012).

Despite the highlighted benefits, this study revealed the constraints of using participatory visual methods in teaching. The teachers reported that time factor was a challenge. They did not have enough time to use apply the use of drawings and photovoice considering the fixed class timetables they had. They reported that they had to balance between moving with the syllabus of other examinable subjects and teach character education using participatory visual methods. They had earlier recommended that character education be taught as a standalone subject but at the same time reported that they would use the methods when teaching religious education.

This study also found teachers competency to be a constraint in using participatory visual methods in class. Teachers acknowledged the novelty of these methods in teaching character education but indicated that they did not possess the relevant skills for their use. They appreciated the training that was done to them prior this study but further expressed the need to have these methods introduced and taught in teacher training colleges. It was thus found out that being equipped with the relevant skills is crucial to make the use of participatory visual methods in class a success. This agrees with Lopez (2010) and Marques, Lopez and Pais-Ribeiro (2011) who observe that the effective use of participatory methods in class is associated with self-esteem and competence of the teachers and learners.

This study also hinted on the possibility of lack of materials as a challenge to the use of participatory visual methods. The teachers appreciated the provision of materials during the study but reported that these methods risk facing the challenge of insufficient or lack of materials altogether.

5.2.3 Emerging Theme

Apart from the findings on the research objectives initially developed for this study, there are unanticipated themes that emerged from the data. It was revealed that the use of drawings and photovoice enhanced professional and competency development in learners. Teachers reported that through these methods they were able to identify learners who had talents and the potential to venture into future professions such as advertising, announcing and comedy

The results also revealed that participatory visual methods could be used to manage and bring control in class. These methods had a way of making the learners settle in class as it engaged them actively, thus bringing calmness. Teachers also felt that these methods were useful as transition activities. They reported that they experienced smooth lesson transition whenever they used participatory visual methods. However, the reverse was problematic as learners did not want their lessons on drawings and photovoice to come to an end.

5.3 Study Conclusions

This study sought to establish the teaching approaches that were initially used by grade three teachers to teach character education and subsequently explore their experiences and views of using participatory visual methods upon implementation. This study was significant as it contributes to the few that exist with regard to participatory visual pedagogies and character education. A number of conclusions were arrived at.

Character education is a global phenomenon and countries are embracing the delivery of the same through schools. The need to emphasize the teaching of character education is clear as evident in literature and the findings of this study. Teachers

agreed that character education should be emphasized in early childhood where children could be shaped easily. This study concluded that character education would be more effective when started early in the life of a child.

The study also revealed that teachers paid less attention to character education and focused more on the teaching of other subjects which were examinable. However, they expressed their desire to have more attention given to character teaching than academics. Teachers responded that having an educated person without good character was not beneficial to the society. This study thus came to the conclusion that teachers should accord character education the necessary worth that it deserves to guarantee a better future for the country.

Looking at the initial approaches to character education, this study revealed that the use of teacher-centred approaches and punitive measures were not very effective in delivering character education compared to using participatory visual methods. For this reason, going by the idea of best practice for effective delivery of content on learners, this study came to a conclusion that participatory visual methods were effective in teaching character education and all other subjects.

Teachers particularly singled out lack of relevant skills as a bottleneck towards the implementation of participatory visual methods. Thus, lack of relevant knowledge and skills can hinder the implementation of participatory visual methods and other innovations in class.

The teachers in this study reported that participated visual methods should be also used with all teachers in all classes. This study hence came to a conclusion that participatory visual methods can be applied in teaching all classes in all levels of schooling.

5.4 Recommendations

In respect of the above summary and conclusions, this study makes the following recommendations:

5.4.1 Recommendation for Policy

The current policy in Kenya stipulates for the integration of character education in other subjects. Due to this integrated nature, no specific time is allocated in the timetable for teaching character education. Consequently, teachers conclusively expressed their desire to have character education taught as a standalone subject. Therefore, the policy makers and curriculum developers ought to design an independent curriculum for character education and have it taught as a subject on its own. This will enable teachers to engage wholesomely with the expected content. In addition, the appropriate use of participatory visual pedagogies during such times will enable them to teach character education more effectively.

5.4.2 Recommendation for Teacher Development

Teachers also revealed their lack of relevant skills in relation to using participatory visual methods. They indicated that no training was offered to pre-service teachers in regard to character education and its teaching. They also revealed that in-service teachers were not exposed to any professional development opportunities geared towards character education and its teaching. Teacher training colleges were also reported to lack courses covering the approaches to teaching character education. Instead, they covered the general teaching approaches. For this reason, the use of participatory visual methods should be introduced and taught in teacher training colleges. Character education should also be taught as a course on its own to equip pre-service teachers with the knowledge and skills of how to approach it. The in-service teachers ought to have professional development programmes organized for

them where they will be trained on how to effectively use participatory visual pedagogies.

5.5.3 Recommendation for Ministry of Education

This study revealed the need to have adequate and relevant materials when implementing the use of participatory visual methods in class. In line with its mandate to distribute material resources round the schools, the Ministry of Education should endeavour to avail and supply the necessary materials required for the implementation of participatory visual methods.

5.4.4 Recommendation for Competency Based Curriculum Developers

Kenya has currently rolled out the implementation of a new curriculum. Among its many goals, this new curriculum aims at developing learners' competencies and appropriate pedagogical practices that are child-centred. This study found out that drawings and photovoice were new methods in class and effective in lesson delivery especially in regard to character education. It was also revealed that participatory visual methods could be applied in other subjects. Thus, reason, the Competency Based Curriculum developers ought to consider the implementation of participatory visual methods in schools as innovative teaching approaches.

5.4.5 Recommendation for Further Research

This study was conducted in a small section of Uasin Gishu County. In future, a similar research ought to be done in the rest of the County and Kenya at large. As the study was done in an urban setting, there is need for further research in schools found in the rural areas of Kenya.

This study also sampled public primary schools due to the belief that they had a blended mix of populations that cut across different backgrounds. However, there is to conduct further research in private schools.

This study explored teachers experiences and views of using participatory visual methods in teaching character education and the teachers reported that they found the methods effective. However, it is not certain if the positive behaviour observed during the period of this study was completely attributed to the efficacy of these methods. For this reason, there is need for further research in the future to look at the impact of participatory visual methods on children's character formation in a school setting.

This study also found out that most teachers in early childhood settings in Kenya were female. Similarly, all the participants in this study were female teachers. However, this does not conclusively mean that there are no male teachers teaching grade three learners or in early childhood in general. For this reason, further research ought to be done to explore the experiences of using participatory visual methods to teach character education among male teachers in early childhood settings.

This study also explored the use of participatory visual methods from a teachers' perspective. However, it is also important to explore the effectiveness of these methods from the learners' perspective. For this reason, it would be important to conduct research on learners to explore how they experience the use of participatory visual methods in learning about character values and traits within the context of character education in school.

Finally, participatory visual methods broadly encompass drawings, cellphilms, photovoice and digital storytelling. However, this study only looked at drawings and

photovoice. Therefore, more research should be done on the use of cellphilms and digital story-telling in teaching character education.

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APPENDICES

Appendix A: Letter of Invitation to Study Participants

Evans Mos

EDU/PGR/1005/17

P.O. Box 3900- 30100

Eldoret- Kenya.

Dear Participant,

RE: LETTER OF INVITATION TO TEACHERS

I am a postgraduate student of Moi University undertaking a Masters of Education degree in Research. I intend to conduct research whose title is *“Using participatory visual methods to teach character education in early childhood settings in Eldoret East Sub-County, Kenya”*. The purpose of this letter is to invite you to consider taking part in this research. This study will meet the requirements of the Research Ethics Committee of Moi University.

This study will use drawings, reflective journals and individual interviews to generate data. I will also seek permission to take photos and videos wherever and whenever necessary. Your participation in the data generation process will be completely voluntary. As such your decision to decline, withdraw or skip any tasks given in the course of this study will not attract any consequence.

The information you give shall be treated with utmost confidentiality during and after the study. There are no anticipated risks associated with participating in this study and all the responses you give shall be used only for the purpose of this study.

If you would like to participate in this study please complete and return the attached consent form.

Thank you for reading this information!

Sincerely,



EVANS MOS OLAO
RESEARCHER

Appendix B: Consent Form for Teacher-Participants

CONSENT FORM FOR HEAD OF INSTITUTION

TITLE OF THE STUDY
Exploring teachers' use of participatory visual arts-based methods in teaching character education in early childhood settings in Uasin Gishu County, Kenya

Head of Institution Consent Form

I give consent for you to approach teachers in my institution to participate in the above named study. I have read the information on the project statement explaining the purpose of the study and understand that:

- The role of my school is voluntary.
- Only two teachers from my school will be invited to participate and that permission will be sought from them.
- Only teachers who consent will participate in the study.
- All information obtained in the study will be treated with strict confidence.
- My teachers' names will not be used neither will they be identifiable in any written reports about the study.
- My school will not be identifiable in any written reports about the study.
- The teacher participants from my school will be free to withdraw from the study at any time without any penalty.
- A report of the findings of this study will be made available to the school.

Head of Institution



 Signature

CENTRAL PRIMARY SCHOOL
P. O. Box 208,
ELDORET

17th May 2018
.....
Date

Appendix C: Consent Form for Head of Institution

CONSENT FORM FOR HEAD OF INSTITUTION

TITLE OF THE STUDY
Exploring teachers' use of participatory visual arts-based methods in teaching character education in early childhood settings in Uasin Gishu County, Kenya

Head of Institution Consent Form

I give consent for you to approach teachers in my institution to participate in the above named study. I have read the information on the project statement explaining the purpose of the study and understand that:

- The role of my school is voluntary.
- Only two teachers from my school will be invited to participate and that permission will be sought from them.
- Only teachers who consent will participate in the study.
- All information obtained in the study will be treated with strict confidence.
- My teachers' names will not be used neither will they be identifiable in any written reports about the study.
- My school will not be identifiable in any written reports about the study.
- The teacher participants from my school will be free to withdraw from the study at any time without any penalty.
- A report of the findings of this study will be made available to the school.

Head of Institution

Signature

CENTRAL PRIMARY SCHOOL
P. O. Box 208.
ELDORET

17th May 2018

Date

Appendix D: Consent Letter for Parents

Evans Mos Olao
EDU/PGR/1005/17
P.O. Box 3900-30100
Eldoret- Kenya

Dear Parent/Guardian,

REF: LETTER OF CONSENT

I am a postgraduate student in Moi University. I intend to conduct a study entitled “*exploring the use of participatory visual methods in teaching character education in early childhood settings in Kenya*”. This research will involve the implementation of innovative teaching styles. In this regard, the teacher of your child will be my main participant. However, by extension, your child will also be required to take part in this research. During this period, I will take videos and photos of your child as he/she engages in the daily class activities. These videos and photos will be used in the process of data analysis and presentation after the exercise. A report of the whole research will also be compiled which may contain the images of your child.

Your child’s participation will not harm him/her in any way. This research will also be explained to your child in terms that he/she can understand. As the parent/guardian you are expected to give permission prior to the commencement of this research. Your decision to grant this permission is completely voluntary. Also note that if you give permission, your child is still free to refuse to take part in this research. Also, throughout this research, your child will remain in absolute care of his/her teacher.

If you wish to allow your child to take part in this study, please provide the details below. For further information contact me directly in (0729271749) or the class teacher of your child.

Thank you for your consideration.

Name of Parent/Guardian SALLY OTIENDE

Name of Child DAVID CHIR

Signature of Parent/Guardian *Sally Otieno*

Date 18th MAY 2018

Appendix E: Reflective Journals Prompt**Reflective Journals prompt**

You will keep a journal in which you will write your reflections after each lesson of character education using participatory visual methods.

Please ensure that you write your reflections in as much detail as possible.

Appendix F: Drawings Prompt

In the papers provided make drawings on the following prompts:

Draw a picture showing how character education has been taught in your schools so far.

Draw a picture of your understanding of participatory visual methods.

Draw a picture of your experience with participatory visual methods.

Draw a picture showing how you perceive the use of participatory visual methods in teaching character education.

On the drawings above observe the following:

Just draw. There are no good or bad drawings.

Below each of your drawings explain in writing what the drawing is about, what it means to you and why you chose that particular depiction.

Prepare to share your drawing with the rest of the participants and give an oral explanation of it.

Appendix G: Interview Guide

The focus of this interview is on the approaches used to teach character education.

The interview shall last for at least 45 minutes and a total of 13 questions will be asked. The interviewer shall also ask probing questions so as to pursue a response in more detail.

What do you understand by the term character education?

Do you think character can be taught? If yes, how?

Are there specific subjects associated with the teaching of character education?

Explain

What do you understand by the term ‘participatory visual methods’?

Have you ever used participatory visual methods in your class to teach? If yes, which method(s) did you use?

In which learning areas did you use the method(s) in question 5?

Have you ever used the methods in (5) above to teach character education?

How did you experience using participatory visual methods in class to teach character education after implementation?

What challenges did you face when using participatory visual methods to teach character education? If so, suggest possible solutions.

What was your measure of success when using participatory visual methods to teach character education?

What is your view of using participatory visual methods to teach character education?

Would you recommend other teachers to use participatory visual methods to teach character education?

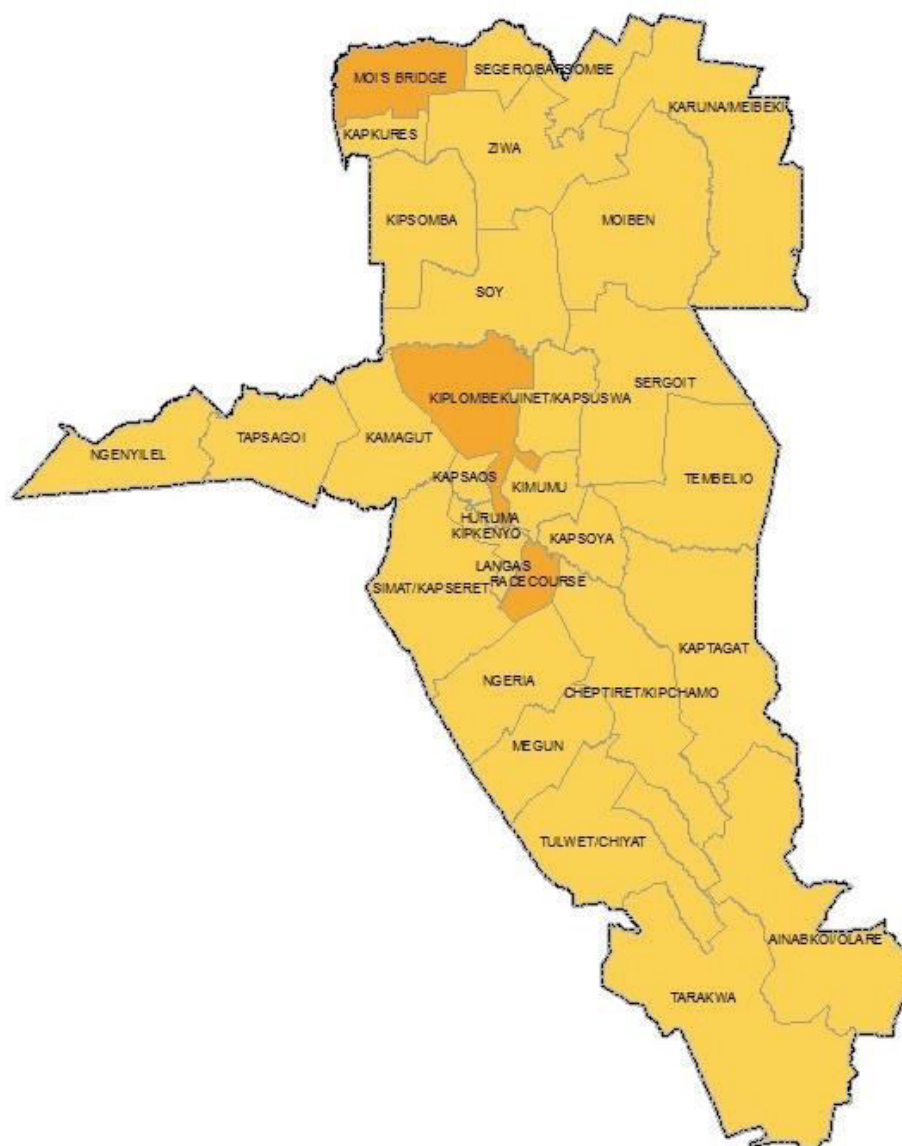
Would you use participatory visual methods in class again after this study? Explain.

Thank you for your time and patience in this session.

Appendix I: Map of Kenya Showing Location of Uasin Gishu County

Source: Republic of Kenya (2007)

Appendix J: Map of Uasin Gishu County Showing Location of Constituencies



Source: Ministry of Information, Communication and Technology (2015)

Appendix K: Moi University Research Permit



MOI UNIVERSITY
Office of the Dean School of Education

Tel: (053) 43001-8
(053) 43555
Fax: (053) 43555

P.O. Box 3900
Eldoret, Kenya

REF: EDU/PGR/1005/17

DATE: 29th March 2018

The Executive Secretary

National Commission for
Science, Technology & Innovation
P.O. Box 30623-00100

NAIROBI

Dear Sir/Madam,

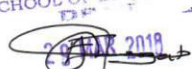
RE: **RESEARCH PERMIT IN RESPECT OF OLAO. EVANS MOS**
- (EDU/PGR/1005/17)

The above named is a 2nd year Masters (M.Ed) student at Moi University, School of Education, Department of Educational Management and Policy Studies.

It is a requirement of his masters Studies that he conducts research and produces a thesis. His research is entitled:

“Exploring In -Service Teachers’ use of Participatory Visual Arts-Based Methods in Teaching Character Education in Early Childhood Settings in Uasin Gishu County, Kenya.”

Any assistance given to enable him conduct research successfully will be highly appreciated.

Yours faithfully,

PROF. J. K. CHANGACH
DEAN, SCHOOL OF EDUCATION

Appendix L: NACOSTI Research Authorization



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone: +254-20-2213471,
2241349, 3310571, 2219420
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Email: dg@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

NACOSTI, Upper Kabete
Off Waiyaki Way
P.O. Box 30623-00100
NAIROBI-KENYA

Ref. No. **NACOSTI/P/18/32875/22580**

Date: **24th May, 2018**

Evans Mos Olao
Moi University
P.O. Box 3900-30100
ELDORET.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on *"Exploring in service teachers use of participatory visual arts based methods in teaching character education in early childhood settings in Uasin Gishu County Kenya,"* I am pleased to inform you that you have been authorized to undertake research in **Uasin Gishu County** for the period ending **22nd May, 2019**.

You are advised to report to **the County Commissioner and the County Director of Education, Uasin Gishu County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit **a copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.

**GODFREY P. KALERWA MSc., MBA, MKIM
FOR: DIRECTOR-GENERAL/CEO**

COUNTY COMMISSIONER
UASIN GISHU COUNTY
20/6/2018

Copy to:

The County Commissioner
Uasin Gishu County.

The County Director of Education
Uasin Gishu County.

Appendix M: Approval Letter for Research (Ministry of Education)



REPUBLIC OF KENYA

MINISTRY OF EDUCATION

State Department for Early Learning & Basic Education

Telegrams: "EDUCATION", Eldoret
Telephone: 053-2063342 or 2031421/2
Mobile : 0719 12 72 12/0732 260 280
Email: cdeuasingishucounty@yahoo.com
: cdeuasingishucounty@gmail.com
When replying please quote:

Office of The County Director of Education,
Uasin Gishu County,
P.O. Box 9843-30100,
ELDORET.

Ref: No. MOEST/UGC/TRN/9/VOL III/131

27TH JUNE, 2018

Evans Mos Olao
Moi University
P.O BOX 3900-30100
ELDORET

RE: RESEARCH AUTHORIZATION

This office has received a request from your college to authorize you to carry out research on "*Exploring in service teachers use of participatory visual arts based methods in teaching character education in early childhood settlements*," Within Uasin Gishu County.

We wish to inform you that the request has been granted until 22ND May, 2019. The authorities concerned are therefore requested to give you maximum support.

We take this opportunity to wish you well during this data collection.

FOR COUNTY DIRECTOR OF EDUCATION
UASIN GISHU COUNTY
P.O. Box 9843, ELDORET
Tel: 0719-127 212/ 053-2063342

SAMUEL K. KIMAIYO
For: COUNTY DIRECTOR OF EDUCATION
UASIN GISHU.



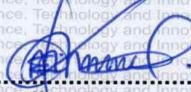
Appendix N: NACOSTI Research Permit

THIS IS TO CERTIFY THAT:

MR. EVANS MOS OLAO
of MOI UNIVERSITY, 30062-100
NAIROBI, has been permitted to conduct
research in Uasin-Gishu County
on the topic: EXPLORING INSERVICE
TEACHERS USE OF PARTICIPATORY
VISUAL ARTS BASED METHODS IN
TEACHING CHARACTER EDUCATION IN
EARLY CHILDHOOD SETTINGS IN UASIN
GISHU COUNTY KENYA

for the period ending:
22nd May, 2019

Permit No : NACOSTI/P/18/32875/22580
Date Of Issue : 24th May, 2018
Fee Received :Ksh 1000


Applicant's Signature



Director General
National Commission for Science, Technology & Innovation

Appendix O: Samples of Drawings and Photovoice



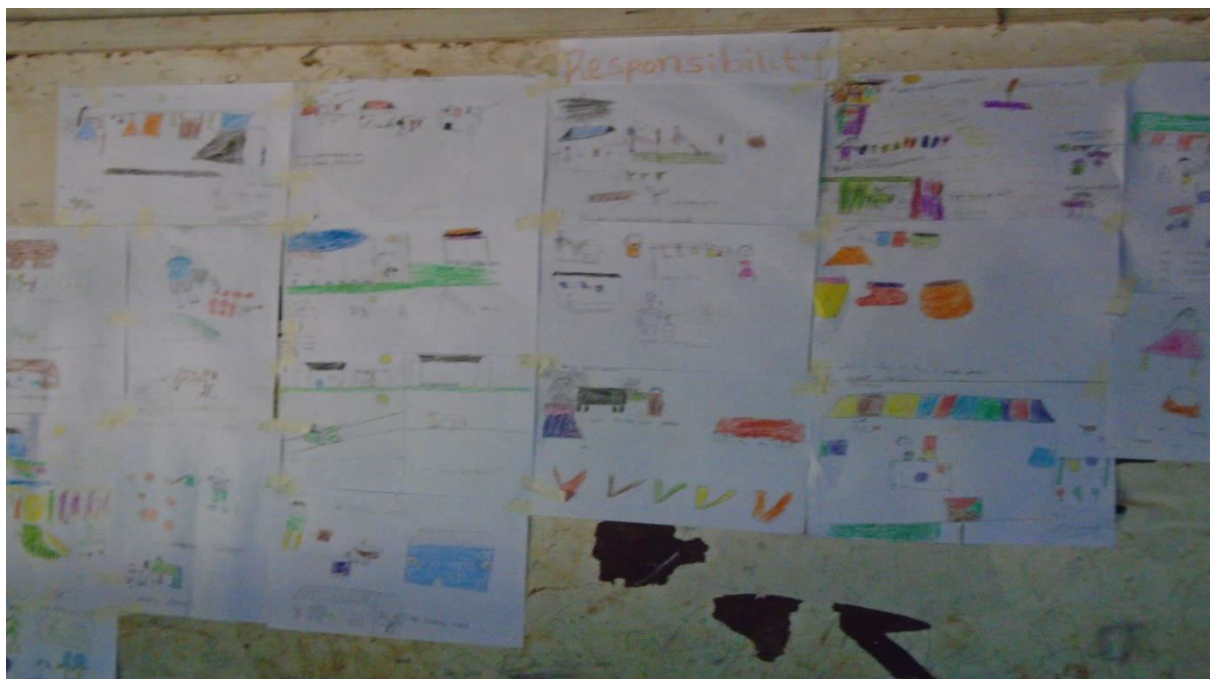
Photovoice Practice A, Skyline Primary School



Photovoice Practice B, Eastview Primary School



Display of Drawings, Willow Primary School



Display of Drawings, Greenville Primary School