

Preservation and use of Educational Media in Teaching Oral Literature in Bungoma

South District

Bungoma County

By

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DECLARATION

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DEDICATION

This thesis is dedicated to my beloved husband Christopher Kinyua Wanjau; my children Joseph Wanjau, Lawrence Ndung'u and Michelle Wamaitha.

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ABSTRACT

The purpose of this study was to investigate the use of educational media in teaching and preserving oral literature in secondary schools in Bungoma South District, Bungoma County, Kenya. This arose from the fact that the social set up is currently disintegrating as such the oral material is threatened to disappear. The emergence of educational media such as internet, radio and digital programmes are bound to affect the teaching and preservation of oral literature. The study operated with the following objectives; to identify the effect of documenting on the preservation of oral literature, examine whether educational media technology used in oral literature enhances teaching of the genres, establish the challenges encountered in the use of modern technologies in teaching and preservation of oral literature and identify the forms of educational media technology used in teaching Oral Literature. This study was guided by psychoanalytic theory of literature propounded by Sigmund Freud. Psychoanalysis examines the articulation of our most private anxieties and meanings to culture and gives us a perspective on them as cultural formations. This also reflected in oral literature. The study adopted descriptive survey design. The study targeted all the thirty public schools in Bungoma South District. The participants of this study consisted of selected students of form two classes, eight teachers of Kiswahili, the H.O.Ds and head teachers of the sample schools. The students and the teachers were randomly selected to avoid biasness. Questionnaires and interview guide were used as instruments of data collection. The data collected was edited and coded. The sorted data was analyzed through descriptive statistics namely frequency, and percentage. The beneficiaries of the study found out that the use of educational media was not common in teaching of oral literature. This was owed to the fact that most of the modern educational media are expensive and most schools do not prioritize their procurement. For example, the study found out that radio lessons were not commonly used in teaching oral literature in Kiswahili. In addition, computers were never used in the teaching of oral literature in Kiswahili. Furthermore, there are several challenges in the use of educational media; the technical know-how on their use by teachers and lack of teacher induction on gadgets such as computers and overhead projectors. The government and school sponsors should prioritize procurement of educational media; especially those enhancing teaching of oral literature in Kiswahili. However, a few schools use radio and tape recorders as their main educational media in teaching oral literature but there was no harmonization with the Kenya Institute of Education radio lessons.

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LIST OF ABBREVIATIONS

EMS:	Educational Media Services
EDM:	Educational Media
ICT:	Information Communications Technology
IRI:	Interactive Radio Instruction
KBC:	Kenya Broadcasting Corporation
K.C.S.E:	Kenya Certificate of Secondary Education
KIE:	Kenya Institute of Education
KNEC:	Kenya National Examination Council
KOLA:	Kenya Oral Literature Association
MOEST:	Ministry of Education Science and Technology

CHAPTER ONE

1.1 Introduction

This chapter addresses the background to the study, statement of the problem, the purpose of the study, the objectives, research questions, significance of the study, justification of the study, the scope, limitation and delimitations, theoretical framework, conceptual framework and summary of the chapter.

1.2 Background to the study

According to Nandwa and Bukenya (1990), oral literature refers to those utterances whether spoken, recited or sung. Bukenya (2001) also argued that oral literature refers to folk tales, songs, poems, riddles and proverbs that are shared through the word of mouth. Oral literature dates as early as 1980s. In the 1980s, the oral literature was transmitted through the word of mouth from one generation to the next. It was mainly transmitted through storytelling, riddles and legends (Suter, 2012). Literature reviewed indicated that oral literature transmission was made possible because people lived in extend families and thus the children would listen to the older people recite, sing and tell them story about their traditions (Obeiro, 1985, Lorna, 2012; Suter, 2013, Dominick & Wimmer, 2009). It was effective in building confidence and self-esteem besides improving the students' communication skills and the ability to act intelligently (Lorna, 2012).

The teaching of Kiswahili oral literature was introduced by the missionaries as a tool of evangelizing. The colonialist trained the teachers in Kiswahili who were supposed to teach Kiswahili in schools. The teaching of Kiswahili was first confined to the lower

primary where the people were taught on the basic Kiswahili oral literature. After independence 1963, the first president of the republic of Kenya declared Kiswahili a national language. During this period educational commission through the Ministry of Education recommended for the development of Kiswahili curriculum. Through a report by Gachathi, (1976), it was recommended that Kiswahili be made a compulsory subject but not examinable both in primary and secondary school levels.

The Oral Literature curriculum in Kenyan Secondary Schools was designed by the British colonial government for the subject to be taught separately (Davies & Elder, 2008). This colonial education system was subsequently inherited by the independent Kenyan government in 1963. The subject was examined at two levels, i.e. at O level (form four) and at A level (form six). This meant that a student would choose to study Literature or English, and proceed to specialize in either of them at higher levels. However, since 1984 this syllabus has undergone a series of revisions and even the introduction of oral literature in Kiswahili in 1974 (Lorna, 2012). The current Oral Literature in secondary school syllabus is a result of the syllabus review in 1984/85 which was later revised in 1992 and 2002. These revisions were done in an attempt to first, adopt an integrated approach in teaching Oral Literature in secondary schools, which was prompted by the introduction of the 8-4-4 system, and secondly, to meet new challenges discovered in teaching the subjects and therefore improve the performance in English and Kiswahili in Kenyan secondary schools (Okwara, Shiundu and Indoshi, 2009).

In a recent research by Matere (2012) on Strategies used in teaching integrated Kiswahili course in secondary schools in Bungoma, Kenya, it was highlighted that teachers' training at pre-service and in-service levels, as well as the consultative process of curriculum development was needed to prepare teachers to cope with the rapid changes in the teaching of integrated Kiswahili course. One of the strategies that should be employed in upgrading of teaching methods is the use of educational media by Kiswahili teachers. The introduction of the 8-4-4 system of education to replace 7-4-2-3 system saw the integration of Oral Literature in both English and Kiswahili (Lorna, 2012). This enables the subject to be taught more comprehensively (Wamalwa & Aluoch, 2013).

In the integrated method, the content was organized into four sections that is listening and speaking, reading and writing (Lorna, 2012). The assumption was that this integrated approach would make the teaching of oral literature more effective (KIE, 2000). However, when the first products of 8-4-4 system of education sat for their Kenya Certificate of Secondary Examination (KCSE) examinations in 2002, KNEC in its annual report booklet reported that Kiswahili was among the worst performed subjects (KNEC, 2013). This was attributed to the integration of Kiswahili with oral literature (Suter, 2012). It was also observed in 2010 oral literature section in Kiswahili was poorly performed and KNEC called for remedial structures to be put in place, but one still wonders if the emergence of educational media has any effect on the teaching and preservation of oral literature (KNEC, 2011).

According to Lorna (2012), negative attitude towards oral literature, lack of adequate teaching materials and resources, inadequate time to cover oral literature and lack of funds to cover field works are some of the main factors that affect the teaching and learning of Kiswahili oral literature. Beck and Wittmann (2004) also highlighted that oral literature faces challenges due to expanding technologies of audio video recording and increasing popularization and mass diffusion. Due to these above mentioned challenges, a series of conferences and workshops have been held to address them and to integrate technology into a novel approach of African Oral Literature (Odero, 2006). The conferences and workshops address the methodological and theoretical implications of relevant aspects of the African oral genres (language, form and content, performance, literary and social context, history) and when these genres were recorded or produced on audio-visual and electronic devices (Alison, 2011).

Literature reviewed indicated that the importance of studying Oral Literatures is recognized by anthropologist, linguistic, historical and literary research (Barber & Moraes, 1989, Boyer 1990, Finnegan 1992, Hayward and Lewis 1996, Hamilton 1998, Okpewho 1998, Kashula 2001). It is mainly transferred through mythical and epic narratives, folktales, heroic and love poems, funeral lamentations, ritual incantations as well as urban songs (Odero, 2006). Some of the African contemporary writers like Ngugi wa Thiongo, Chinua Achebe and P'Bitek have borrowed extensively from Oral Literature traditions in their books. Oral Literature is also useful in other areas like history as it act as the store house of African history and culture (Ombati, Orina, Ogendo & Magato, 2014). In oral literature, myths are used to explain the origin of a community or a

phenomenon while legends tell people about the heroes of a community as well as how and why different communities settled in different places. Despite the fact that Oral Literature is about the society, both teachers and students continue to find the subject difficult to teach and learn. This could be attributed to the facts that the previous ways in which oral literature was learned has been influenced negatively by rural urban migration (Lorna, 2014). Kenya Institute of Education (1992) indicates that Kiswahili Oral Literature should be easy to teach. This, however, is not the case. It advises on the methods to be used and emphasizes on the performance of the genre. However, the role of educational media in teaching and preservation of oral literature in Kiswahili has not been explored hence giving room for this study to fill the gap.

The syllabus (2006) recommends use of Oral Literature (narratives, oral poetry, songs, proverbs, tongue twisters and riddles) in the teaching of listening and speaking skills. In the process, the learner should be taught the classification, types and features of Oral literature (Lorna, 2014). However the teacher has not been advised on the specific content to teach in the above genres. The teacher is even more confused when it comes to tackling classification considering that classification of oral literature is quite loose. Akivaga (2000:19) says:

‘Classification of oral narratives is not rigid. We wish to emphasize at this point that there is nothing ‘final’ about these suggested classes of oral narratives. Make a point of closely looking at the classification here and see how far you agree or

disagree with it. If you feel that it is not satisfactory you should feel free to suggest how you yourself would go about categorizing oral narratives’.

According to Akivaga and Odaga (1982) the teaching of oral literature in most African countries is either totally neglected or haphazard where it was introduced. Okumba (1999) says:

‘Teaching and learning oral literature in secondary schools is beset with many problems, experienced by both students and teachers. The students do not find the subject relevant’.

If indeed this feeling is justified, then there is need to assess the effect of educational media on the teaching of oral literature.

The power of educational media in promoting learning has been recognized over ages (Wamalwa, 2014). As the Chinese say: What I am told I forget: What I see I remember and what I do builds a castle in my head (Ellis, 1991). As early as 19th century there were attempts to formally introduce teaching devices in the classroom and 1920s there were documental cases of media utilization in education (Odera and Ambuko, 2013). Educational Medias range from simple form such as text books and radio programmes to most complex programmes such as computer assisted and electroncegraphs (Odera et al, 2013). Kenya syllabus (2002) recommended the use of recorded material, charts, flash cards and realia in the teaching and learning oral literature.

1.2 Statement of the problem

Knowledge and perpetuation of Kiswahili Oral Literature is an ongoing discourse along literary scholars. However, oral literature should not be limited to the spoken word. Its propagation and preservation involve other media such as radio, television, computer, audio-visual aids and printed media (Makila 1986). Orality as a form of oral literature is used as a medium for evolving, storing, and transmitting knowledge, art, and ideas for the future generation (Myeong, 2011). It deals with thoughts and their verbal expressions in oral culture as well as the written cultures.

In the tradition, knowledge to Oral Literature was mainly stored in the memory of older generation (Boyer, 1990). The deaths of the persons lead to loss of the information which resulted to the loss of a cultural asset in the community (Ayot & Patel, 1987). In addition, the disintegration of the social set up has threatened disappearance and extinction of African oral literature (Lorna, 2012). This was attributed to the information being undocumented as well as it not being transferred to the next generation. But with time there are forms of storing information for the next generation. Preservation of oral literature has evolved from human speech, to written culture, and later to printed culture and the electronic culture experienced today (Primesesi, 2013). These materials have alternatively been the Educational Medias for the teaching and learning of oral literature.

The teaching of Kiswahili oral literature had no place in the Kenyan secondary school syllabus before and immediately after independence (Suter, 2013) and it was totally

neglected or haphazardly taught where it was first introduced in the Kenya curriculum in 1974 (Lorna, 2012). The attempt to structure the oral literature syllabus dates to 1974 when the first conference of teachers of literature was held at Nairobi school on 2nd- 4th September 1974 (Akivaga and Odaga, 1985). The Teachers agreed that the teaching of oral literature was to be assisted by use of educational Medias. The main objective was to enable students' reorganizes the positive stream in their culture so that they may look critically at their present day society, thereby developing a true sense of nationhood and national pride.

Literature reviewed indicated that there has been a problem of teaching of Kiswahili oral literature secondary schools (Alison, 2000; Odera & Abuli, 2005; Suter, 2013). This problem is attributed to poor teaching methods that are teacher centered, as well as lack of adequate teaching and learning resources, which have resulted to lack of learner motivation and test achievement (KOLA, 2001). Despite the introduction of Educational Medias in the Kenya education system, there has been a little which has been documented on their use in teaching and learning of Kiswahili oral literature of in secondary schools. As a result, attempts have been made to improve the quality of teaching and learning Oral Literature in secondary schools. Selected educational media such as radio, tape recorder, computer and other type of audio-visual and print media are thought to influence the teaching and preservation of Kiswahili oral literature (Suter, 2013).

It is, therefore, assumed that educational media may help in preservation of various oral literature genres. The use of educational media such as radio in teaching and learning has been recognized as useful for motivating students to learn (Ball, 1974, Walugere, 1983). Despite existence of educational Medias in Kenya for over three decades, there is scarce information about the use of educational Medias teaching and learning of Kiswahili Oral Literature education. In Bungoma County in particular, there is no documented information on whether the secondary schools are using the broadcasts in teaching and learning Kiswahili oral literature. Thus this study thus investigated the preservation and use of educational media in teaching oral literature in secondary schools in Bungoma South District.

1.3 The Purpose of the Study

The purpose of this study was to establish how educational Medias are used in teaching and preservation of Kiswahili oral literature in public secondary schools in Bungoma South District, Bungoma County, Kenya.

1.4 Objectives of the study

The following objectives guided the study;

1. To examine forms of educational media used in teaching oral literature.
2. To establish how educational media have be used to preserve oral literature
3. To establish whether educational media used in oral literature enhances teaching
of the genres.
4. To assess the challenges encountered in the use of educational media in teaching
and preservation of oral literature.

1.5 Research Questions

This study answered the following questions;

1. What are the forms of educational media used in teaching oral literature?
2. How can educational media be used to preserve oral literature?
3. To what extent do educational media used in oral literature enhance teaching of the Kiswahili oral literature genres?
4. What are the challenges encountered in the use of educational media in teaching and preservation of oral literature?

1.6 Significance of the study

It is hoped that the findings of this study will be used integrating educational media in teaching oral literature encountered by both students and teachers of Kiswahili. For example, the schools will prioritize the procurement of educational media just like course books and reference books to enhance the teaching and preservation of oral literature. The KIE may adopt the findings by planning for oral literature lessons in their programmes and often as possible. Educational stakeholders at school level are likely to join hands in acquisition of educational media to be used in teaching oral literature other subjects to enhance academic performance of their schools. Teachers of Kiswahili may find it necessary to reconsider using the basic educational media available in their environment in teaching oral literature. This is likely to enhance performance in Kiswahili as a compulsory subject.

It would also enlighten the curriculum developers on the problems facing the teaching of oral literature and help them make the necessary changes. The study would also benefit teachers by making them reassess the methodology they use in teaching oral literature

specifically the use of educational media. The study will also be beneficial to the learners as it will help them improve in oral literature through improved instructions by the teachers and hence perform better in Kiswahili. The study will form the basis for further research.

1.7 Justification of the study

The social set up is disintegrating and there is need to preserve the oral material available for further generation. Due to high cost of educational media and lack of improvisation, most schools in Bungoma North District do not use educational media as required. Furthermore, most teachers lack the technical know-how on the use of educational media like computers, I-pad and overhead projectors in teaching oral literature in Kiswahili. It was implied that the concept of e-learning was far from being achieved if the schools could not afford the basic educational media like radio, television and whiteboards. There was need for improvement in the performance of Kiswahili subject by enhancing the teaching of oral literature in the language. This would be possible through the use of educational media such as computers, radio, television and print media among others. Therefore, the current study was undertaken to establish the use and preservation of educational Medias in teaching and learning of oral literature.

1.8 Scope, Limitations and Delimitations of the study

1.8.1 Scope

The study was conducted in secondary schools in Bungoma South District. Literature as an area of study in the secondary curriculum is very broad. It consists of the novel, short

story, drama, poetry and oral literature. The study limited itself to the use of educational media in the teaching and preservation of oral literature.

The study restricted itself to the effect of educational media on teaching and learning of oral literature without taking into account other interviewing factors. It never dealt with other factors that affect the teaching and learning of oral literature like text books and reference materials. It was limited to teachers and students.

1.8.2 Limitations

Kombo and Tromp (2006) explained that limitations of a study refer to anticipated challenges faced by researcher. In carrying out this study the researcher focused on the teaching of Kiswahili oral literature in a rural setting among secondary students who are homogenous in culture, character and socio economic expositions. The findings may, therefore, only apply to similar population and may not be generalized to mean that the problems revealed here are the same among all secondary school students. The fact that it only covered one district with only 30 schools compared to other districts is in itself a limitation. The other challenge was that Kiswahili oral literature lacks sufficient literature. However, literature on English oral literature was borrowed to supplement that available on Kiswahili oral literature. The study also relied heavy on primary data which was prone to exaggeration.

1.8.3 Delimitations

The credibility of the results was improved by use of highly validated instruments of data collection and reliable methods of data analysis through constant consultations with the supervisors. The respondents were highly cooperative and provided the reliable data.

1.9 Assumptions of the study

The study operated under the following assumptions;

1. Educational media has effect on teaching and learning of oral literature.
2. Oral literature can be preserved through the use of educational media.
3. Learning oral literature assists students to develop competence in English language.

1.10 Theoretical framework

This study was based on psychoanalytic theory. The proponents of psychoanalytic theory were put forward by Sigmund Freud (1960). There are three, and curiously, Freud spelled them out in his very first remarks on literature in the letter to Fliess in which he discussed Oedipus complex. He applied the idea of oedipal conflict to the audience response to Oedipus and to the character of Hamlet, Hamlet's inability to act, and he speculated about the role of oedipal guilt in the life of William Shakespeare. Those are the three people that the psychoanalytic critic can talk about the author, the audience, and some character represented in or associated with a text. From the beginning of this field to the present, that cast of characters has never changed: author, audience, or some person derived from the text. As psychoanalysts began to define the pre-oedipal stages-oral, anal, urethral, phallic – the range of fantasies that one could identify in a literary text expanded

from oedipal triangles to fantasies about money, devouring and being devoured, going into dangerous places, fantasies about control, ambition, rage, and so on. Similarly, oral literature materials may be based on fantasies evident in stories, and general human behaviour exhibited through various characters. Thus theory is deemed appropriate for the proposed study.

In 1963 the French critic Charles Mauron made the important point that these different levels of fantasies were all transformations of one another, superimposed, so that one could imagine the human being as a series of geological levels with oral fantasies at the deepest level, then anal, phallic and so on forming and leaving traces of themselves at the higher. This is, of course, consistent with the continuities we see psychoanalytically in the development of any human being. The oral part of human development cannot be eliminated in life in entirety. Thus oral literature remains part and parcel of the human life.

Even more helpfully, we became able to see that literary forms functioned psychologically like various types of defense mechanism. Form works as a defense, both at the level of particular wordings and in larger structures. Our identifications with characters serve in this way, to modulate and direct our feelings as identifications do in life. The parallel plots of an oral narrative or a song, for example, would act in the reader's mind and perhaps the author's as a kind of splitting. A shift of the sensory modality in an oral poem may serve as a kind of isolation. Symbolizing serves to disguise all kinds of content in literary works.

Psychoanalysis is a “talking cure”; language and narrative are fundamental to it. In a sense psychoanalytic therapy is the re-narratization of a person’s life (Holland, 1968).

As psychoanalysis deals with language and with interpretation, it introduces a significant approach to the hermeneutics of suspicion, the idea that there are motives and meanings which are disguised by and work through other meanings. The “hermeneutics of suspicion” (Paul Ricoeur’s term) is not limited to psychoanalytic thought but is found in structural thought generally – the idea that we look, to understand action, to sub-texts, not pre-texts.

Psychoanalysis deals with motives, especially hidden or disguised motives; as such it helps clarify literature on two levels, the level of the writing itself, and the level of character action within the text. A ‘companion’ level to the level of writing is the level of reading; both reading and writing, as they respond to motives not always available to rational thought, can be illumined by psychoanalytic thought Greenacre, (1955).

Psychoanalysis deals with many basic elements which we might think of as poetic or literary, including metaphor and metonymy; Freud deals with this particularly in his work on the interpretation of dreams, and Lacan sees metaphor as fundamental to the workings of the psyche (Freud, 1960).

Psychoanalysis opens the nature of the subject; who it is who is experiencing what our relationships of meaning and identity are to the psychic and cultural forces which ground so much of our being. This understanding, particularly in terms of Lacan’s sense that the subject is ex-centric to itself, is very important in contemporary understandings of reading, meaning, and the relation of literature to culture.

Psychoanalysis examines the articulation of our most private anxieties and meanings to culture and gives us a perspective on them as cultural formations. Psychoanalysis looks to culture as informative of our deepest psychic levels. This also reflected in oral literature.

Psychoanalysis deals with the relations of 'body' meanings and drives to symbolic, or cultural, meanings. Psychoanalytic thought is part of the project of much 20th Century thought to 'correct' the Cartesian mind/body split, to see humans as bodily, incarnate beings. Psychoanalysis tends to read this split as a deracination of the self from its vital and formative being.

Psychoanalysis constitutes one approach to the questions of good and evil, and especially suffering and error, which plague us as humans. And, of course, omission functions like repression or denial. This theory is thus suitable for this study.

1.11 Chapter Summary

This chapter has presented the introduction section of the proposed study. Despite the fact that oral literature is about the society, both teachers and students continue to find the subject difficult to teach and learn. Selected educational media such as radio, tape recorder, computer and other type of audio-visual and print media influence the teaching and preservation of oral literature. In addition the disintegration of the social set up has threatened disappearance and extinction of African oral literature

1.12 Definition of Operational terms

Oral literature: Is a performed art whose main media is spoken words singing, ridding etc.

Educational Media:	in this study educational media will refer to both Electronic or non-electronic material used in teaching and preserving oral literature
Preservation:	In this study preservation referred to as the storage of Kiswahili oral literature material for future generation.
Teaching	The process of transmitting knowledge from one generation to the other
Learning	It is the acquisition of knowledge. Learning can also be defined as the permanent change of behavior

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

The chapter reviewed literature in relation to the current study. The chapter is presented under the following subtitles: forms of educational medias used to preserve Oral literature, the effect of documenting on the preservation of oral literature, educational media used in oral literature, the challenges encountered in the use of educational media in teaching and preservation of oral literature and ways of enhancing the use of educational media in teaching and preservation of oral literature. Thus the study sought to examines the role played by the educational media (Radio and TV) in the promotion, dissemination and preservation of oral literature. It discusses the various oral literary forms performed via these modern media and the adaptations that are made in response to the needs and circumstances of the urban environment.

2.2 Forms of Educational Media used on Preservation of Oral Literature

Oral literature preservation is the care and upkeep of materials for future generation (Dominick, 2005). It is a method of historical documentation, using interviews with living survivors of the time under investigation (Wasamba, 2003). It often touched on topics scarcely touched by written documents, and by doing so, filled the gaps of records that made up early historical documents. The earliest method of preserving oral literature was through memory but with loss of elders who pre-served and passed along the histories, oral literature began to vanish (Alison, 2000). This called for written format to preserve the history without the memory of a select few. The written form involved transcribing the spoken words and eyewitness accounts for future generations to study. This method of historical preservation was augmented with other invention of different

methods such as sound recording. The spoken word could now be recorded on audio or video tape, or through newer digital methods (Dominick, 2005).

In order to ensure the preservation of oral history, it was important that work was properly transcribe and stored on reliable media. It is also important to preserve in digital format to ensure longevity and usability (Alison, 2000). The simplest and easiest way to record audio oral literature was on an MP3 player that has recording abilities, and records directly to the flash chip in the player. The files were then uploaded to a central computer server and copies were burned to optical media, or copied to USB flash drives (Danielson, 2005).

Oral literature was often recorded on an assortment of tapes which were transferred to computerized or digitized formats to facilitate longevity (Odera et al, 2013). Oral literature materials were then stored in archival repositories that facilitate oral literature preservation and longevity for educational purpose (Holden & Westfall, 2005). The repositories were kept at the correct temperature to store materials and professionals ensure that the formats are kept up to date. For instance, traditional dancers and music bands have made a name and career from traditional songs originally composed and sung by local communities during weddings, circumcision and initiation ceremonies.

Recordable compact discs were commonly used over magnetic tape for the preservation of oral literature over a long period of time. Compact Cassette tapes and Videotape were popular but have been almost completely replaced by optical media such as CD-R and

DVD media. CD-R is a successful technology that has proven its reliability over period of time, but it should be viewed with caution for long term storage as the media is easily scratched. The safest way is to make a "gold master" CD that is not ever checked out for use from the library, and duplicate copies of this for use by people wishing to access it (Danielson, 2001).

The teaching of Kiswahili oral literature had no place in the Kenyan secondary school syllabus before and immediately after independence (Suter, 2013) and it was totally neglected or haphazardly taught where it was first introduced in the Kenya curriculum in 1974 (Lorna, 2014). The attempt to structure the oral literature syllabus dates to 1974 when the first conference of teachers of literature was held at Nairobi school on 2nd- 4th September 1974 (Akivaga and Odaga, 1985). The Teachers agreed that the teaching of oral literature was to be integrated with other subjects. The main objective was to enable students' reorganizes the positive stream in their culture so that they may look critically at their present day society, thereby developing a true sense of nationhood and national pride.

In Kenya, basic educational objectives, according to the Kenya National Examinations Council (KNEC) regulations and syllabus (2002), education should provide a sound educational policy that enables the students to understand the culture and environment of their own society before proceeding to learn about other cultures. Akivaga & Odaga (1982) further suggested that, the study of Oral Literature is an important way of gaining

a sympathetic understanding of one's people. They argued that oral literature is a person's means of expressing the way they see the world, their values and their aspirations. The systematic relationship between oral literature and society is such that these two human institutions obviously evolve together and neither of them can exist in isolation from the other (Danielson, 2005). He suggested that oral literature is used to reflect on their everyday experiences and concerns through stories, songs, proverbs, riddles and wise sayings. They are able to express their emotions such as love, hate, happiness, anguish, hope and despair.

Oral literature reflects their life as a whole. Kabira and Mutahi (1988) argued that, in order to fully understand any community, it is important to look at their literature. Both written and oral literature reflects and shapes the lives and ideas of a people. Therefore, to understand the totality of a people's way of life, we must study oral literature. In 1982, oral literature was fully introduced into the Kenyan education syllabus.

Oral literature is an umbrella which includes narratives, riddles, songs, proverbs and tongue twisters (Suter, 2012). Akivaga & Odaga (1981) highlighted the three major elements of oral literature as; oral composition which is orally composed without reliance on writing; oral performance which is the act of presenting an item such as song, telling a story or reciting a poem; oral transmission which means that a given piece of oral literature may only be considered as oral if it is spread through the word of the mouth. This study disagrees with this assertion to some extent in that the preservation of oral

literature should transcend the spoken word. This follows from the current trends in oral artists appropriately changing with the technological advancement. Oral artists have resorted to various media such as print media, visual and audio media and even complicated computer assisted programmes for preservation and dissemination of oral literature material (Finnegan, 2012).

According to Dominick (2005), Oral literature is a live and accommodates new creation. It neither belongs to the past nor is it old fashioned as some students think. Akivaga & Odaga (1985) observe that oral literature is not a thing of the past nor is it fossilized and left lying in the museum folders and shelves. In line with this assertion the current study is of the view that oral literature is alive and growing all the time in response to the changes in the human society and technology. Thus its preservation is meant to provide opportunity to blend it with the emerging issues in the dynamic society, (Dominick, 2005). However, Odero (2006), an internationally recognized story teller quoted by Okumba (1999) says that what has kept the genre alive in the face of technology is because it has evolved with the technology.

Okpewho (1992) say that literature is a speech or a conversation of a special kind while P'Bitek (1967) claims that literature is not the name of a simple straight forward phenomenon, but an umbrella term which covers a number of different activities. Oral literature being part of literature is neither simple nor straight forward.

This is evident in the scholars continued argument about the precise definition of oral literature. Akivaga and Odaga (1981:3) say:

“Until recently it was not possible to agree on the definition of oral literature. Different people have come up with different definitions some people have even refused to accept the term oral literature arguing that it is a contradiction in terms. They argue that literature means the written word and therefore cannot be oral”

The ambivalent nature of oral literature has often caused confusion. This is because pedagogically oral literature refers to unwritten traditions but when the materials come to the classroom for study it acquires both written and oral status. This is quite challenging to the teachers of oral literature since it is both mural and extra mural.

The problem arises when teachers limit themselves to the classroom and forget that there is extra work to be done outside the classroom. Okot P’Bitek (1967:16) observes this;

“To understand one’s people one needs to soak himself thoroughly in the daily life of the people whose thought – system and beliefs he wishes to study....when attending ceremonies he must not stand apart as a spectator but join fully, singing the songs chanting the chants and dancing the dance. Let the students experience the *real thing*”

And Taban Lo Liyong (1990:26) says;

“Adopt your parent or grandparents methods. If you don’t know that method, go home and get a refresher course. Bring the professors from the village to the classroom”

He continues to say that oral literature is the main link between the school and the community but the actualization of this claim will not be possible if the teachers and

students are going to remain in the classrooms and expect the books to give them variety and depth of oral literature. Furthermore, Okumba (1999) says that teaching oral literature in schools is beset with many problems experienced by both students and teachers. One of these is the feelings that students do not find the subject relevant.

The Kiswahili language teacher should be exposed to many ways of presenting skills, instructions and content. Educational Medias are an added advantage to facilitate this (Alison, 2001). It helps the teacher to present concepts in more concrete approaches. Projected media can be used to present content that is difficult to explain or show verbally (Wamalwa, 2014). Such media as video can be an excellent way of providing immediate feedback since it employs sensory receptors that compound the learning experience. Non projected media like printed material and static visuals are good for reinforcement, feedback and self-evaluation.

Educational Medias that are auditory like radio and recorded programs give external and internal stimuli and aid in presentation of content. This is particularly good for teaching listening skills. Odera (2006), writing on the use of school radio program in schools in Kenya, noted that radio technology is viewed by teachers as a useful tool for teaching and learning languages like English, French, German and Kiswahili at all levels of education. Language programmes on radio help to increase the students' mastery of vocabulary and pronunciation as students learn to imitate the radio presenters.

The use of radio lessons motivates the learners, if they are used in such a way as to stimulate learning of process (Bates, 1984). Broadcast lessons help simplify language teaching process and make it perfect. Odera et al (2006) added that broadcasts help provide opportunity to provide stimulating and rehearsing communicative situations to be encountered outside the language classroom. Therefore, there is need to emphasize the use of educational media in teaching the Kiswahili Oral Literature in order to compound the different language skills like speaking, listening, writing and reading (Wamalwa & Aluoch, 2013). Moreover, language teaching is concerned with development of not only skills but also attitudes and values. Educational Medias can also be illustrated as techniques of teaching subject matter in micro teaching (Farrant, 1964) where, if a teacher uses a lecture, he can also demonstrate using video. Video stimulates learning. Tape recorders are good in presenting speaking skills.

Computers and cyber media offer many tools for teaching and learning-from the ubiquitous courseware management systems, teleconferencing systems to newer technologies like blogs, wikis and podcasting. The internet offers seemingly unlimited potential to encourage learning. (Wamalwa, 2014). The Web can be a valuable research tool, helping students' access resources in other institutions or nations, and letting them learn about other cultures. Moreover, computers combine almost all aspects of oral and literary cultures and provide a way for students to learn in an individualized setting. Visuals, like charts, pictures, diagrams, cartoons, slides and transparencies convey messages that are hard for words. These can be hung on boards or walls to be viewed over a long period of time long after the lesson is over. Visuals evoke emotional

responses that promote desired attitudes. Visual aids are intended to increase the learners' concentration and retention.

Research has shown that a learner retains 80% of what they hear and see but only 50% of they hear (Gathumbi, R. N., 2008). The chalkboard may be the most frequently used and readily available resource in schools. It is in fact supposed to be available in every classroom. Chalkboard use if skilfully utilized, will aid a lot in presenting information in diagrammatic presentations. The board lends itself well to working on formulas, solving problems, drawing graphs, and diagramming sentences. We write on the board at about the same speed with which we comprehend information, so using a chalkboard helps set an effective pace for learning. Audio tapes provide audio effects and music, stimuli that motivates hence enhances learning on the part of the learner (Dominick and Wimmer, 2009). Teachers may also use written or recorded scripts on slides or films to explain in detail various forms of language. Moreover, educational radio programs can also be taped with the purposes of supplementing classroom teaching by the help of trained technicians in the absence of teachers . Lessons can be recorded then revisited later as a form of revision. This when well planned and carried out objectively, will enhance learning. The Teaching machine –an electronic teaching machine (Ayot and Patel, 1987), in earlier times, was a popular device in some developed countries. During its time, unlike other audio-visual aids of the time, it provided a response when the student wrote or spoke into it.

2.3 Effect of Educational Media on the Preservation of Oral Literature

The audio-visual recording technology affects preservation as well as theory and methodology of research in African oral literature and the way this knowledge is taught in an academic setting (Wamalwa, 2014). Scholars and students have become aware that collecting and analyzing printed transcriptions and transactions only give a faint portrait of oral poems and tales and their literary and social functions in Africa (Finnegan 1992, Okpewho 1992, Schipper 1990). The difference is like documenting and studying a live pop-concert or the written text of the songs: the pop-concert is a ‘performance’, that is, an artistic, cultural and social event that constructs meanings and networks including but also going beyond the written text. What get lost in the written text are the intonation and the gestuality along with the eventual musical accompaniment, the interactions between performer and public, the clothing and scenography, and the context and politics of the performance.

The necessity of new forms of preservation and research is strengthened by the changing conditions of oral production in the last decade (Obeiro, 1982). This is attributed to the increasing number of African “artists of the word” – storytellers, singers etc – that make use of new media technologies to create and spread their songs and poems (source). These changes reopen questions about definition, interpretation and research methodology in the field of orality and ‘popular cultures’ in Africa (Cosentino 1987, Furniss 1996, Barber 1997, Richard and Veit-Wild 2005). Literature reviewed indicated that documentation and investigation of African oral genres are largely based on material accessible in written form (Coulet Western 1975; Baumgardt and Bounfour 2000, Gorog-Karady 1981; Westley 1991).

However, only a handful of experimental projects offer a few examples of new technological preservations and research methodologies (Furniss 2006, Merolla's project 2006). The academic meeting series *African oral literatures, new media and technologies: challenges for research and documentation* intend to address problems and potentialities of African oral literature studies in relation to the expanding audio-visual technology and to produce new international research projects. Assessing the present range of investigation and technological documentation of oral performances in African studies and raising new questions by means of Pan-African comparative perspectives and interdisciplinary approaches (literature, linguistics, anthropology, folklore studies, history), the researchers also contribute to discuss and redefine the cross-disciplinary (anthropological, historical, linguistic and literary) fields of research on orality and popular culture.

Documenting and studying oral literatures constitute a pivotal enterprise in the scientific investigation of African cultures. Thanks to the cross-disciplinary approach of conferences and organizational workshops, the project *African oral literature and technology: challenges for research and documentation* will foster integration and synergy of individual and institutional expertise leading to a major scientific joint project for the study and preservation of African intangible heritage and for the position and visibility of this field of study (Wamakonjio, 1985).

Internationally, the project will attract research and funding for the field of oral literature in the framework of African studies. Locally, the project *African oral literature and technology: challenges for research and documentation* will enhance research and

publication in this field of study and the research focus on orality and technology in the framework of the CNWS, the University of Leiden and the African Studies Centrum.

Okumba (1999) contends that the teaching of oral literature in schools is beset with many problems, experienced by both students and teachers. *A guide to English Teaching in Kenya* (1992) concurs with the above view but asserts that the genre should not be an uphill task that it appears to be in most secondary schools classrooms because it comes from the pupils' immediate environment and most pupils will have been exposed to it in one form or another. However, this is not the case today because not many learners participate in story telling or dancing sessions.

Families living in urban areas have no time, interest or even resource people to perform for them. Language is also a problem because many children living in urban areas do not know their mother-tongue (source). Those living in the rural areas are too occupied in school and at home the parents or grandparents are too busy making the ends meet. Furthermore, nowadays most families are nuclear which means that interaction with the grandparent is rare and when they do interact communication becomes a major problem because most grandparents can only narrate stories or sing in mother-tongue while as many children are socialized into speaking Kiswahili and English (Marakwet study). Educational media like the television is keeping most families busy with entertainment and therefore story telling or traditional dancing is unheard of hence making oral literature is not only in Kenya. Akivaga and Odaga (1982) consent to this by saying that teaching of oral literature in most African countries is either totally neglected or haphazard where it has been introduced.

A Guide to English Teaching in Secondary School (1992) points out that problem of teaching and studying oral literature in Kenyan secondary schools arise mainly due to the kind of materials presented and modes and methods of presentation (source). *The teaching practice management committee of the Faculty of Education Moi University (1990)* also observes that oral literature is a genre found difficult to handle by students. This is because it is looked down upon by teachers and students who think it is mere stories and riddles.

In regard to the problems experienced in teaching oral literature, *Kenya Oral Literature Association (KOLA)* held two workshops in May August 1991; focusing on the teaching of oral literature in secondary schools in Kenya. The theme was how best to teach oral literature within the constraints of the integrated syllabus. Quoting Masinjila and Okombo (1994) and Nandwa (2010), it is observed that oral literature is a problematic subject in secondary school syllabus despite the fact that it has been taught for a long time. A large number of teachers are still bewildered by the subject and refer to it derogatively as the “beast”. Lorna (2014) argues that teaching of oral literature is worsened by its integration to language in the 8-4-4 system. In the old syllabus it was easier because it was taught within literature which at the time was a separate subject from language (source). As a component of literature, it had more time in curriculum and this gave teachers more room to explore different approaches to its teaching (source). Teachers also felt free to manipulate language without necessarily being cautious about grammar as literature was not part of English.

O’Doul, quoted by Masinjila and Okombo (1994) argued that the integrated English course does not guide the teachers on how to teach oral literature he says that the

integrated series emphasizes a practical student centered approach to learn English. However, the series has no prescribed method outlining how to teach oral literature. Nothing has been said about the language to be used.

2.4 The Challenges Encountered in the Use of Educational Media in Teaching and Preservation of Oral Literature.

Oral literature is facing the challenge of being replaced or displaced due to globalization and rapid changes in technology (Webb, 2008). A huge challenge of oral history preservation today is the battle with digital obsolescence. There is an obvious link between oral history preservation and digital preservation. Technological advances are happening every day and it is difficult to keep up with these changes. Emulation and migration are two ways in which formats can be changed in order to be of use for longer. Emulation focuses on designing hardware and software that will imitate the old system so that it can accept the old files while migration focuses on fitting preserved data into a smaller number of formats that can still encode the complexities of the structure and form of the original format.

With the advent of the internet and other technologies which are changing the way we operate locally and globally, the MOEST's goal should be demystify and leverage these tools to provide deeper conceptual knowledge of the world around us. Technicians can be employed to fix and maintain the computers, however, teachers and educators must know how to exploit ICT for what they do best-opening learners up to the world of knowledge.

Computers themselves, however, do not come pre-packaged with relevant teaching content. Although the internet provides a vast number of resources, most are in English

and may need to be modified in order to be relevant for Kenyan students and curriculum needs. Investments in custom-made digital materials with highly relevant content for Kenyan classrooms in rural and urban contexts are important if the MOEST wants to tap into the real potential of ICTs for learning (source). Building capacity in Kenya to create instructional materials for an increasingly digital world is an investment that will pay dividends for improving the quality of education. This section articulates the ways in which the MOEST's Kenya Institute of Education (KIE) can begin developing and delivering educational content for delivery through a variety of digital media (Furniss, 2006).

According to KNBS (2013), there were 10000 both private and public secondary schools in Kenya. However with the recent massive increase in primary school enrolment there is demand for and access to secondary schools (source) which has led to a spur of more secondary schools both private and public. The MOEST remains concerned with the quality of secondary education which is characterized by poor performance in core subjects such as mathematics and science thus forgetting other subjects which are equally important. There are obvious benefits for integrating computers into secondary schools as students at this age need to focus on subject-specific content, greater critical thinking skills, scientific inquiry, and Math's, science and languages. Students will benefit greatly with the analytical, creative, and collaborative power of computers to map out and analyze assumptions, present ideas, and participate in projects with peers from around the country and around the world (KIE, 2006).

As noted above, foundation skills should be a stepping stone to using Information Communication Technology (ICTs) to enhance teaching and learning objectives. The

same ICT integration concepts used in the TTC model can be adapted for secondary school teachers and students. ICT integration will take teachers and students beyond seeing ICTs as computer studies and computer literacy skills. Although these are important skills sets, they are not sufficient in leveraging the true potential of ICTs to improve creativity, innovation and collaboration – key capacities in the new knowledge economy. In both programmes, the assessment criteria should be made explicit to new users and opportunities to experiment and work with the tools towards achieving these criteria. This will ensure that their new knowledge and skills are conceptualized and more likely retained.

Most of the available options for the effective use of ICT in support of education are much more powerful when the activity is linked in a communication network that permits internet access for email, administrative communication, file transfer and web site browsing. This element of the system adds value at every level of the educational system: it enhances the performance of the traditional work of the ministry through greatly accelerating internal communication, and it brings new dimensions to what can be accomplished under new objectives by bringing access to instruction and information resources to groups that otherwise would be excluded.

There are several potential approaches for leveraging the advantages that an extensive WiMax network could offer to the MOEST's goal of bringing all secondary schools online. Just what would be appropriate would depend on certain regulatory issues as well as on the availability of resources or willing donors or private sector partners to participate. For the sake of this analysis, three levels of option are discussed: a small, single tower program serving the schools within the broadcast radius, designed primarily

as a demonstration model to allow the MOEST to learn from a pilot activity distributing classroom support and in-service teacher training; an operational system located in strategic rural or geographic areas; and a national network developed through a commercial partner to build out and operate a Wimax system that would serve not only the schools but also all other commercial, governmental or residential who desired service.

2.5 Educational media used on teaching and preservation of oral literature in Kenya

Kenya has a long history of educational broadcasts dating back to pre-independence days. Back then, school broadcasts were part of the Voice of Kenya. In 1975, the broadcasts were moved to the Kenya Institute of Education (KIE) under the Educational Media Services (EMS). The broadcasts were intended to supplement school activities by providing an additional resource for teachers and students. In the 1980s, the public media services became commercialized and, as in many countries in the region, KIE was required to pay for the broadcasts. But the Ministry of Education was unable to meet the high cost of broadcasts and, unable to negotiate a fair deal with the Kenya Broadcasting Corporation (KBC), eventually had to sever the relationship.

However, EMS continued to produce programmes in-house which were sold to schools or individuals. In 2002, KIE entered into a relationship with World Space to revive the broadcasts to schools. The schools were each supposed to pay about Ksh 9,000 per year for this service. World space provided special receivers to receive their satellite signal. To date, about 11,000 receivers have been distributed to schools that are listening to the broadcasts. The target is all schools, with special emphasis on the hard to reach areas. In

2003, due to the declaration of free primary education, the government felt that they could not charge schools to receive the educational broadcasts and therefore picked up the bill.

The team visited EMS and met with the Coordinator of Programming, the Head of the Radio Service, and the Chief Engineer as well as producers and studio technicians to discuss the current use of radio in education. The current radio broadcasts are intended to supplement classroom instruction. Broadcasts that supplement instruction are based on the premise that what is happening in classrooms is fundamentally sound, and that children will graduate from primary schools having mastered the basic skills on which all subsequent learning is based. The role of the radio in this type of environment is to enrich this education, usually by not more than a single, weekly broadcast for any grade or subject. This is currently the case at EMS, thus providing an excellent opportunity to improve and expand their radio broadcasting to eventually become interactive radio instruction.

2.5.1 Interactive Radio Instruction

Interactive Radio Instructions (IRIs) were mainly designed on the assumption that schooling is completely absent or that the quality of teaching and learning is impaired in some way (Obeiro, 1982). Literature reviewed indicated that IRI were mainly designed in case of lack of instructional materials, presence of untrained teachers or overcrowded classroom. In this case the children are not mastering basic skills such as mathematics, science and reading and writing in English. Under these circumstances, IRI programs

provide an intensive half hour each day of high quality instruction of a kind that teachers by themselves simply cannot provide (MOE, 2005).

IRI programs were supposed to cover the entire basic curriculum, not just selected elements of it, and are broadcast daily. Each day of the week there is a 30-minute lesson for standard 1, another for standard 2, and so on. Each program was carefully organized, scripted, evaluated and revised before it was used in the classroom, the sequencing of topics was carefully organized, and topics are returned to for revision and practice throughout the year. The quality and daily frequency of the broadcasts was at the heart of the success of IRI, and any compromise of these standards leads to a compromise in learning outcomes.

IRI programs emphasized meaningful student-centered learning activities, active learning strategies that elicit many responses from learners (100 responses during a 30-minute program is common), activities such as songs that are fun and appeal to many different learning styles as well as plenty of practice. The main objective of the program was the mastery of essential basic skills such as literacy and numeracy. The success of IRI was mainly attributed to its focus on practical learner-centered activities which promote many learner responses and critical thinking. Each day the radio models active learning strategies and new classroom management ideas for the teacher/facilitator.

IRI brought a dynamic mixture of songs, games, drama and activities that made learning fun. Where resources such as books were scarce, radio could help the teacher with what to write on the blackboard, provide an audio stimulus to replace the visual stimulus provided by books, and suggest or lead student drills and practice. Programs model is the

pedagogy used by the most effective teachers in real classrooms. In this way, untrained teachers receive many hours of training as they respond to the radio prompting them to manage the classroom activities in ways used by the best primary school teachers.

Evaluations of IRI project in many countries have shown:

IRI has high front-end costs as programs are written, developed and tested. However, recurrent costs (typically for airtime, print materials and teacher training) are low. Even with populations of a few thousand learners when compared with conventional schools, and the unit cost falls as more learners are served.

Children learn from IRI. IRI programs have achieved their greatest success in teaching basic skills in the first four years of primary school. In Bolivia, South Africa, and Honduras, comparisons of test scores between schools using IRI and those not using IRI have shown a gap of about 20 points in favour of children getting IRI as well as conventional instruction.

2.5.2 e-content development

Often when policy makers begin discussing integration of ICTs into education, hardware and connectivity considerations trump content development. As a consequence learning objectives are displaced in the process. When this happens, there is a tendency to lose focus on the reasons why we are introducing technology. We must remind ourselves that the introduction of any technology is first and foremost about improving educational outcomes (Republic of Kenya, 2004a).

Presently, much of the discussion around ICTs in the Kenyan education system focuses on ICTs as a discrete subject area rather than as an educational tool. This is apparent in the current version of the ICT syllabus for teacher training colleges and secondary schools. The objectives in the teacher training syllabus are to teach ICT literacy, e.g. basic word processing, spreadsheet and database applications. In secondary school, ICT is generally only taught as computer studies, an elective for students keenly interested in programming and computer networking (Republic of Kenya, 2004b). This approach leaves many students and staff uninterested and unprepared to leverage the power inherent in ICT. In fact, this approach to ICT leaves many educators outside, viewing ICTs as not applicable to their subject domain.

However, with the advent of the internet and other technologies which are changing the way we operate locally and globally, this approach is very short-sighted and potentially damaging for the future of Kenya. The MOEST's goal should be to demystify technology and leverage the tools to provide deeper conceptual knowledge of the world around us. Technicians can be employed to fix and maintain the computers, however, teachers and educators must know how to exploit ICT for what they do best – opening learners up to the world of knowledge (Republic of Kenya, 2004c).

Computers themselves, however, do not come pre-packaged with relevant teaching content. Although the internet provides a vast number of resources, most are in English and may need to be modified in order to be relevant for Kenyan students and curriculum needs. Investments in custom-made digital materials with highly relevant content for Kenyan classrooms in rural and urban contexts are important if the MOEST wants to tap into the real potential of ICTs for learning. Building capacity in Kenya to create

instructional materials for an increasingly digital world is an investment that will pay dividends for improving the quality of education (Ndege, 2010).

The issue of orality is important in this study. Knowledge and perpetuation of oral traditions is an ongoing discourse along literary scholars. Orality entails special choice of sounds, the specific selection of appropriate selection of costumes for every performance, the choice of relevant occasion, the vitality of body language, the innovative variation of facial expressions and interactive participation of the audience (Finnegan, 1992).

Primary orality is the orality of cultures untouched by literacy; the orality of persons totally unfamiliar with writing. Even with the advent of writing the spoken still resides and lives. Non-verbal sounds/communication is rich but articulated sound is paramount, the human thoughts as well relate to sound helps words to elicit meaning. Primary and secondary orality are interconnected; reading a text involves first converting it to sound, aloud, or in imagination, whether syllable by syllable or fast/slow reading, writing only existed after orality and never without it. Writing therefore enhanced orality.

In African orality whether in verbatim or written sound word as power and action. This is pegged on the premise that sound gives power to words, thus any oral utterance leads to action. Words are restricted to sound and they determine modes of expression and thought process. African orality demands the presence of an interlocutor, it is important for one to be able to recall a text; communication sustains thought in orality. In primary oral culture depends largely on memory. In order for an artist to retain and retrieve carefully articulated thought thinking is often done in aphonic pattern which is shaped for ready use. This involves the use of rhythmic balanced patterns in repetition and antithesis. This

involves the use of alliterations and assonances, use of formulaic expressions in standard thematic setting (assembly of meal, the dealt and the hero's helper), the use of proverbs which are constantly heard by everyone – so they come to mind ready and which are patterned for retention and ready recall. Rhythm helps recall, formulas help to implement rhythmic discourse and the act of mnemonic aids.

Examples of balanced patterns;

“To err is human; to forgive is divine”

“Sorrow is better than laughter because when the face is sad the heart grows wiser”

Such expressions in narration form the substance of thoughts, without them thought becomes impossible.

Primary orality is characterized by the fact that the artist or narrator is at liberty to add suitable word as desired depending on the context. The artist is at liberty to select words that make it easy for a listener to understand qualities and meanings e.g. a beautiful princess, brave soldiers, sturdy oaks. There is potency and recreation to suit different audiences. The artist adds embellishments to better the performance.

The artist may also repeat what has just been said. It keeps the speaker hearer on track; this is also referred to as redundancy in oral thought and speech. In large audience it is important to say a word more than once; the same word may be said in equivalent but varied ways.

Orality is conservative in nature. Knowledge that is not said over and over again vanishes there is always originality in every performance. Originality does not imply coming up with new stories, it is to do with audience at each time. This involves telling the story in unique way to suit them so that the audience way respond, usually can be emotionally. The narrators can also introduce new elements into a story. That is why there are variations in myths, legends and other stories. The narrator may also reshuffle change the mess or introduce new formulas.

Orality situates knowledge within the context of human struggle. Knowledge is deeply embedded in the human world. Proverbs and riddles are not only used to store knowledge but to engage others in verbal and intellectual combat. Opponents have/engage in verbal exchanges, not quarrels but they would like to outdo the other – it isn't a real fight but a form of art; orality therefore encourages fluency of thought and display of wisdom.

Primary orality entails that communication must be by direct word of mouth involving a give and take dynamics of sound.

Orality is empathetic and participatory. There is a close connection between the narrator and audience and the characters in the story. The narrator/artist will involve the audience directly or indirectly by asking/posing rhetorical questions and at times alluding to member of the audience to vivify the story. The narrator may also/at times imitate characters by playing the character's role in an oral tale.

Orality is also homeostatic in nature. Oral societies live much in the present and the tomorrow than in the past. The meanings of words used are therefore controlled by real-life situations in which the word is used here and now, this means that words acquire

meaning in the immediate habitat which includes gestures, vocal inflections, facial expressions and the entire human world where the spoken word occurs. New words are adapted to suit the present oral traditions reflect a society's present cultural values rather than idle curiosity about the past; the oral mode allows for inconvenient part to be forgotten because of the exigencies of the continuing present. Skilled narrators vary their ability to adjust to new audience and new situations. For instance in West Africa a griot employed by a prince family will adjust his recitation to compliment his employers (Okpewho 1979 p. 25-26).

Orality had the power to draw humanity together when a speaker is addressing an audience the members of the audience normally become a unity with themselves and the speaker (faith comes through hearing – 'the spoken word gives life'.

Contrary to the notion that orality has tended to disappear in modern society as it becomes more and more literate, orality is incessant and continues to be re-enacted in secondary texts. Human beings are oral in nature; Ambrose of Milan commended on Luke that sight is often deceived, hearing serves as a guarantee. In many parts of the world oration remains a basic paradigm for all discourse, writing as well as oral. Writing recycles knowledge back to the oral word. Reading aloud registers more in our vocabulary; even today we speak of auditing hearing. Verbalization encountered in written texts often continues the oral mnemonic patterns that enable ready recall-patterning of sounds, repetition. Readers usually vocalize whether the reading is done softly or loud, slowly or fast-it helps to keep the matter in the mind. All secondary texts involve sound and sight.

Secondary orality involves the study of orality still residual in writing, print and electronic culture. Dependence on memory is still paramount; verbatim memorization depends on formulas, music can be used to fix or memorize a verbatim oral narrative. Music stabilizes the text – some phrases may be shifted or cut off. Scholars have attempted to revitalize oral literature through capturing certain aspects of performance in written texts. Ruth Finnegan in her book *oral literature in Africa* has described performances of various genres, giving the reader the gist of actual (re) enactments. Wanjiku Kabira in *the oral artist* has also demonstrated the art of an orate artist, Kabebe. Okot P'Bitek's *Horn of my love* has infused the performance of the Otolé dance by the Acholi. Mumia Osaji in a journal article entitled *Re-writing orality* has demonstrated that orality in written texts remain incessant, he shows that oral literature can be (re) written as scripts for performance, Ong W.J in his book *orality and literacy* argues that “as literates attribute literate kinds of achievements to oral performers, so oral performers attribute all kinds of achievements to literates.

Ngugi Wa Thiong'o is one of the champions of orality. While the Eurocentric critics termed orality as the work of the 'savage' and 'primitive' clothed in magic and superstition as opposed to reason and history early writers brought daylight into the darkness of orality. In Africa writers like Ngugi, Chinua Achebe, Okot P'Bitek, Amos Tutuola were successful in embedding orality in their texts.

Ngugi says:

“The spirituality of any society is best expressed through its speechuality and that orature is the great legacy of African life. Bakhtin has discussed at length the elements of orality.

This comprises the techniques and strategies of oral composition where the author styles everyday narration; composes art that is relevant. A Nigerian critic Ezenira Ohaeto has analyzed orality and craft of modern African poetry. He focused on two poets Osundare's "waiting laughs" and Udechukwu's "what the madman said as demonstrated in the journal of cultural studies. Osundare and Udechukwu have attained high levels of orality in their poetry. Other Nigerian writers who have accomplished the same in novels and poetry are Sotinka, Okara Gabriel, Flora Nwapa, Amos Tutuila etc they applied appropriate orality in a transformatory form by adopting materials such as witty aphorisms and phrases from Yoruba oral traditions to create poetry and works of prose.

Authors infuse orality into written traditions by using images from the immediate environment. They go back to images of nature which draws them closer to oral traditions. The authors use proverbs communicate meaning. Achebe's novels have employed a lot of rhythmic sound patterns. The opening sentence in "things fall apart" for instance there is repeated vowel sound 'O'. Okonkwo was well known in umuofian nine villages and even beyond.

Similarly Rebecca Njau in her novel *Sacred Seed* employs aspects of orality like mythology – the story of Kanoni – she also describes rituals which are part of the oral tradition embedded in the text – the rituals were performed orally – she manages to capture the performance in the text.

Most of the written texts use symbols which create a picture of oral tradition brought to life. Reading Okot P'Bitek's *Song of Lawino*, the author uses symbols which are understood within the community's culture. Lawino for instance address her community

directly – this creates an illusion of an audience. It looks like she is actually having a dialogue with them. Orality is also achieved through the narrative voice. The narrative voice creates some form of realism through the choice of words. The words can actually engineer appropriate reactions from the audience.

Songs are meant to be sung orally if used in a text it elicits responses and computer participation. Dirges for instance explain the African views about life. They can also be used to establish the thematic focus.

Authors also exploit orality by attempting to reproduce oral speech in written orality. When a line imitates everyday speech e.g. the stammerer will one day call his fa-fa the Na-na-me! What registers in our mind is that words are being said aloud.

2.6 Related Literature

Kenya Institute of Education (KIE), the MOEST curriculum development and educational media services institute, is the most appropriate place to build e-content development capacity. KIE already has a long history of developing radio instruction and a correspondence distance learning program (50,000 teachers apart from these infrastructural inadequacies, there is also little educational content available in electronic medium. Content is the clear driver that would justify greater investments in computers by schools and parents of students attending those schools.

There is also a pressing need to design ICT based curricula rather than treating ICT as a separate education product (KNEC report, 2005). The presence of a rural-urban divide in access to ICT solutions in education is also compounded by the gender bias in favor of boys. This would require affirmative actions to redress such imbalances. Among

obstacles that would need to be overcome include mindsets that perceive computers as being exclusively associated with the field of science (KNEC report, 2005).

These problems experienced in the teaching and learning of oral literature are reflected at the national level in KCSE. The Kenya National Examinations Council report of 2004 indicate that most candidates could not answer question (5b1) (Oral Literature) and therefore failed the question. The year 2005 KNEC report commented this about question (1a) “The majority of the students did not either understand the requirements of the question or could not explain the imagery”. The following year 2006 KNEC reported that most candidates gave stock answers to the questions, answers that did not pinpoint nor illustrate the features in the story at hand (KNEC, 2006).

2.7 Knowledge Gap

The reviewed literature fails to capture the role of educational media in teaching and preserving oral literature. It has generally addressed the use of education media in teaching; an initiative that seems curtailed by lack of necessary equipment. Thus this study seeks to fill up the gap especially in relation to the use of educational media in teaching and preservation of oral literature.

2.8 Summary

This chapter has formed a foundation of the study by sharing the motivation and intriguing intellectual questions the researcher intends to interrogative. The summary shows the confusing, turbulent and yet critical position that not much has been done in using educational media in teaching and preservation or oral literature.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter describes the research design to be used, the target population, sample size and procedures for selection of such samples. It is sub-divided into research design, description of the study area, study population, study sample and sampling techniques, instrument for data collection, validity and reliability of the instrument and data analysis procedure.

3.2 Research Design

The study was qualitative in approach. The study adopted descriptive mixed research design. This design enables the researcher to go the field and collect data (Mugenda and Mugenda, 1999). This research design was justified because it is concerned with the strength of relationships and enabled the researcher to find out the relationship between educational media and preservation / teaching of oral literature.

3.3 Area of the study

The study was undertaken in Bungoma South District. The district has a height of 1800m above the sea level. The lowest point has an altitude of 1400m above sea level. Rainfall is fairly distributed throughout the year. The annual precipitation is 1242mm. These and the fact that most of the district is arable make it suitable for farming and livestock production. The researcher chose the district because of its familiarity. The district has a

wealth of cultural activities. Mugenda and Mugenda, (1999) asserts that a researcher should be familiar with the research locale. The researcher also considers time and fund limitations. The choice of this district was also because there were different categories of schools which made the research more inclusive.

3.4 Target population

The target population in this study was all principals, heads of department, Kiswahili teachers and all the students in the 30 secondary schools in Bungoma South District. Therefore, the target population consisted of 30 principals, 48 HODs, 48 Kiswahili teachers and 2000 form one and two students.

3.5 Sample Size and Sampling Techniques

Kiswahili teachers were used in this study since they teach oral literature, set internal exams and also prepare students for national exams. Selection of secondary schools was done through stratified random sampling. All the secondary schools in the district were divided into strata of high achievers and low achievers. Those with a mean of 8.0 were considered as high achievers, 5.0 – 7.99 average while less than 5.0 were considered as low achievers. Stratified random sampling was preferred over simple random sampling of secondary schools in each category.

The study used simple random sampling technique to select 8 schools out of the 30 secondary schools in the district. Therefore, 26.7% of the schools were used as the sample schools. Form one and two students were used in the study. In multiple stream schools simple random sampling technique was used to select the stream to be involved

in the study. Thereafter, simple random sampling technique was used to select students to be involved in the study. All the eight language heads of department were purposively sampled as well as principals of the sampled schools. Simple random sampling technique was used to select one teacher of Kiswahili from each sampled school. The participants of this study consisted of sixty students of whom forty were from twos and twenty from ones, eight HODs, eight teachers of Kiswahili, and head teachers of the sample schools. The sample size constituted of 84 respondents. Basically, students and teachers were simple randomly selected to avoid biasness. The study purposively involved form one and two students because that is the stage at which oral literature in Kiswahili is taught. The majority (40) of the students used in the study were from twos since they had effectively covered oral literature in Kiswahili.

3.6 Instruments for data collection

3.6.1 Questionnaires

The study mainly utilized questionnaires for students, teachers of Kiswahili and head teachers in the selected secondary schools. Questionnaires were useful research instruments because they enabled researchers to obtain personal information. The purpose of the questionnaire was to collect a lot of information over a very short of time. This instrument was suitable for this study because the respondents were literate, time was limited and the information needed could be described in writing.

The questionnaires were developed presented in both close-ended and open-ended form. The instruments were made effective through the question-sequence hence reducing any

misconception and each question made clear in relation to the previous questions so that the meaning was readily apparent to the respondent. Questionnaires were designed to elicit responses for purposes of statistical analysis. According to Nachmias (1992), the foundation of all the questionnaires is the question.

3.6.2 Interview Schedule

The interview schedule was directed to the teachers who had completed the questionnaires. The additional information clarified that obtained in the questionnaire. The respondents had a chance to seek for clarification on any questions that was regarded ambiguous. Interviews involve person to person verbal communication in which one person (a group of persons) asks the other questions intended to elicit information or opinion. This instrument was used by the researcher to collect information that could not be directly observed or difficult to be put down in writing. This allowed the researcher to gain control over the line of questioning.

3.7 Piloting

It is quite desirable that a researcher runs a pilot survey on a questionnaire and makes the necessary changes based on the results of the test (Mugenda and Mugenda, 1999). The researcher conducted a pilot survey of the questionnaires to establish whether they could be used to collect relevant data and identify any problems likely to occur at the time of actual data collection process. It assisted her in checking whether instructions in the questionnaires were understandable to the respondents.

The piloting was done in randomly selected four secondary schools in Bungoma East District which is a neighbouring district. After two weeks the questionnaires and interview schedule were re-administered and scores recorded. The mean score of second tests worked out.

3.8 Validity and Reliability of Research Instruments

3.8.1 Validity

An instrument is valid if it successfully measures what it sets out to measure so that differences in individual scores can be taken as representing true differences in the population and from one set of item to another (Frackel and Wallen 1993:146). Both content and face validity were checked. Face validity refers to the fact that the question would not be misunderstood.

3.8.2 Reliability

An instrument or test is reliable if it has the ability to yield constantly, the same results when repeated measurements are taken of the same individual under the same conditions (Koul 1993). Reliability of the questionnaires was tested through the pilot survey. A test – retest method was used to estimate the degree to which the same results could be obtained with repeated measure of accuracy of the same concept in order to determine the reliability of the instrument.

From the two responses a Pearson's product moment formula for test – retest was used to compute the correlation – coefficient of confidence levels of 0.05 and 0.01 in order to establish the extent to which the items of the questionnaire were consistent in eliciting the

same responses every time they were administered. A high coefficient means the instrument is reliable.

3.9 Data Collection Procedure

Data was collected from the respondents in sampled institutions. The questionnaires were hand delivered by the researcher to the heads of institutions. The head teachers in turn organized for the researcher to meet the teachers of Kiswahili in the sampled institutions.

3.10 Data Analysis

Data was coded and synthesized before being analyzed. Data was analyzed through descriptive statistics specifically frequencies and percentages.

3.11 Ethical Considerations

The researcher assured the respondents of the confidentiality of the information they would provide. The researcher did this by stating that the information they would provide would only be meant for data analysis.

3.12 Chapter Summary

This chapter has presented the methodology employed in conducting this study. The chapter discussed the approach to be undertaken for sample selection, data collection and data analysis. This chapter provided a basis for data collection, analysis, presentation and discussion as indicated in chapter four.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS, INTERPRETATION AND DISCUSSION

4.0 Introduction

This chapter presents data, its analysis and interpretation. The chapter is presented under the following subtitles: respondent's demographic information, forms of educational media used in teaching oral literature, how educational media can be used to preserve oral literature, enhancement of educational media in teaching of oral literature genres and challenges encountered in the use of educational media in teaching and preservation of oral literature.

4.1 Respondent's Demographic Information

The study involved a sample size of 84 respondents of whom 60 were students, 8 teachers of Kiswahili, 8 H.O.Ds and 8 head teachers of the sampled schools; all drawn from Bungoma South District. Head teachers, HODs and teachers of Kiswahili were subjected to similar questionnaire but different from that of students. Therefore, the term teachers in this chapter include principals, HODs and teachers.

The first aspect to be investigated on respondents was their gender. Table 4.1 captures teachers' and head teachers' gender.

Table 4.1 Teachers' and Headteachers' Gender

Gender	Frequency	Percent
Female	10	41.7
Male	14	58.3
Total	24	100

Table 4.1 indicates that the majority 14 (58.3%) involved in the study were males. The female sex consist of 10(41.7%) of the teacher respondents. This is attributed to the fact that the majority of the teachers in the Bungoma South District belong to the male sex. This implies that more males are in the teaching profession in the district of study compared to females. Men, therefore, have opportunities to take many chances to train in teaching profession. Generally, therefore, males form the majority of the teacher population in the Bungoma South District. The number of females teachers in the district was low, an indication that a lot is yet to be done about the training of female teachers as teachers of Kiswahili to enhance teaching and learning of oral literature.

Students involved in the study were also investigated on their gender. Table 4.2 presents their responses on this aspect.

Table 4.2 Students' Gender

Sex	Frequency	Percent
Male	42	70.0
Female	18	30.0
Total	60	100.0

Table 4.2 indicates that the majority 42(70%) of the student respondents involved in the study belonged to the male gender. This shows that in Bungoma South District the

enrolment of boy children in secondary schools is high. The female students consisted of 18(30%) of student respondents. This is further reflected in Figure 4.1

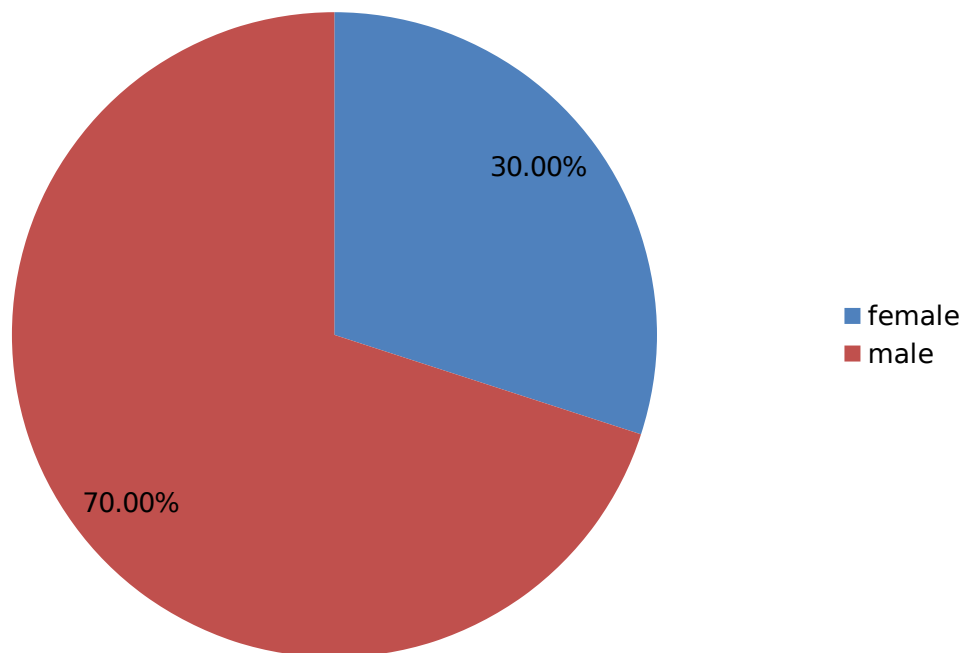


Figure 4.1: Students' Gender

The study also looked at teachers' level of professional qualification. Table 4.3 captures their responses on this aspect.

Table 4.3: Teachers' Level of Professional Qualification

Qualification	Frequency	Percent
Diploma in Education	7	29.2
B.Ed	13	54.2
M.Ed/M.Phil	2	8.3
Others	2	8.3
Total	24	100.0

Table 4.3 reveals that the majority 13(54.2%) of the teachers involved in the study had a bachelor of education degree (B.Ed) as their highest level of professional qualification. This is attributed to the fact that most of secondary school teachers are graduates from universities. However, Table 4.3 also indicates that 7(29.2%) of the teacher respondents had diploma in education. These were products of diploma teacher colleges.

Furthermore, 2(8.3%) of the participated teachers has masters degree in education. These were teachers who had furthered their education by going in for a secondary degree in their line of profession. Nevertheless, 2(8.3%) of the studied teachers had other qualifications. These other qualifications included untrained A-Level, diploma and degree in other areas not related to teaching profession.

The study also sought to establish teachers' teaching experience. Teachers' responses on their teaching experience are presented in Table 4.4.

Table 4.4: Teaching experience

Experience	Frequency	Percent
0-3 years	5	20.8
4-6 years	12	50.0
7-9	3	16.7
10-12	2	3.0
13 And Above years	2	21.2
Total	24	100.0

From Table 4.4 it was evident that the majority 12(50%) of the teachers who participated in the study had a teaching experience of 4-6 years. These were relatively young teachers. A teaching experience of 4-6 years was relatively enough for teachers to deliver the curriculum content and assist learners to perform well. The teaching experience of 0-3 years constituted of 5(20.8%) of the teachers involved in the study. These were teachers who had been recently recruited into the teaching profession by the teachers service commission (TSC). Cumulatively, therefore, 17(70.8%) of studied teachers had a teaching experience of 0-6 years.

The study further sought to establish teachers' duties. Table 4.5 presents information on the teacher' responsibility.

Table 4.5: Current Responsibility

Responsibility	Frequency	Percent
Teacher	8	33.3
HOD	8	33.3
Head Teacher	8	33.3
Total	66	100.0

Table 4.5 reveals that the majority 8(33.3%) of the teachers involved in the study belonged to the category of “teacher”. Their duty was to teach and did not hold any

administrative position. This is attributed to the fact that administrative position in a school setting are few and therefore, cannot accommodate all teachers; thus the majority of teachers in any school do not hold administrative position.

Table 4.5 further points out that 33(33.3%) of the investigated teachers had the responsibility of “HODs”. These were teachers in charge of language departments and were in a better position to understand students’ academic progress and Kiswahili problems.

In addition, Table 4.5 reveals that the study involved 8 head teachers who constituted 33.3% of the investigated teachers. The head teachers provided reliable information about the procurement of education media.

The study sought to establish the class in which the students involved in it were drawn from. This information is reflected in Table 4.6.

Table 4.6: Class

Class	Frequency	Percent
Form 1	20	33.4
Form 2	40	66.6
Total	60	100.0

Table 4.6 indicates that the majority 40(66.6%) of the student respondents involved in the study belonged to form 2 class. These were students who had learnt oral literature in Kiswahili than any other class since they had been in school for a period of about two years and had credible information to give about the use of educational media in teaching

oral literature; which is normally covered in form one and two. Students from both classes were interviewed on the preservation and use of educational media in teaching oral literature.

Age was also a factor investigated as part of the students' demographic information. The students' ages are captured in Table 4.7.

Table 4.7: Age

Age	Frequency	Percent
12-14 years	26	43.3
15-17 years	28	47.7
18 And Above Years	6	10
Total	60	100.0

Table 4.7 shows that the majority 28(47.7%) of the students involved in the study belonged to the age group of 15-17 years. This is normally the age group of the majority of learners in secondary schools. It was also noted that the age category of 12-14 years has 26(43.3%) of the students involved in the study. However, Table 4.7 further reveals that the age group of 18 and above years consisting of 6(10%) of the students involved in the study.

4.2 Forms of Educational Media Used in Teaching Oral Literature

In addressing the objective on forms of educational media used in teaching oral literature, respondents were subjected to a number of assertions. The first statement was that a variety of forms of educational media is used in teaching oral literature. Participants' responses on this aspect are reflected in Table 4.8.

Table 4.8: Variety of forms of educational media (radio, computers, video, slides and projectors) is used in teaching oral literature

Response	Frequency	Percentage
Strongly agree	0	0.0
Agree	0	0.0
Undecided	2	8.3
Disagree	16	66.7
Strongly disagree	6	25.0
Total	24	100.0

Table 4.8 indicates that majority 16(66.7%) of the teacher respondents (HODs, teachers of Kiswahili and Headteachers) disagree with the assertion that a variety of forms of educational media was used in their schools. This was an indication that most of the schools engaged in the study did not use a variety of forms of educational media in teaching oral literature. Similarly, 6(25%) of the respondents strongly disagree with the assertion in question. Cumulatively, therefore, 22 (91.7%) of the respondents refuted the claim that a variety of forms of educational media was used in teaching oral literature in their schools. Lack of variety of educational media in the investigated schools was attributed to lack of funds and awareness of teachers of Kiswahili on the technical know-how of using the gadgets. This further points on the aspect of teacher preparations in teaching oral literature.

However, Table 4.8 indicates that 2(8.3%) of the respondents were undecided about the claim that a variety of forms of educational media was used in teaching oral literature in their schools. This was attributed to their lack of exposure in teaching oral literature in Kiswahili. Respondents were further subjected to an assertion that radio lessons were

used in teaching oral literature in Kiswahili. All respondents engaged in the study as teachers refuted this claim as shown in Table 4.9.

Table 4.9: Radio lessons are used in teaching Oral Literature in Kiswahili.

Response	Frequency	Percentage
Strongly agree	0	0.0
Agree	0	0.0
Undecided	0	0.0
Disagree	4	16.7
Strongly disagree	20	83.3
Total	24	100.0

Data analysis in Table 4.9 shows that majority 20 (83.3%) of the respondents strongly disagreed with the claim that radio lessons were used in teaching oral literature in Kiswahili. Similarly, 4 (16.7%) of the respondents disagreed with the same claim. Therefore, all 24 (100%) of the teachers involved in the study refuted the claim that radio lessons were used in teaching oral literature in Kiswahili in their schools. This was attributed to the fact that most schools did not have a school radio to facilitate radio lessons. The second reason was that the schools' master timetables lacked co-ordination with radio lessons; the planning of master timetables in the studied schools did not take into account radio lessons by the education media service section of the Kenya Institute of Education (KIE). This radio lessons were never given room in the school teaching timetable. Consequently, teachers of Kiswahili did not plan for radio lessons for their learners. Furthermore, respondents' opinion was sought on the claim that tape recorders were used in teaching oral literature in Kiswahili. Respondents' responses on this claim are captured in Table 4.10.

Furthermore, respondents' opinion was sought on the item that tape recorders were used in teaching Oral Literature in Kiswahili. Respondents' responses on this claim are captured in Table 4.10.

Table 4.10: Tape Recorders are used in teaching Oral Literature in Kiswahili

Response	Frequency	Percentage
Strongly agree	0	0.0
Agree	0	0.0
Undecided	10	41.7
Disagree	14	58.3
Strongly disagree	0	0.0
Total	24	100.0

Table 4.10 indicates that majority (58.3%) of the respondents involved in the study disagreed with the claim that tape recorders were used in teaching Oral Literature in Kiswahili. This implied that teachers of Kiswahili seldom use tape recorders in teaching Oral Literature. This was owed to the financial implication in procurement of tape recorders and their frequency need of use. Teachers resort to using alternative methods of teaching Oral Literature in Kiswahili because tape recorders are not seen as a priority in procurement of teaching and learning materials.

However, 10(41.7%) of the respondents captured in Table 4.10 were undecided about the claim that tape recorders were used in teaching Oral Literature in Kiswahili. These were respondents who were never sure of whether tape recorders were used in teaching Oral Literature in Kiswahili or not. These respondents remained non-committal.

The study also sought to find out on the use of computers in teaching Oral Literature in Kiswahili. Respondents' responses on this aspect are reflected in Figure 2.

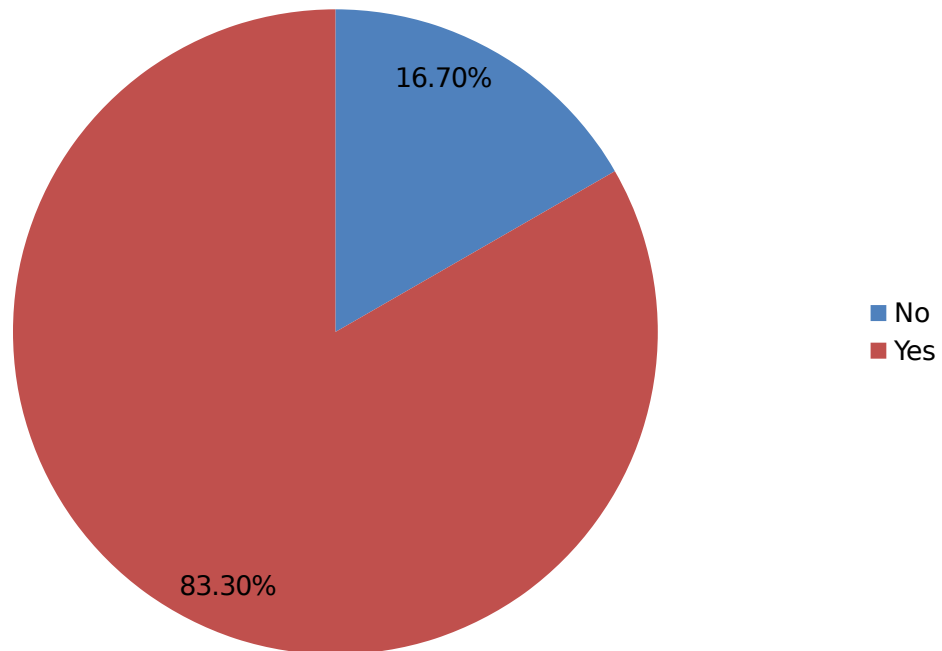


Figure 4.2: Computers are used in teaching Oral Literature in Kiswahili

Figure 4.2 shows that majority 20 (83.3%) of the respondents involved in the study refuted the claim that computers were used in teaching Oral Literature in Kiswahili. This was attributed to lack of electricity and computers in most of the studied schools some of the schools engaged in the study were in rural areas where electricity had not reached. Furthermore, some schools had electricity but lacked computers and others had both but did not use computers in teaching Oral Literature in Kiswahili.

However, 4 (16.7%) of the respondents involved in the study acknowledged that computers were used in teaching Oral Literature in Kiswahili. This was through use of computer software programmes such as PowerPoint. Teachers may prepare their lesson in slides and use computers to teach Oral Literature in Kiswahili. Similarly, audio-vision lessons may be prepared and given to learners via computer. Furthermore, through the

use of computers with internet connection teachers and learners can access Oral Literature materials.

Another form of education media involved in the teaching Oral Literature in Kiswahili is used of overhead projectors. Respondents' responses with regard to the use of overhead projectors in teaching Oral Literature in Kiswahili are reflected in figure 3.

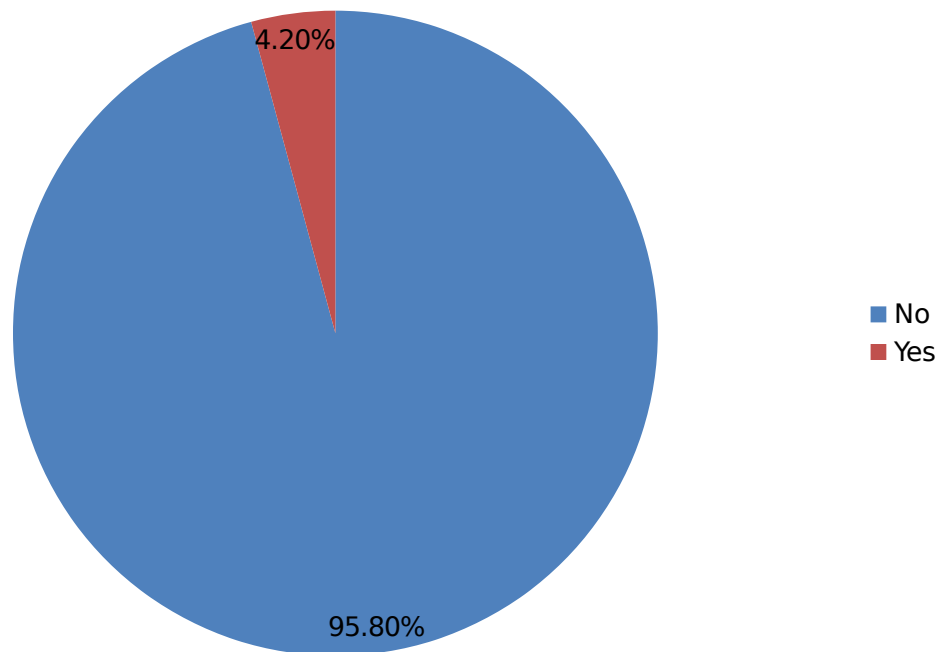


Figure 4.3: Overhead Projectors are used in teaching Oral Literature in Kiswahili

Figure 4.3 shows that the majority 23 (95.8%) of the respondents involved in the study refuted the claim that overhead projectors were used in teaching Oral Literature in their schools. Overhead projectors are expensive electrical gadgets which can be afforded by a few schools in the country. Therefore, most schools involved in the study did not own an overhead projectors and thus never used in teaching Oral Literature in Kiswahili.

However, 1 (4.2%) of the respondents involved in the study reported to use overhead projectors in teaching Oral Literature in Kiswahili.

The study also regarded blackboard and whiteboards as educational media used in teaching oral literature in Kiswahili. These media are important in enhancing the visual communication. Respondents' responses regarding the use of blackboards and whiteboards in teaching oral literature in Kiswahili are reflected in Table 4.11 and Figure 4 respectively.

Table 4.11: Blackboard is used as an educational medium in teaching oral literature in Kiswahili

Response	Frequency	Percentage
Strongly agree	20	83.3
Agree	4	16.7
Undecided	0	0.0
Disagree	0	0.0
Strongly disagree	0	0.0
Total	24	100.0

Table 4.11 indicates that all (100%) of the respondents involved in the study acknowledged the claim that blackboards were used as educational media in teaching oral literature in Kiswahili; by 20 (83.3%) strongly agreeing and 4 (16.7%) agreeing. Blackboard is one of the traditional teaching materials which is still useful in today's visual communication and thus enhancing the teaching of oral literature in Kiswahili. This contrasts with the use of whiteboards which are not commonly used in schools as shown in Figure 4.4

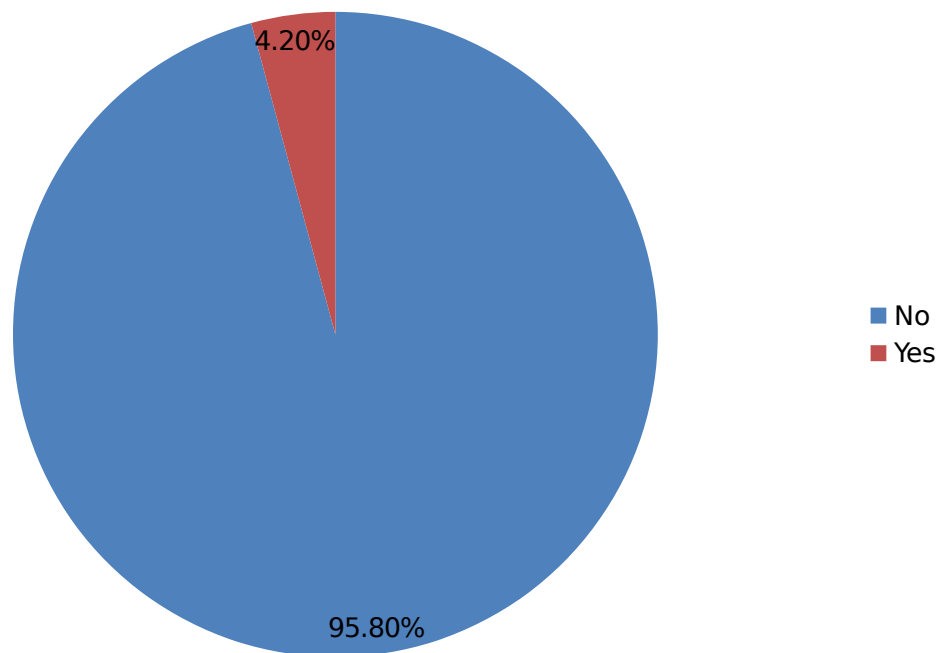


Figure 4.4: Whiteboards are used in teaching Oral Literature in Kiswahili

Figure 4 shows that majority (87.5%) of the respondents involved in the study refuted the assertion that whiteboards were used in teaching Oral Literature in Kiswahili. This was attributed to the high cost of whiteboards and their marker pens. However, 12.5% of the respondents acknowledged that whiteboards were used in teaching Oral Literature in Kiswahili in their schools. These were respondents from financially established schools who regarded whiteboards at a common teaching material.

4.3 How educational media can be used to preserve Oral Literature in Kiswahili

The second objective of the study was on how educational media can be used to preserve Oral Literature. Educational media can be used in preserving Oral Literature in various

ways. The first aspect on this objective was the use of photography. This was captured in the assertion that “Photography can be used in preservation of oral literature”. Respondents’ responses on this assertion are captured in Table 4.12.

Table 4.12: Photography can be used in Preservation Oral Literature

Response	Frequency	Percentage
Strongly agree	15	62.5
Agree	2	8.3
Undecided	3	12.5
Disagree	4	16.7
Strongly disagree	0	0.0
Total	24	100

Table 4.12 shows that majority 15 (62.5%) of the respondents involved in the study strongly agree with the claim that photography can be used in preservation of Oral Literature. Similarly, 2 (8.3%) of the respondents agree with the assertion in question. Cumulatively, therefore, 17 (70.8%) of the respondents engaged in the study acknowledged the claim that photography can be used in preservation of Oral Literature. This was attributed to the fact that photographs can be taken during Oral Literature performance and preserved in photograph form to be used in teaching Oral Literature especially regarding performance attire of a professional; Oral artist or story teller.

However, Table 4.12 also shows that 3 (12.5%) of the respondents involved in the study were undecided about the claim that photography could be used in preservation of Oral Literature. In addition, 4 (16.7%) of the respondents disagreed with the assertion that photography could be used in preservation of Oral Literature.

Oral Literature can also be preserved through documentation or print media. Various statements were subjected to respondents regarding documenting Oral Literature as a way of preserving it. Some of these statements are discussed in this section. The first statement was that documenting Oral Literature makes it permanent. Respondents' responses to this assertion are captured in Figure 4.5.

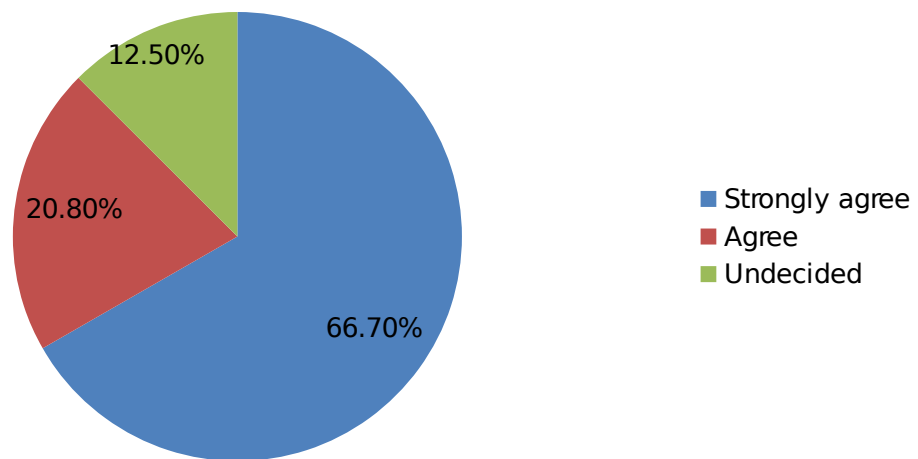


Figure 4.5: Documenting Oral Literature makes it permanent

Figure 5 shows that majority (65.7%) of the respondents engaged in the study strongly agreed with the assertion that documenting Oral Literature makes it permanent. In addition, 20.8% of the respondents agreed with the assertion in question. Cumulatively, therefore, 87.5% of the respondents' involved in the study acknowledged that documenting Oral Literature makes it permanent. This was attributed to the fact that the society is social set up is disintegrating and there is need for Oral Literature to be preserved through print media for future generation. Furthermore, text books used in teaching Oral Literature in Kiswahili are in print media; thus documented.

However, figure 5 shows that 12.5% of the respondents were undecided about the claim that documenting Oral Literature makes it permanent.

Regarding documentation, respondents were further subjected to a statement that Oral Literature cease from being Oral once documented. Respondents' responses on this aspect are presented in Table 4.13

Table 4.13: Oral Literature ceases from being Oral once Documented

Response	Frequency	Percentage
Strongly agree	2	8.3
Agree	5	20.8
Undecided	0	0.0
Disagree	17	70.8
Strongly disagree	0	0.0
Total	24	100.0

Table 4.13 reveals that majority 17(70.8%) of the respondents involved in the study disagreed with the assertion that Oral Literature ceases from being Oral once documented. These were respondents who held the view that documentation of Oral Literature is meant to preserve it and enable wider readership since it can be accessed by anybody who comes across the document. In fact, documentation is one of the forms of educational media that has enabled oral literature to be taught in various institutions of learning.

However, 2(8.3%) and 5(20.8%) of the respondents strongly agreed and agreed respectively with the assertion that oral literature ceases from being oral once

documented. Therefore, 29.1% of the respondents engaged in the study acknowledged the claim that Oral Literature ceases from being once documented. These were respondents who held the view of the definition of Oral Literature as a performed art whose main media is spoken word. Therefore, Oral Literature involves performance in which there is the performer, audience and oral materials. It is also regarded as an art based on its creativity and imagination. The spoken word is the bases of making it “Oral”. Therefore, once documented it lacks performance and spoken word.

In addition, respondents’ view was sought on the claim that documenting of oral literature is important for its preservation. Their responses are presented in Table 4.14.

Table 4.14: Documenting Oral Literature is important for its preservation.

Response	Frequency	Percentage
Strongly agree	18	75.0
Agree	4	16.7
Undecided	2	8.3
Disagree	0	0.0
Strongly disagree	0	0.0
Total	24	100.0

Table 4.14 reveals that majority 18(75%) of the respondents involved in the study strongly agreed with the claim that documenting Oral Literature is important for its preservation. Similarly, 4(16.7%) of the respondents agreed with the same assertion. Therefore, cumulatively 91.7% of the respondents involved in the study acknowledged the claim that documenting Oral Literature is important for its preservation. This was

attributed to the fact that when put into print media oral literature can be last for several generations.

Nevertheless, respondents gave their views on the assertion that documenting of oral literature is important for future generation. Respondents' responses on this claim are captured in Table 4.15

Table 4.15 Documenting of Oral Literature is important for future generation

Response	Frequency	Percentage
Strongly agree	21	87.5
Agree	3	12.5
Undecided	0	0.0
Disagree	0	0.0
Strongly disagree	0	0.0
Total	24	100.0

Table 4.15 indicates that majority 21(87.5%) of the respondents involved in the study strongly agreed with the assertion that documenting of oral literature is important for future generations. In addition, 3(12.5%) of the respondents agreed with the assertion in question. Therefore, all (100%) the respondents involved in the study acknowledged the assertion that documenting of oral literature is important for future generation. This was attributed to the disintegration of the social set-up which does not allow oral literature to be passed over from generation to generation by word of mouth. The extended family is no more and the nuclear family members live in different parts of the country due to education and employment. They hardly meet to enjoy the once cherished story telling and ridding sessions.

Video recording is seen as an important educational media in preservation of Oral Literature. Respondents' responses to this aspect are captured in Figure 4.6.

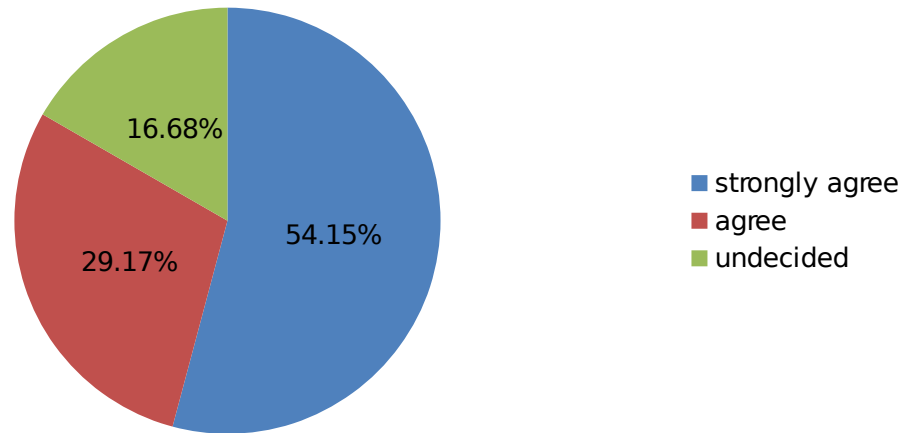


Figure 4.6: Video recording can be used to preserve Oral Literature

Figure 6 reveals that majority 54.2% of the respondents involved in the study strongly agreed with the claim that video recording can be used to preserve Oral Literature. Similarly, 29.2% of the respondents agreed with the statement in question. Therefore, 83.4% of the respondents engaged in the study acknowledged the claim that video recording can be used to preserve Oral Literature. This was attributed to the fact that all aspects of orality can be captured through video recording during performance. Through video recording both the performer and audience can be captured. However, 16.7% of the respondents were undecided about the claim that video recording can be used to preserve Oral Literature.

4.4 Enhancement of educational of Education Media in teaching of Oral Literature genres.

The third objective of the study was about how educational media can be used to enhance the teaching of Oral Literature genres. The study used various statements in eliciting information on this objective. The first statement was that “the use of educational media enhances teaching of Oral Literature”. Respondents’ responses on this aspect are reflected in Table 4.16.

Table 4.16: The use of Educational Media enhances teaching of Oral Literature.

Response	Frequency	Percentage
Strongly agree	19	79.2
Agree	4	16.7
Undecided	1	4.1
Disagree	0	0.0
Strongly disagree	0	0.0
Total	24	100.0

Table 4.16 reveals that majority 19(79.2%) of the respondents involved in the study strongly agreed with the assertion that the use of educational media enhances teaching of Oral Literature. In addition, 4(16.7%) of the respondents agreed with the assertion under study. Therefore, 95.9% of the respondents acknowledged the claim that the use of educational media enhances teaching Oral Literature. This was attributed to the effect of stimuli variation in learning. Education media provides teachers and learners with a

variety of teaching aids and materials thereby enhancing the learners' performance. However, 1(4.1%) of the respondents remained undecided about the claim in question.

To emphasize, the role of educational media in teaching Oral Literature in Kiswahili respondents gave their view on the claim that educational media is important in teaching Oral Literature. Respondents' responses are presented in Table 4.17.

Table 4.17: Educational Media is important in teaching Oral Literature

Response	Frequency	Percentage
Strongly agree	17	70.8
Agree	5	20.8
Undecided	2	8.3
Disagree	0	0.0
Strongly disagree	0	0.0
Total	24	100.0

Table 4.17 shows that majority 17(70.8%) of the respondents involved in the study strongly agreed with the claim that educational media is important in teaching Oral Literature. Similarly, 5(20.8%) agreed with the assertion in question. Cumulatively, 91.6% of the respondents involved in the study acknowledged the claim that educational media is important in teaching Oral Literature. This was attributed to stimulus variation provided by a variety of educational media used in teaching Oral Literature, thereby enhancing its teaching and learning. However, 2(8.3%) of the respondents were undecided about the claim that educational media is important in teaching Oral Literature.

Furthermore, the study investigated respondents on the assertion that the use of educational media is not effective in teaching Oral Literature. Respondents' responses on this aspect are reflected in Table 4.18.

Table 4.18: The use of Educational media is not effective in teaching Oral Literature.

Response	Frequency	Percentage
Strongly agree	0	0.0
Agree	0	0.0
Undecided	6	25.0
Disagree	14	58.3
Strongly disagree	4	16.7
Total	24	100.0

Table 4.18 reveals that majority 14(58.3%) of the respondents involved in the study disagreed with the assertion that the use of educational media is not effective in teaching Oral Literature. In addition, 4(16.75) of the respondents strongly disagreed with the assertion under discussion. Therefore, 75% of the respondents involved in the study refuted the claim that the use of educational media is not effective in teaching Oral Literature. This indicates that majority (75%) of the respondents involved in the study were of the opinion that educational media effective in teaching Oral Literature. However, 6(25%) of the respondents were undecided about the claim that the use of educational media is not effective in teaching Oral Literature.

In addition, respondents were subjected to a claim that Oral Literature needs a diversity in the use of educational media. Respondents' responses on the assertion are captured in Table 4.19.

Table 4.19: Oral Literature needs diversity in the use of educational media.

Response	Frequency	Percentage
Strongly agree	16	66.7
Agree	4	16.7
Undecided	4	16.7
Disagree	0	0.0
Strongly disagree	0	0.0
Total	24	100.0

Table 4.19 indicates that majority 16 (66.7%) of the respondents strongly agreed with the claim that Oral Literature needs a diversity in the use of educational media. In addition, 4(16.7%) of the respondents agreed with the assertion in question. Cumulatively, 83.4% of the respondents engaged in the study acknowledged that Oral Literature needs diversity in the use of education media. This was attributed to the fact that there are a variety of educational media such as radio, computer and tape recorders which can be used in enhancing the teaching of Oral Literature. The appropriate situations in teaching Oral Literature, the more the learning of the genres by students. Furthermore, 4(16.7%) of the respondents were undecided about the claim that oral literature needs a diversity in the use of educational media.

Students involved in the study observed that the enjoyed learning Oral Literature whenever educational media was used. Their responses are presented in figure 4.7.

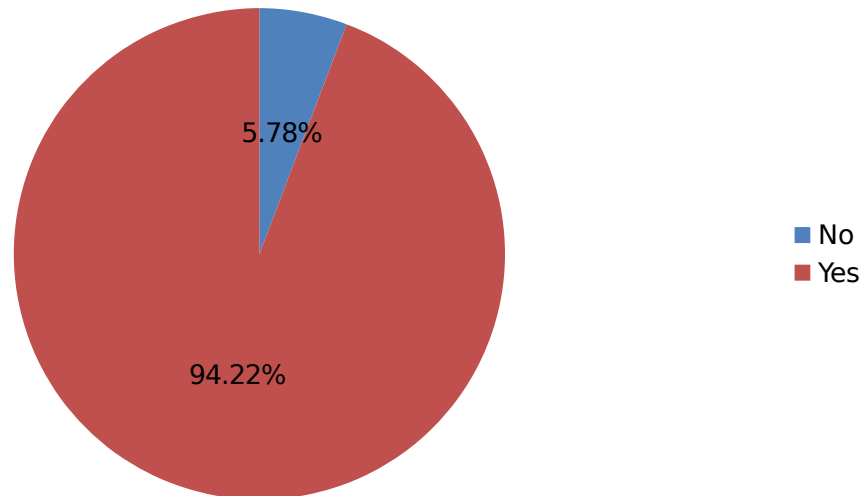


Figure 47: Enjoy learning Oral Literature whenever educational media was used

Figure 4.7 shows that majority (96.1%) of the students involved in the study enjoyed learning Oral Literature whenever educational media was used. This was attributed to the fact that educational media provides opportunity for stimulus variation and thus enhancing teaching of Oral Literature. Educational media enables teachers to expose learners to different situations in learning of the subject; for example, characterization in Oral narratives and different forms of Oral Literature as well as qualities of a good story teller.

4.5 Challenges encountered in the use of educational media in teaching and preservation of Oral Literature

The fourth and last objective of the study was on challenges encountered in the use of educational media in teaching and preservation of Oral Literature. Respondents gave their views on various statements about the challenges facing teachers in the use of educational media in teaching Oral Literature. The first statement was that “the use of educational is

difficult to use in teaching Oral Literature”. Respondents’ responses on this assertion are captured in Table 4.20.

Table 4.20 Educational Media is Difficult to Use in Teaching Oral Literature

Response	Frequency	Percentage
Strongly agree	6	25.0
Agree	11	45.8
Undecided	2	8.3
Disagree	5	20.8
Strongly disagree	0	0.0
Total	24	100.0

Table 4.20 reveals that majority 11(45.8%) of the respondents involved in the study agreed with the claim that educational media is difficult to use in teaching Oral Literature. In addition, 6(25%) of the respondents strongly agreed with the assertion in question. Therefore, 70.8% of the respondents involved in the study acknowledged the statement that educational media is difficult to use in teaching Oral Literature. This was attributed some sophisticated educational media like computers and overhead projectors which call for an extra training or indication in their use. Operation of some modern electronics may pose a challenge to teachers who are not exposed and therefore affect their use in teaching Oral Literature.

The study established that monetary implication in procurement of educational media makes it difficult for many schools to acquire them. Respondents’ responses regarding this aspects are captured in Table 4.21.

Table 4.21: Educational Media Gadgets are Expensive

Response	Frequency	Percentage
Strongly agree	16	66.6
Agree	4	16.7
Undecided	4	16.7
Disagree	0	0.0
Strongly disagree	0	0.0
Total	24	100.0

Table 4.21 indicates that majority 16(66.7%) of the respondents involved in the study strongly agreed with the claim that educational media gadgets are expensive. Most schools cannot afford modern educational media such as computers and projects.

In addition, 4(16.7%) of the respondents agreed with the claim that educational media gadgets are expensive. Therefore, 83.4% of the respondents involved in the study acknowledged that educational media gadgets are expensive. This calls for funding from external sources to enable schools to acquire a variety of educational media.

The study further found out that educational media was hard to be used by both students and teachers as indicated in Table 4.22.

Table 4.22: the Use of Educational Media in Teaching Oral Literature is Hard for Both Teachers and Students

Response	Frequency	Percentage
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Strongly agree	10	41.6
Agree	7	29.2
Undecided	0	0.0
Disagree	7	29.2
Strongly disagree	0	0.0
Total	24	100.0

Table 4.22 indicates that majority 10(41.6%) of the respondents involved in the study strongly agreed with the claim that the use of educational media in teaching oral literature was hard for both teachers and students. In addition, 7(29.1%) of the respondents agreed with the assertion in question. Therefore, 70.8% of the respondents acknowledged the assertion that the use of educational media in teaching oral literature was hard for both teachers and students. This was attributed to lack of technical know-how to operate the machines. For example, it would be difficult for a computer illiterate teacher to use power point programme to teach oral literature using slides. This poses a challenge and calls for refresher and in-service courses for teachers on how to use modern educational media; especially for teachers who were trained before the modern technologies were put in place.

However, Table 4.21 indicates that 7(29.2%) of the respondents disagreed with the claim that the use of educational media in teaching oral literature was hard for both teachers and students. These were respondents from schools which had embraced information communication technologies (ICTs).

The last challenge addressed by the study was that educational media is dynamic and ever changing. Respondents' responses on this aspect are indicated in Table 4.23.

Table 4.23: Educational Media is ever changing

Response	Frequency	Percentage
Strongly agree	22	91.7
Agree	2	8.3
Undecided	0	0.0
Disagree	0	0.0
Strongly disagree	0	0.0
Total	24	100.0

Table 4.23 shows that majority 22(91.75) of the respondents strongly agreed with the claim that educational media is even changing. In addition, 2(8.3%) of the respondents agreed with the claim in question. Therefore, all (100%) of the respondents in Table 4.22 acknowledged the claim that educational media was ever changing. This calls for induction of teachers on how to use the new ones.

On the same aspect 66% of the students involved on the study acknowledged that some of the educational media used in teaching oral literature were new to them and distracted their attention rather than enhancing the lessons. In this respect teachers need to prepare students on the use of educational media before using them.

4.6 Discussion

The schools have not attached the importance of integrating ICT in their teaching as they regard e-learning as an expensive initiative which should be government funded. This

was in line with the observation by Ndege (2010) who notes that Computers themselves, however, do not come pre-packaged with relevant teaching content. Although the Internet provides a vast number of resources, most are in English and may need to be modified in order to be relevant for Kenyan students and curriculum needs. Investments in custom-made digital materials with highly relevant content for Kenyan classrooms in rural and urban contexts are important if the MOEST wants to tap into the real potential of ICT's for learning. Building capacity in Kenya to create instructional materials for an increasingly digital world is an investment that will pay dividends for improving the quality of education.

Furthermore, the timetable provision of individual schools could not accommodate radio lessons because of limited time space as a result of the lengthy curriculum of the education system. Nevertheless, teachers' knowledge on the technical know-how on how to employ educational media poses a challenge on the use and preservation of Oral Literature in Kiswahili. This came as a result of ill-preparedness in their use while in college as well as advancement in modern technology which is highly dynamic calling for regular in-service courses on the part of the teachers. Some teachers hold the view that educational media distorts the aesthetics of Oral Literature. Such teachers say that educational media is destroying Oral Literature because many people would opt to read a book or watch a programme on the television rather than attend a story telling session. This is contrary to, Odero, an internationally recognized story teller quoted by Okumba(1999) who says that what has kept the genre alive in the face of technology is because it has evolved with the technology.

4.7 Chapter Summary

This chapter has presented data, its analysis and interpretation. The findings show that educational media are not sufficiently used in teaching oral literature in Kiswahili. However, teachers know the importance of using such educational media as computers, radios, projectors, tape recorders and films or videos. There remains the main challenge of availability of the said media and others in the studies schools. Chapter five looks at summary, conclusion and recommendations.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter presents summary, conclusion and recommendations based on objectives of the study.

5.1 Summary of Findings

The study operated with four objectives.

5.1.1 Objective 1: To identify the forms of educational media used in teaching Oral Literature.

With regard to this objective the study found out that most of the respondents refuted the claim that a variety of forms of educational media was used in teaching oral literature in their schools. Lack of variety of educational media in the investigated schools was attributed to lack of funds and awareness of teachers of Kiswahili on the technical know-how of using the gadgets.

Secondly, all teachers involved in the study refuted the claim that radio lessons were used in teaching oral literature in Kiswahili in their schools. This was attributed to the fact that most schools did not have a school radio to facilitate radio lessons. The second reason was that the schools' master timetables lacked co-ordination with radio lessons; the planning of master timetables in the studied schools did not take into account radio

lessons by the education media service section of the Kenya Institute of Education (KIE). This radio lessons were never given room in the school teaching timetable. Consequently, teachers of Kiswahili did not plan for radio lessons for their learners.

Thirdly, majority (58.3%) of the respondents involved in the study disagreed with the claim that tape recorders were used in teaching Oral Literature in Kiswahili. This implied that teachers of Kiswahili seldom use tape recorders in teaching Oral Literature. This was owed to the financial implication in procurement of tape recorders and their frequency need of use.

In addition, most of the respondents involved in the study refuted the claim that computers were used in teaching Oral Literature in Kiswahili. This was attributed to lack of electricity and computers in most of the studied schools some of the schools engaged in the study were in rural areas where electricity had not reached. Furthermore, some schools had electricity but lacked computers and others had both but did not use computers in teaching Oral Literature in Kiswahili.

Furthermore, the majority (95.8%) of the respondents involved in the study refuted the claim that overhead projectors were used in teaching Oral Literature in their schools. Overhead projectors are expensive electrical gadgets which can be afforded by a few schools in the country. Therefore, most schools involved in the study did not own an overhead projectors and thus never used in teaching Oral Literature in Kiswahili. However, 4.2% of the respondents involved in the study reported to use overhead projectors in teaching Oral Literature in Kiswahili.

5.1.2 Objective 2: To identify how educational media can be used to preserve oral literature

The second objective of the study was on how educational media can be used to preserve Oral Literature. In this respect, 17(70.8%) of the respondents engaged in the study acknowledged the claim that photography can be used in preservation of Oral Literature. This was attributed to the fact that photographs can be taken during Oral Literature performance and preserved in photograph form to be used in teaching Oral Literature especially regarding performance attire of a professional; Oral artist or story teller.

Furthermore, 87.5% of the respondents' involved in the study acknowledged that documenting Oral Literature makes it permanent. This was attributed to the fact that the society is social set up is disintegrating and there is need for Oral Literature to be preserved through print media for future generation. Furthermore, text books used in teaching Oral Literature in Kiswahili are in print media; thus documented.

In addition, 70.8% of the respondents involved in the study disagreed with the assertion that Oral Literature ceases from being Oral once documented. These were respondents who held the view that documentation of Oral Literature is meant to preserve it and enable wider readership since it can be accessed by anybody who comes across the document. In fact, documentation is one of the forms of educational media that has enabled oral literature to be taught in various institutions of learning.

Nevertheless, 91.7% of the respondents involved in the study acknowledged the claim that documenting Oral Literature is important for its preservation. This was attributed to the disintegration of the social set-up which does not allow oral literature to be passed

over from generation to generation by word of mouth. The extended family is no more and the nuclear family members live in different parts of the country due to education and employment. They hardly meet to enjoy the once cherished story telling and ridding sessions.

Lastly, 83.4% of the respondents engaged in the study acknowledged the claim that video recording can be used to preserve Oral Literature. This was attributed to the fact that all aspects of orality can be captured through video recording during performance. Through video recording both the performer and audience can be captured.

5.1.3 Objective 3: Determine whether educational media used in Oral Literature enhances teaching of the genres.

The study established that 95.9% of the respondents acknowledged the claim that the use of educational media enhances teaching Oral Literature. This was attributed to the effect of stimuli variation in learning. Education media provides teachers and learners with a variety of teaching aids and materials thereby enhancing the learners' performance.

Secondly, 91.6% of the respondents involved in the study acknowledged the claim that educational media is important in teaching Oral Literature. This was attributed to stimulus variation provided by a variety of educational media used in teaching Oral Literature, thereby enhancing its teaching and learning.

Furthermore, 75% of the respondents involved in the study refuted the claim that the use of educational media is not effective in teaching Oral Literature. This indicates that majority (75%) of the respondents involved in the study were of the opinion that educational media effective in teaching Oral Literature.

In addition, 83.4% of the respondents engaged in the study acknowledged that Oral Literature needs diversity in the use of education media. This was attributed to the fact that there are a variety of educational media such as radio, computer and tape recorders which can be used in enhancing the teaching of Oral Literature.

5.1.4 Objective 4: To establish the challenges encountered in the use of educational media in teaching and preservation of oral literature.

The study found out that 70.8% of the respondents involved in the study acknowledged the statement that educational media is difficult to use in teaching Oral Literature. This was attributed some sophisticated educational media like computers and overhead projectors which calls for an extra training or indication in their use. Operation of some modern electronics may pose a challenge to teachers who are not exposed and therefore affect their use in teaching Oral Literature.

In addition, 83.4% of the respondents involved in the study acknowledged that educational media gadgets are expensive. This calls for funding from external sources to enable schools to acquire a variety of educational media.

5.2 Conclusion

The use of educational media is not common in the studied schools. Therefore, educational media are hardly used in teaching oral literature in Kiswahili in Bungoma South District. However, teachers and learners understand the role of educational media in teaching and preserving oral literature. These are a number of challenges affecting the preservation and use of educational media in teaching and learning Oral Literature in

Kiswahili ranging from lack of the materials to lack of technical know-how on their use. The government and individual schools have not ventured much in the preservation and use of educational media in teaching and learning Oral Literature in Kiswahili. It has been incumbent upon scholars and researchers to venture in studies to keep educational media relevant to preservation and teaching of Oral literature in Kiswahili.

5.3 Recommendations

The study wishes to make the following recommendations;

1. The government should provide a variety of modern educational media to all schools in the country.
2. Teachers should be engaged in refresher and induction course in using educational media especially computer aided ones.
3. Students should be exposed to educational media right from primary school.
4. Radio lessons should be made compulsory for all schools.

5.4 Suggestions for Further Study

The study makes the following suggestions for further study;

1. Assessment of the relevance of educational media in enhancing performance of students in Kiswahili.
2. Analysis of alternative strategies employed in teaching Oral Literature in Kiswahili.
3. Effect of teacher preparedness in teaching Oral Literature on performance of Kiswahili in secondary schools.

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APPENDIX 1**QUESTIONNAIRE**

To be filled by HODs, teachers/principals

SECTION A: DEMOGRAPHIC INFORMATION OF RESPONDENTS

Please tick (✓) all that apply

1. Gender

Female ()

Male ()

2. Level of professional qualification

a) Diploma in Education ()

b) B.Ed ()

c) M.Ed/M.phil ()

d) Other (please specify)_____

3. Teaching experience

a) 0-3 years ()

b) 4-6 years ()

c) 7-9 years ()

d) 10-12 years ()

e) 13 and above years ()

4. Category of school

a) Day ()

b) Boarding ()

5. Current responsibility

a) Teacher ()

b) HOD ()

c) Deputy headteacher ()

d) Principal ()

1. SECTION B: Forms of educational media used in Preservation and teaching of Oral Literature.

PART 1: General statements on Forms of educational media used in Preservation and teaching of Oral Literature.

Below are statements Forms of educational media used in Preservation and teaching of Oral Literature. For each statement, indicate with a tick (✓) the response that best describes your view with respect to Forms of educational media used in Preservation and teaching of Oral Literature.

<i>SA stands for strongly Agree, A stands for Agree, U stands for Undecided, D stands for disagree, SD stands for strongly disagree</i>					
	Statement	S A	A	U	D S
A	Variety of forms of educational media are used in preservation and teaching of oral literature				
B	Radio lessons are used in teaching oral literature in Kiswahili				
C	Tape recorders are in teaching and preserving oral literature				
D	Computers are used in teaching oral literature				
F	Overhead projectors are used in teaching oral literature in Kiswahili				
G	Blackboard is used as educational media in teaching oral literature in Kiswahili				
H	Whiteboards are used in teaching oral literature in Kiswahili				

2. Apart from the above mentioned educational media name any other used in the same way

3. Do as a teacher use educational media in teaching oral literature in Kiswahili?

Yes ()

No ()

4. If your answer in 3 is yes which educational media do use?

5. What are some of the difficulties facing the use of educational media in preservation and teaching oral literature in Kiswahili?

6.

7. PART II PART 1: General statements on how educational media can be used to preserve oral literature in Kiswahili

SA stands for Strongly Agree, A stands for Agree, U stands for undecided, D stands for disagree, SD stands for strongly disagree

	Statement	S A	A	U	D	S D
A	Documenting oral literature makes it permanent					
B	Oral literature ceases from being oral once document					
C	Documenting oral literature is important for its preservation					
D	Documenting of oral literature is important for future generation					
F	The documentation of oral literature is not important in preservation of oral literature					
G	Once documented oral literature is no longer oral					
H	Photography can be used in preservation of oral literature					
I	Video recording can be used to preserve oral literature					

Part II: Determination of whether educational media used in Oral Literature enhances teaching of the genres

Respond to the following statement as appropriate as possible

	Statement	SA	A	U	D	SD
i.	The use of educational media enhances teaching of oral literature					
ii.	Educational media is important in teaching oral literature					
iii.	Educational media is difficult to use in teaching oral literature					
iv.	The use of educational media is not effecting in teaching oral literature					

v.	Oral literature needs a diversity in the use of educational media					
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PART IV: The Challenges Encountered in the Use of Educational Media in Teaching and Preservation of Oral Literature

Pick the most appropriate response for each of the following statements.

STATEMENT	S A	A	U	D	SD
The use of educational media in teaching oral literature is hard for both teachers and students					
Educational media gadgets are expensive					
Educational media is ever changing					

APPENDIX 2**INTERVIEW SCHEDULE****INTERVIEW SCHEDULE FOR HEAD TEACHERS AND TEACHERS**

1. What is the effect of documenting on the preservation of oral literature?

2. Does educational media is used in Oral Literature enhance teaching of the genres?

3. What are the challenges encountered in the use of educational media in teaching and preservation of oral literature?

4. What are ways of enhancing the use of educational media in teaching and preservation of oral literature?

Appendix 3

INTERVIEW SCHEDULE FOR STUDENTS'

Kindly answer the following questions.

1. Sex Male () Female ()

2. Class F1 () F2 ()

3. How often do you learn oral literature?

4. What are some of the educational media used in your oral literature lessons?

5. Do you enjoy learning oral literature?

6. What are some of the problems encountered during oral lessons in which educational media are used?
