



UNIVERSITY OF NAIROBI
COLLEGE OF ARCHITECTURE AND ENGINEERING
SCHOOL OF THE ARTS AND DESIGN

BDS 413: PROJECT PAPER

(Illustration Design)

**CREATING ILLUSTRATIONS WITH A BIT OF HUMOUR
ON FABRICS TO EDUCATE YOUNG CHILDREN IN KENYA**

A Case Study of Ngando area in Dagoretti South, Nairobi Kenya.

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B05/41257/2016

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**Project Paper Submitted in Partial Fulfilment of the Requirement for the Bachelor of
Arts (Design) Degree Submitted to the School of the Arts and Design, University of
Nairobi.**

14 April 2020.

DECLARATION

I Matendechere Florence, hereby declare that this is my original piece of work and that it has not been presented for the award of Degree in any other institution. Where the supporting ideas of other scholars have been used, it has been clearly indicated as per the rules.

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ACKNOWLEDGEMENT

I would like to acknowledge the Almighty for taking me through my course work and getting me this far. I also wish to acknowledge my supervisor Mrs. Odundo Francesca for her support through the writing of this paper.

Last but not least, I thank the technicians in the various departments within the faculty for their sincere support and assistance in carrying out of various practical projects.

ABSTRACT

Children love storytelling, and most especially when the story is humorous. Not all kids enjoy reading, yet they have to learn to read to enable them learn a lot in the near and far future. How then can kids be made to have an interest in reading? Past researches on the use of humour in the classroom have proven that humour is indeed a great tool in educating the young learners. According to most researches done on this topic, humour does a lot more than just entertain. It reduces tension in the classroom and increases rapport between the teacher and student. Authors and illustrators from specifically Australia have practically proven that humour is indeed an effective tool in educating children. In few of Kenyan books, authors of literature have written humorous stories for the kids. Humour has not been considered much in doing illustrations. This study focuses on the English language storybooks, since the English language is the most used in teaching of almost all basic subjects in the Kenyan syllabus. The study was prompted by research that has shown how effective humour can be in educating kids, and by the fact that Kenyan illustrators don't seem to consider it so much as such. It is important though, to note that authors incorporate humour in written stories. The research was conducted to prove that humorous illustrations are really effective in teaching kids, and also find out the best ways to do this.

There was extensive review of literature on the relationship between humour and children's education, compiled and compared against primary data collected from the field. It was found out that kids really love stories but not all love to read, hence the need to introduce a feature that they would find more appealing and have an interest to read, with the belief that reading offers more than just knowledge. The study not only focused on the importance of using humorous illustrations to educate kids, but also sought to find out the specific kind of character design that would be used to achieve this. Monkeys were found to be the best, and the vervet monkey specifically was suggested as it is one of the most common species found in Kenya. This study having proven the hypothesis to be true, Kenyan illustrators should consider incorporating humour in learning materials for young learners more than has been done or is being done.

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LIST OF ACRONYMS/ ABBREVIATIONS.

1. **CGGA** – Canadian Governor General’s Award
2. **PPCL** – Phoenix Publishers Company Limited
3. **GRRN** – Grass Roots Recycling Network
4. **IAP** – Interim Analysis Process

DEFINITION OF TERMS

1. **Rapport** – a good understanding of someone and an ability to communicate well with them. (<https://dictionary.cambridge.org>, 2020)
2. **Amuse** – to entertain, especially by humorous speech or action or by making someone laugh or smile. (<https://dictionary.cambridge.org>, 2020)
3. **Incongruity** – the state of being unusual or different from what is around or from what is generally happening. (<https://dictionary.cambridge.org>, 2020)
4. **Vibrant** – the Cambridge Dictionary defines it as energetic, exciting and full of enthusiasm. (<https://dictionary.cambridge.org>, 2020)
5. **Character design** – as defined by Bancroft, a character designer and animator, character design is the creation of new original characters (sometimes shortened to “OCs”) for a purpose. It can be a character based on a definition from a story or script as would be the process in feature films, TV series, video games, web animation, etc.
6. **Design process** – Frascara, (1997) defines design process as a decision-making process that surrounds any design, whether it is architectural, graphic or something abstract like a business model or idea.

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CHAPTER ONE

1 INTRODUCTION OF THE RESEARCH

1.1 Introduction

This research is a deep analysis of the use of humour in educating the young children, those in the lower Primary particularly. The end-result of this study will be illustrations for children. The researcher will narrow the research to a specific group of children (age 9) and seek to find the best way to communicate to them using humorous illustrations. The research will therefore include an extensive review of the use of humour in educating children by reviewing what other researchers, authors and illustrators think or say about the use of humour in educating the young learners. The researcher will compile what has been written by different authors and scientists concerning the same, to prove that humour is indeed an effective tool in educating the young children.

This, together with data collected from the field by the researcher will be used to come up with ways to solve the problem at hand. The literature review will not only focus on bringing out the benefits of using humour to educate children, but also point out various world known illustrators who have used humour to educate kids and what some of them think of it. Australia is one of the countries that will be looked at as one with illustrators who believe in use of humour to educate the young ones. Suitable methods will be decided upon to collect raw data that will be used to draw conclusions at the end of the study.

This chapter is a summary of the whole paper, hence will state the background of the study, state the problem and justify the study. Also, the research objectives and questions will be outlined afterwards. The significance of the study will also be explained and afterwards the limitations discussed too. Thereafter, the geographical, content and concept scope of the study will be stated. humor is okay.

1.2 Background of the study

This research is firmly based on the use of humorous illustrations to educate the young children in Kenya. Articles by various authors have supported that humour is an effective teaching tool, and can be of great help in the classroom. It is justified by the fact that a reader has to have an interest for reading for the author to communicate his or her message. This is a topic that has been researched on and discussed as far as decades ago. For instance, Lomax and Moosavi (2002) in an article on the use of humour in a university statistics class, point out that anecdotal

evidence in past studies suggest humour as an extremely effective tool in education. The same studies suggest that the use of humour in the classroom reduces tension, improves classroom climate, increases enjoyment, increases student-teacher rapport and even facilitates learning. “When humour is planned as part of the teaching strategy, a caring environment is established, there is an attitude of flexibility, and communication between student and teacher is that of freedom and openness. Matt Stanton, an author and illustrator for children’s books, in an interview with Anne Helen Donnelly posted online on 14th March 2018, was asked about what he thinks about humour and educating children. In response he said, “Humour is one of the strongest early motivators and it works from a really young age.” He also says that humour is the best way to make children love to read. Later in this paper, it will be seen that Matt Stanton uses humorous illustrations when communicating to kids through written stories.

One thing anyone will agree upon is that humour creates a more positive atmosphere. For instance, talking to someone who is humorous gives one more freedom to express themselves as opposed to talking to someone who is not humorous at all. Children are known to be distracted easily, hence the dire need to bring in an effective tool that will not only bring enjoyment but also attract their attention and have it for as long as possible. By reducing tension, children are able to participate in class without fear of being wrong or even worse, punished for it. As stated above, the environment of the classroom also improves in that there is more positivity. This way, the children are more willing to participate and their attention is drawn to the right place. Also, it has been mentioned that there is an increase in the student-teacher rapport. Creating a rapport is a major step towards achieving positive response from a listener, client or an audience of whichever kind. Lack of a rapport between a teacher and his or her students might lead to a negative rather than a positive impact, hence the goal of the lesson is not achieved at the end of the day. With humour, there is a lot to benefit from such as creating an atmosphere of freedom and openness.

“The tone is set allowing for human error with freedom to explore alternatives in the learning situation. This reduces the authoritarian position of the teacher to be a facilitator of the learning process. Fear and anxiety, only natural in a new and unknown situation, becomes less of a threat, as a partnership between student and instructor develops.” (Chiasson, 2002). Still the rapport issue is being addressed as reducing the teacher’s authoritarian position and emphasizes on the fact that there is allowing for human error with freedom to explore alternatives in the learning situation. With all these in mind, the researcher was prompted to do this particular research and come up with illustrations that will have a humorous appeal to the kids.

1.3 Problem statement

Kenyan illustrators for children's books have ignored the use of humour to a great extent yet it has been proven by various researchers to be a very effective tool in the "classroom". It is good to note that elements and principles of art and design, most especially colour and hierarchy, have been used appropriately, hence enabling illustrators and authors pass on their message effectively. However, there is still more to be done and humour comes in to help a great deal. There has to be a tool that will make the children interested in whichever book they have to read. Matt Stanton, a children's book illustrator who will be looked at later on in this study, argues during an interview that every kid loves to laugh but not all love to read. He goes on to say that kids who really excel in their reading are those who realise they can love reading. If something has to be paired with reading to create this interest, then it has to be humour. The creation of interest in reading will lead to a more positive attitude when it comes to storybooks, hence the effective and efficient passing on of messages by authors/illustrators.

1.4 Research objectives

1.4.1 General objective

The main objective of this study is to explore the use of humour in educating children, hence suggest the best way to educate the nine years old kids in Ngando, Dagoretti South.

1.4.2 Specific objectives

- a. To find out if Kenyan illustrators for children's books consider humour as an effective tool in educating kids.
- b. To find out what children aged nine find humorous in terms of illustration design.
- c. To find out what children aged nine find humorous in terms of character design.
- d. To come up with illustrations that have a bit of humorous appeal and still educate the young kids in Ngando area of Dagoretti South.

1.5 Research questions

- a. Do Kenyan illustrators for children's books consider humour as an effective tool in educating kids?
- b. What do children aged nine find humorous in terms of illustration design?
- c. What do children aged nine find humorous in terms of character design?
- d. What illustrations will have a bit of humour and still educate the young kids in Ngando area of Dagoretti South?

1.6 Significance of the research

It is expected that through the research, the researcher will be able to understand the benefits of humour in communication and know how best to include in illustrations meant for the target group. An understanding of the benefits of humour in educating kids will also be of help to illustrators, Kenyan in particular, as a new tool will be introduced in an effort to increase interest in kids for storybooks. The research will focus on pictorial illustrations and find best ways of designing with humour for the kids, which will be of much help to authors/illustrators who focus on doing picture books. Apart from understanding the benefits of humour, it is also anticipated that Kenyan illustrators will appreciate and value it as an effective tool in educating. Teachers, English teachers in particular, will get to also appreciate the value of using humour in educating children through storytelling.

1.7 Limitations of the study

1.7.1 Time constraints

This research project is carried out in a short period of time, hence not all areas and aspects of the site and the research philosophy will be explored, and included in the proposed designs' recommendations by the researcher.

1.7.2 Confinement to scope

The research has been confined to use of humour in illustration design specialisation hence only what applies to it will be studied and discussed throughout the whole paper.

1.8 Scope of the study

1.8.1 Geographical scope



Figure 1: Map of Nairobi showing location of a part of Ngando area in Dagoretti South (Source: <https://www.google.com/maps/@-1.3016788,36.7480793,18.07z>, 2020)

Ngando is a ward within Dagoretti South area which is an electoral constituency in the western part of Nairobi county. It is approximately 3.2 km² with a population of approximately 31,769. The area is categorized with so many settlements, both formal and informal.

1.8.2 Concept scope

The study will be confined to the field of illustration design with a concept of creating illustrations, both digitally and freehand with a bit of humour to educate the kids in Ngando area. It is important to mention that the study will include both genders. The study also seeks to only deal with children aged 9. The book illustrations to be done at the end of this study will be specifically done for the English subject, and will be more of a picture book with very little text. The illustrations will be done, about half in full colour and the remaining part in black and white.

1.8.3 Content scope

The content scope of this research encompasses and is limited by the information gained from both primary and secondary sources of data. Primary sources of data will be collected from the site through: semi-structured face-to-face interviews and taking of photographs while secondary data will be obtained from sources which include and not limited to; journals, books, scholarly articles, magazines, internet and all the materials deemed effective and efficient in establishing the benefits of using humorous illustrations to educate young children.

1.9 Conclusion

This chapter summarized the whole paper by explaining in detail the background of the study. It then stated the problem and justified it. Research objectives were also outlined, giving rise to the research questions. Thereafter the researcher stated the significance of this study before outlining the limitations and scope of the study.

CHAPTER TWO

2 LITERATURE REVIEW

2.1 INTRODUCTION

This chapter will review existing literature on humour. The researcher will state different theories, views and research findings as per different researchers, psychologists and authors, on the use of humour. The chapter will review different theories and styles of humour as explained by different authors. It will also discuss in detail, the benefits of humour in psychology, general communication and the classroom. The benefits of humour particularly in teaching the young children will also be discussed in this chapter. The chapter will also outline what is and what is not appropriate humour. Later on, in the chapter, the profile of a world renown illustrator and author for children's books (Matt Stanton) will be reviewed. There will be detailed explanation on his use of humour to educate kids through storytelling. A case study (Australia) will also be studied in an attempt to prove the successful use of humour in educating the young children. The chapter will show a comparison between few foreign countries and Kenya on the use of humour in illustrating for young children. The researcher will go on to explain the design process to be used in achieving the expected outcome and finally state the critical literature gaps to be filled.

2.2 Humour

According to Merriam Webster, humour is defined as “the mental faculty of discovering, expressing, or appreciating the ludicrous or absurdly incongruous: the ability to be funny or to be amused by things that are funny.” According to the same source, humour is also defined as “something that is or is designed to be comical or amusing.” Sense of humour, according to the Oxford dictionary, is a person's ability to perceive humour or appreciate a joke. Most people though would simply define it as the ability to see the funny side of a situation. Jason states, “Communication using humorous messages has been shown to have roots in our genetics, and is not simply a learned orientation like it was once thought. Though it appears what we find and do not find humorous (sense of humour) is probably culturally taught, our tendency to communicate using humorous stories, jokes, and nonverbal patterns is probably genetically based. Humour has been shown by many researchers and scientists to have many benefits, most of which we are oblivious of. These benefits will be looked at in greater detail in order to justify this study from various perspectives.

2.2.1 Theories and styles

Just like any other phenomenon in life, humour has theories and styles developed by different personalities. Berger (1987) gave one theory of humour, named “superiority”, which implies that we derive pleasure by deriding others. This theory has been supported by few others including Aristotle, Plato and Hobbes. The relief theory of humour is explained by Freud (1905), whereby he states that humour is an attempt to mask id-like impulses of sexual hostility and aggression.

Incongruity-resolution is another theory, explained by Weems (2014). Weems states, “We laugh when we have resolved the absurdity or incompatibility of concepts in a joke.”

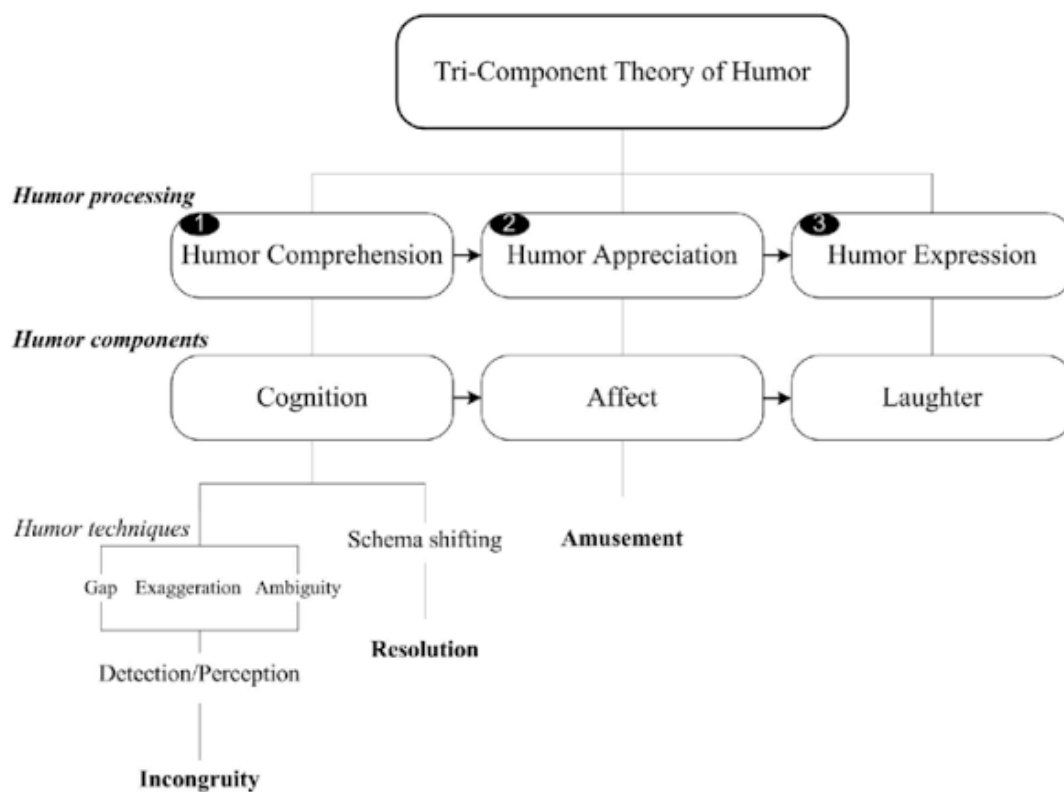


Figure 2: The tri-component theory of humour (Source: www.researchgate.net, 2020)

Martin, Doris, Larsen, Gray, & Weir (2003) identified four styles of humour: self-enhancing (humour that helps one cope with the ups and downs of life); affiliative (humour that seeks to enhance relationships); self-defeating (humour at the expense of one's self; and aggressive (humour at the expense of another). The first two styles are positively associated with well-being, whereas the last two are potentially threatening to well-being. Therefore, one has to be careful when deciding on the kind of humour to use since not all kind of humour suits every situation. One has to be aware of when and how to use humour, in as much as it is meant to assist in creation of positive relationships. This means that to some extent, humour can cause a negative effect as equally as it can a positive one. This brings in the question as to whether or not there is appropriate and inappropriate humour, something that will be looked at later on in this chapter.



Figure 3: Positive and negative types of humour (Source: www.tandfonline.com, 2020)

From the figure, it can clearly be seen what is positive humour and what is negative humour. It simply summarizes what has been mentioned in the previous paragraph. While self-enhancing and affiliative are about others, the former is positive while the latter is negative. Similarly, while self-enhancing and self-defeating are both self-oriented, the former is positive while the latter one is negative.

2.2.2 Elements of humour

(Retrieved from: [https://www.ahschools.us>cmsPDF](https://www.ahschools.us/cmsPDF))

- a. Incongruity - we laugh at things that surprise us because they seem out of place.
- b. Surprise - a mundane set-up is followed by an unexpected conclusion.
- c. Repetition - there is a running gag where the audience's recognition of formula gains laughs.
- d. Inversion - the narrator or communicator takes a recognizable character type or situation, gives the audience just enough to set up expectations and violates those expectations with a contradictory conclusion.
- e. Establishment of superiority - establishes a situation in which the audience feels superior to other people. It involves jokes at others' expense, pranks and accidents.
- f. Exaggeration – an aspect of character or situation is intensified.
- g. Slapstick violence – physical humour. Lots of pratfalls, falling, being hit on the head, etc.

“Humour and incongruity appear to be constant bedfellows, for at the heart of every joke one can point to some degree of absurdity, illogically, or violation of expectation,” (Veale, 2004).

Surprise has been agreed upon by several authors as a major element of humour. “An accepted pattern is violated, or a difference is noted – close enough to the norm to be remarkable. It is this difference, neither too shocking nor too mundane, that provokes humour in the mind of the receiver...” (Meyer, 2000). Smith and Ellsworth (1985) say that surprise is a key element of humour. They state, “Indeed, the emotion of surprise, though pleasant, makes people feel more uncertain and therefore gives them a strong desire to pay attention to what is going on around them.” Most humorous phrases or stories, including what are told by stand-up comedians on stage always have this element, and therefore makes it not just a major but an important one too. The ambush done by comedians on their audience, making them surprised and go like “I didn't see that coming” is a factor that makes the joke even more humorous and elicits more laughter than it would if the end of the phrase or story would be something expected by the audience.

2.2.3 Psychological benefits of humour

Humour has been proven by various psychologists and researchers to have psychological benefits to a human being. They all agree, each one in their own words, that a sense of humour is an important component of well-being for everyone. Reece (2014) for instance, states that „by proactively adding humour into our lives, we can guard ourselves against stress and increase our resilience. “Reece goes ahead to say, “When we are opening and feeling good, we can see our problems and challenges as less daunting.” In support of this notion, Frederick (2009) states,

“Humour and its emotional cousin amusement, allows us to lighten up when faced with a problem or challenge, thereby broadening the range of possible actions we can imagine and ultimately building our skills for dealing with future problems and challenges.” According to Weems (2014), use of humour mirrors that of other flow-inducing activities by calling on complex cognitive processes to resolve incongruities within humorous material. From the words of these authors and researchers, it is clear that humour plays a very big role in helping with the well-being of every individual.

Given that humour enhances our well-being by guarding us from stress, increasing our resilience and lightening up our mood even when faced with problems, it can then be concluded with no doubt that humour plays a role in increasing our life span. This arises from the simple fact that it cuts down on stress, which is a major cause for a number of body illnesses and malfunctions such as high blood pressure and heart problems, asthma, obesity, diabetes and gastrointestinal problems among many others. It has been discovered that an estimated 75% to 90% of all doctor visits are for stress-related issues, hence safe to conclude that humour serves to increase our life span in an indirect yet very significant way. Humour has also been claimed by Reece (2014) to be an aid in achieving of goals. According to Reece, humour can help people achieve their goals by relieving the stress they may incur from persistent work towards those goals. Reece says, “As most goals are accomplished with the help of other people, humour’s ability to connect us with others who may help us achieve our goals, can be valuable to goal attainment.

2.2.4 Benefits of using humour in the classroom

Lomax and Moosavi (2002) in an article on the use of humour in a university statistics class point out that anecdotal evidence in past studies suggest humour is an extremely effective tool in education. The same studies suggest that the use of humour in the classroom reduces tension,

improves classroom climate, increases enjoyment, increases student-teacher rapport and even facilitates learning. In support of this, Chiasson (2002) states, “When humour is planned as part of the teaching strategy, a caring environment is established, there is an attitude of flexibility, and communication between student and teacher is that of freedom and openness. The tone is set allowing for human error with freedom to explore alternatives in the learning situation. This reduces the authoritarian position of the teacher to be a facilitator of the learning process. Fear and anxiety, only natural in a new and unknown situation, becomes less of a threat, as a partnership between student and instructor develops.” Ziv (1988) says, “It is clear that humour can have negative effects and that humour is not among the most important qualities of a good teacher. However, the proverbial grain of salt, it can definitely improve the quality of any elaborate meal.” Korobkin (1988, p. 155) states that humour increases:

- a. Retention of material,
- b. Student-teacher rapport,
- c. Attentiveness and interest,
- d. Motivation towards and satisfaction with learning,
- e. Playfulness and positive attitude,
- f. Individual and group task productivity,
- g. Class discussion and animation, and
- h. Creativity, idea generation and divergent thinking, and decreases:
 - a. Academic stress,
 - b. Anxiety toward subject matter,
 - c. Dogmatism, and
 - d. Class monotony.

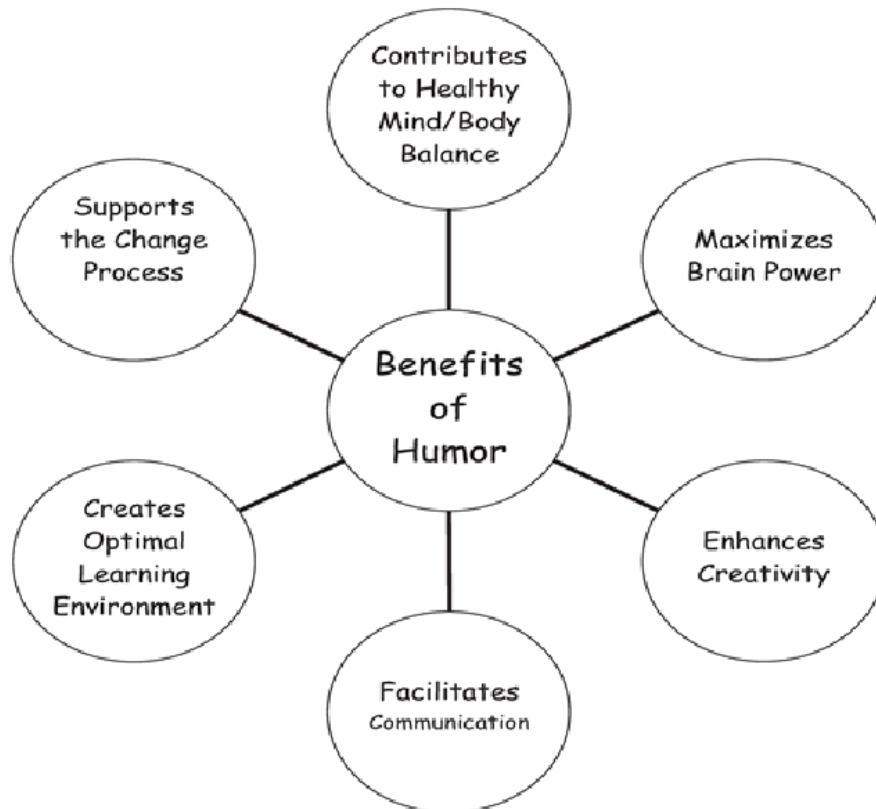


Figure 4: *Benefits of humour in the classroom* (Source: www.researchgate.net, 2020)

All the benefits mentioned obviously lead to a very conducive environment for the young children hence the freedom to participate and eventually get to learn what they are intended to.

2.2.5 Humour and communication

Several authors and researchers have concluded that humour plays a big role in aiding communication through attracting attention of the audience, persuading the audience and reducing the social distance between the speaker and the audience. Seligman and Peterson (2004) argue that humour engages attention by surprising us with incongruity and then requiring our brain to make sense of the difference between what we expected and what we actually got. In other terms, humour introduces some kind of surprise, which according to research, is an effective way of drawing attention. Herbert (1991) says that humour can create and enhance group cohesion. Reece (2014) supports this by saying that it allows audience members to feel more comfortable with each other, thereby improving their ability to listen and learn. Reece says that humour has the power to focus attention and bring renewed mental and physical energy and create a positive circle whereby attention begets energy which begets further attention.” It is with no doubt then that humour is a very powerful tool to engage the attention of audiences. Reece also recommends the use of affiliative and self-deprecating

humour, saying it can increase a communicator's likeability, and therefore, their ability to inform and persuade audiences. Mill and Harvey (1972) argue that humour is very vital in communication for a speaker, because it draws the audience's attention to what they should actually concentrate on. In their book they state, "When a message is not important to an audience member, they are more likely to be persuaded by factors other than a compelling argument; factors such as likeability of the communicator rather than his expert status."

2.2.6 Humour and memory

Many researches done in the past decades and in the recent years have shown humour to be an aiding tool in memory retention. Schmidt (2002) for instance, says that humour enhances memory through emotional stimulation. Mickes and Mankoff (2012) also support that humorous items often afford a memorial benefit. "Some may view humour as a distraction from a serious message, when in fact; humour helps people to remember the central point of a message, as well as other, supporting details. It is a serious tool for helping make a message stick," (Reece, 2014). From the perspectives of most authors and researchers, humour is viewed as an emotional experience. Therefore, a lot of its benefits are based on the emotional part of the human being. According to Heuer and Reisberg (2004), emotional arousal, which in this case is caused by humour, promotes retention both of information central to an event and peripheral details. They go ahead to state that emotion has a positive effect on memory performance.

"Why does humour enhance memory performance? It is possible that the humour effect is mediated by processes that are same as those that mediate the bizarreness effect. The bizarre effect refers to enhanced memory for bizarre sentences compared to common sentences," (Takahashi, 2009). "The putative effects of humour on memory may result from the perception of the inherent incongruities and the resultant increased attention. Alternatively, the attempt to resolve the incongruities contained in humorous material may involve cognitive processes that lead to good memory performance. That is, readers may engage in elaborative processes while searching for a rule to make a humorous sentence comprehensible. This elaboration may lead to increased memory for the humorous material," (Schmidt and Williams, p 305, par. 4). Other researchers, Wortley and Dotson (p. 17, par. 1), argue that instructional humour, when used appropriately, can improve a student's academic experience. They also say that instructors can engage their students through many methods of integration: instructor delivery of humour, incorporation of visual humour through YouTube videos, and appropriate humour usage thereby enabling students to absorb and retain more content focused information.

“Comedy writer Gene Perret (1984) says: *If you as a speaker don't help your audience to remember your lessons, then you're wasting everyone's time. Humour, even if used sparingly, can help accomplish that needed retention...comedy is largely graphic. A funny image appears in the mind of the listener (learner). We may paint this picture with words, but the real joke is in the image that each person sees...Most memory systems convert abstract ideas to familiar images because they are impressed upon the mind more easily and are retained longer. Since images are more easily remembered than are abstract ideas, and since humour is largely visual, it stands to reason that using comedy in an illustration will help people remember the ideas you are conveying longer and better...Imagery is expressive, graphic and unforgettable,*” (Korobkin, 1988).

2.2.7 Humour in teaching children

Since this research is a critical analysis of incorporating humour in children's learning materials, a review on existing literature concerning the importance of humour in teaching children had to be covered too, in detail. If anyone ever thought that children are easy to teach, then they should have already known by now that they were absolutely wrong. Children in the lower Primary are the most playful and getting them to concentrate in class might be harder than it is thought. It is therefore important that teachers learn to incorporate effective tools to aid in attracting their attention thereby leading to a successful learning activity. Norton (1983) argues that in a classroom setting, the use of humour gives a clue to students that something significant is about to happen and that they should pay attention. For children, it does more than just draw attention. It has been discovered that humour also helps in the child's development.

According to Klein (2003), humour plays an important role in alleviating stress and supporting children's emotional, social and cognitive development. Klein says there is no better format for children's literature than humour. He says that through illustrations and amusing tales, humorous storybooks give children a dual message which is that „life is not so complicated as it seems and learning is fun“. Klein also goes ahead to state that there are six types of incongruity enjoyed by children namely: physical discrepancy, distortion/exaggeration, violation of expectations, violation of rational behaviour, violation of conceptual thought and language rule. Sherman (1988) explains the results of a research carried out on the relationship between humour and social distance in elementary school children. The children studied were particularly between the age bracket of 8 and 13. It was found out that children who were perceived by their peers as lacking in a sense of humour tended to have the greatest social

distance among their classroom peers, while those with the highest-rated sense of humour had the least social distance. This is a clear indication that humour does play a big role in determining social distance. This might also be the case between child and the teacher, hence the need to consider the use of humour in the classroom. Daley (2015) analyses the use of humour by three authors; Griffiths, Zbaracki and Williams, and summarizes the importance of humour in teaching children in five clear points as follows:

- a. Humour engages young people (particularly reluctant readers) as they are naturally playful and generally laugh far more than adults do.
- b. Humorous literature harnesses the exuberance and wonder of youth with words and ideas.
- c. Young people interact with their peers and foster friendships through humorous literature as they enjoy sharing the laughs with their peers.
- d. Humorous books reflect reality, which, in reality, is a mixture of sad and funny, joy and pain, highs and lows.
- e. Far from being an „easy option“, humorous literature encourages critical reading as young people learn to read between the lines and develop an awareness of subtly and sarcasm, right and wrong.

2.2.8 Appropriateness of humour

So much has been said about the benefits of using humour in the classroom, and it is with no doubt that humour is indeed a very effective tool in teaching. However, according to research, humour could be positive and negative depending on the end result. For humour to be successful in accomplishing its goal in any setting, it has to be appropriate in relation to the theme, the audience and timing. As seen under the subtopic *theories and styles*, there is humour that seeks cause a positive effect and one that seeks to produce a negative effect. There have been cases, and not only in the classroom, where humour ended up being more of a conflict-causing phenomenon. The fact that there is positive and negative humour makes it even trickier for any speaker or teacher to decide on whether or not to include humour in the course of communicating to their audience. For one to say they have been successful in passing on their intended message to their listeners or audience, the message should be received positively by the audience in terms of understanding what the speaker wants or seeks, and having a positive response afterwards. Humour, as stated earlier, can do as much harm as it can do good. Therefore, there should be an understanding not only of the fact that there is inappropriate

humour, but also what is and is not appropriate humour. The next paragraphs will therefore outline and possibly explain some of what would be considered positive humour, and what would be considered otherwise in terms of the end result.

Gutler (2002) states, “Humour is only effective if it is connected to the learning material. If no connection can be experienced by students, humour only can act as an isolated distractor instead of an integrating factor of learning processes.” He goes ahead to say that humour should be applied only at the right moment if it is dedicated to support the curriculum and the social atmosphere. This means therefore that humour can only be used when necessary and that maybe, it is not a must to include humour. One is better off not using it at all than using it and causing *disaster* in the end. According to Zillmann and Bryant (1983, p.177), teachers who do not draw linkages between humour and their course materials are regarded not as funny, but as incompetent, and their trials to express humour neither gives guidance nor facilitate remembering. Consequently, the respect the students have for them diminishes. When respect for teachers by students diminishes, then the learning activity becomes useless, or rather, futile. Zillmann and Bryant in the same book (p. 6, par. 3) say, “The right timing of humour and the right number of humorous events establish a balance of ‘fun’ and ‘seriousness’. These two elements are not contradictory, but complementary. In combination of those two elements the possibility of mental balance, positive emotional experience, and motivation becomes greater. But if there is too much humour, the balance is destroyed. Attention diminishes, because no intelligent association can be found. On the other hand, if frequency and timing are appropriate, creativity and general problem solving are challenged.”

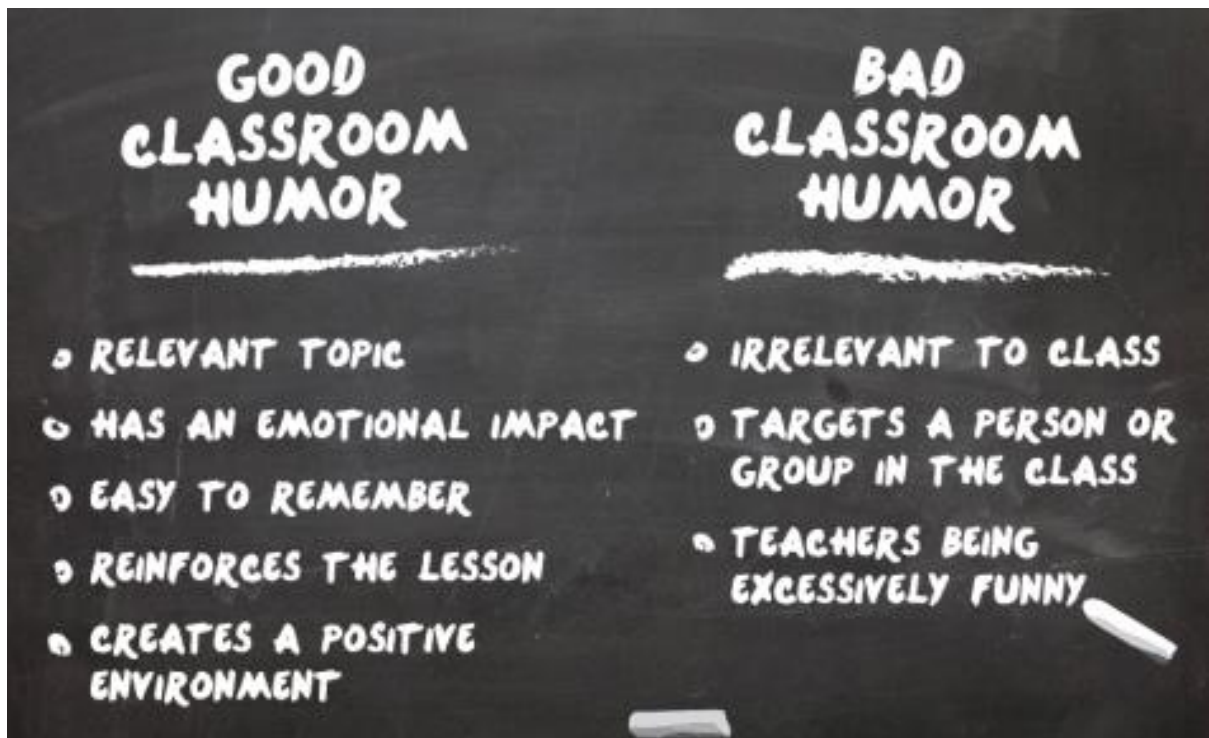


Figure 5: Appropriate and inappropriate humour (Source: www.dailyillini.com, 2020)

From the image above, it is illustrated that when the kind of humour used is not relevant to the class being taught or the topic being dealt with at the moment, then the humour is classified as negative, bad or inappropriate humour. Bad humour is also seen to be one that targets a person or specific group in the classroom. This kind of humour is what is simply classified as *aggressive* humour. It is also proven that good humour reinforces the lesson and this could be what possibly leads to making the lesson easy to remember. Very important to note also, is that being excessively funny could also cause a negative rather than a positive effect. As the wise saying goes, “Too much of something is poison.”

2.3 Design exemplar

From research, it was discovered by the researcher that illustrators from foreign countries, unlike most in Kenya, consider humour as a very effective tool when designing illustrations for the young children in the lower Primary. The countries include Canada and Australia among few others. The research though, is going to dwell majorly on Australia. Australia has over 70 authors and illustrators for children’s books. In providing evidence that Australian illustrators for children’s books really do appreciate the use of humour in designing illustrations for young children, there will be mentioning of a few Australian illustrators who have done so, and possibly mention some of the books they have illustrated. At least three books will be listed

with little bit of detail on what they entail, in support of the same. Even authors in Australia have written books for kids with humour. They value and appreciate the use of humour in children's literature. The illustrators known, loved and respected for their work in Australia are such as David Cox, Paul Jennings, Stephen Axelsen, Jon Klassen, and Bruce Whatley among others. It has been noted by looking at the various children's books done by these authors that they love the use of humorous illustrations. Some of them including David Cox are both authors and illustrators for most of the books they have taken part in getting done. The illustrators mentioned above are all respected and known not just for their creative work but also for their skilled use of humour. Some of them have even won awards for this great skill in the books they have illustrated or written.

For instance, David Cox's work is loved for its warmth and humour, and for the illustrator's ability to capture the sheer chaos and naughtiness of childish play. *Barney's Blues* and *Shock Monday* are just but few of the many books he has illustrated for children in the lower Primary. Jon Klassen is another very much respected illustrator and author for children's books, and he too is loved for the humour he depicts in the illustrations he does for children. *Cat's Night Out*, *This Is Not My Hat* and *I Want My Hat Back* are three of the books he has illustrated. According to Barnett (2013), *I Want My Hat Back* is the first book he has both written and illustrated. According to the same source, Jon Klassen received the 2010 CGGA for his illustrations in Caroline Stutson's *Cat's Night Out*. Stephen Axelsen is known for his children detective and crime stories. Among the books he has illustrated are 'What Happened to Humpty?' and 'The Nelly Gang'. Matt Stanton is one of the respected and loved illustrators for children in Australia too, but will be looked at next as the design champion.

Those are just few of Australian illustrators who have over about a decade or so shown that humour is a great tool in educating the kids. Matt Stanton is in great support of this as he states in an interview with Anne Helen Donnelly that every kid loves to laugh. Australian illustrators for children's books have proven to the entire world that humour could be just what is needed to make the learning process and the culture of reading among the young children more interesting. They show that it is not enough to just make the illustration comprehensible and aesthetically appealing. Next, two books for children done in Australia will be reviewed. Thereafter a book by Liza Tretyakova, an illustrator based in Moscow-Russia, will also be looked at.

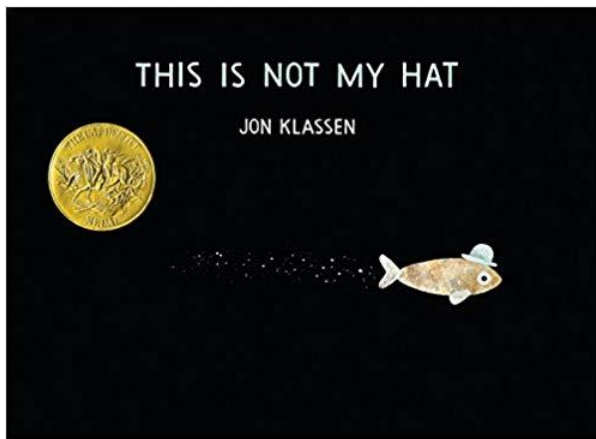


Figure 6: *This is not my hat* by Jon Klassen (Source: www.goodreads.com, 2020)

In this book, a small fish has stolen a hat which is just his size. He is sure that the big fish who actually owns the hat will not recognize it. In the book, Jon Klassen ensures that the illustrations have a humorous appeal to the children. The book, according to a source on the book's guide states the target group as children aged 4-8. There is hilarious representation of the humorous story in simple yet interesting illustrations. One important thing to note though is that even as the illustrator tries to illustrate the story hilariously, he still makes sure that at the end of the day the child is still educated. For this particular case, the child learns the consequences for questionable choices.

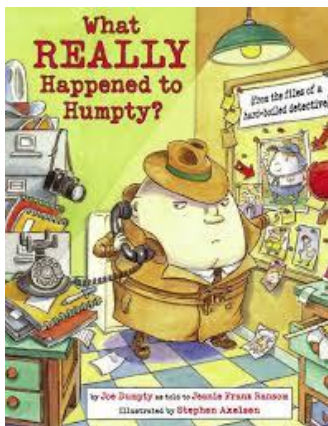


Figure 7: *'What Really Happened to Humpty?'* (Source: www.goodreads.com, 2020)

This is one of the children detective books done by Stephen Axelsen. In this fast-paced, nursery-rhyme caper, hardboiled detective, Joe Dumpty does his darnedest to crack the case. It all started when Humpty Dumpty sat on a wall. Then, Humpty Dumpty had a great fall. Or—as his brother Detective Joe Dumpty thinks—was he pushed? Suspects are aplenty (as are the puns) in this scrambled noir. Detective Dumpty works his way through the list of suspects, that

hail from the pages of Mother Goose, in order to get to the bottom of what really happened to his brother. In this book, just like many others he has done, Axelsen tries to speak to the child with quite humorous illustrations, and as expected, still maintains the aim to educate.



Figure 8: *Nobody Loves Me* by Liza Tretyakova (Source: www.behance.net, 2020)

This is an illustration from ‘Nobody loves me’ by Liza Tretyakova. She uses animal forms to create illustrations that are quite hilarious for children’s books. For instance, the above illustration depicts a sad situation of a bear that is not liked by anyone hence has no friends at all. Liza chooses to instead make it look hilarious and more of a laughing than a sad situation. This in itself is a great way to impart interest and eagerness in the child to read the book or even pick it from the shelves.

Judging from the title, one would expect to see a sad bear probably all alone crying while being mocked or bullied by the rest of the animals. Instead, Liza chooses to have the bear running towards the other animals and the animals run away in what seems more like fear. The determination of each of the animals to run away from the bear is depicted in funny postures. For instance, one is seen to hurriedly dig deep into the ground to make a way for escaping, the other runs away in fear while the third stands in rooted to the ground in great shock. The combination of all these characters in their different unexpected postures brings laughter instead of sadness, making the illustration more humorous than it would have been.

From the review of most of the books done, the illustrations with the best humorous appeal are the ones done with animal characters. This possibly means that animal characters would serve

better in designing characters for humorous illustrations for the kids. The researcher will therefore have to find out the commonly used animal characters in creating humour for the young ones, or rather, animal characters with the best humorous appeal to the kids in terms of physical features.

2.4 Design champion – Matt Stanton



Figure 9: Matt Stanton, an illustrator for children’s books in Australia (Source: <http://annehelendonnely.com>, 2020)

Matt Stanton is a bestselling children’s author and illustrator in Australia, with over a quarter of a million books in print. He is the co-creator of seven bestselling picture books, including the mega-hits, *There is a Monster Under My Bed Who Farts* and *This is a Ball*. Matt Stanton burst onto the children’s publishing scene in 2002 and quickly made his presence. In 2017 his premier middle-grade series, *Funny Kid*, debuted as the #1 Australian kids’ book and is finding fans all over the world. Matt lives in Sydney, Australia with his wife, bestselling picture book creator Beck Stanton, and their three young children.

Matt, in an interview with Anne Helen Donnelly posted on 14th March, 2018, was asked if he has always thought of humour as a key to connect with students. In response he says, “Every kid loves to laugh...but not every kid says they love to read.” He says that humour is a profoundly human means of connection because to laugh is to share something in common-to both respond to stimuli in the same way and consequently unites. He also states the fact that children are taught to read so that their new reading skill is then used to teach other things, and that kids who really excel in their reading are those who discover that they can love reading. He goes on to say, “The miss step is the LOVE of reading and you teach kids that by pairing reading with something else that they love and showing them that reading offers them more of

that thing...Reading is a doorway, but you've got to give many kids a powerful motivator to walk through it. Humour is one of the strongest early motivators and it works from a really young age. Matt justifies his use of humour in educating kids in the most convincing way, leaving any illustrator out there with no doubt that humour can work to their and the kids' advantage. Matt claims that humour can relax, unify and engage students and encourage them to read regularly.

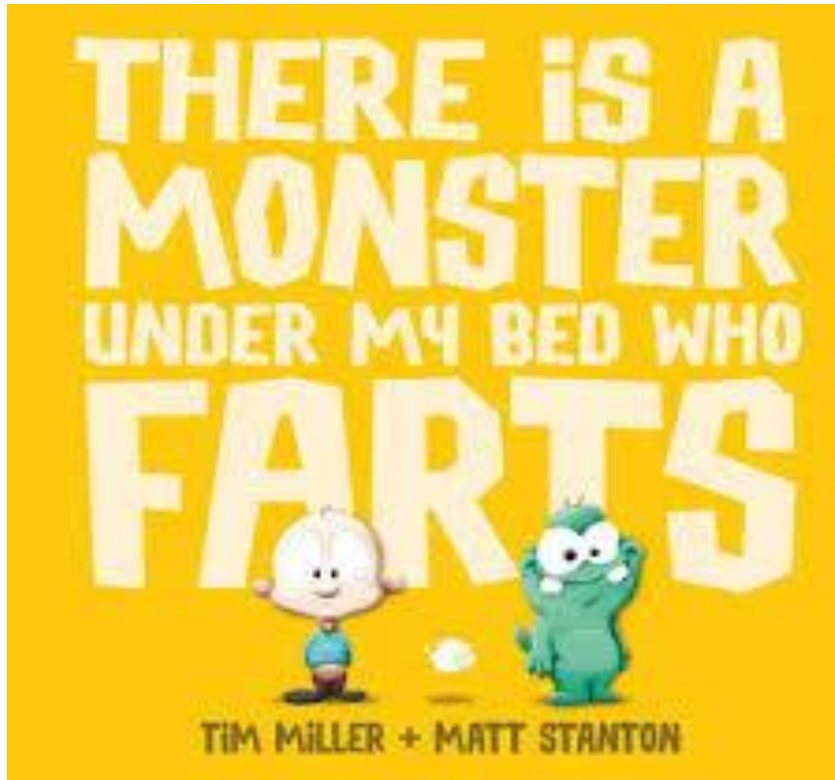


Figure 10: The book cover of There Is a Monster Under My Bed Who Farts by Tim Miller and Matt Stanton. (Source: www.goodreads.com, 2020)



Figure 11: Inside the book, "There Is a Monster Under My Bed Who Farts" by Tim Miller and Matt Stanton. (Source: www.goodreads.com, 2020)

From the images, it can be noted that the illustrator (Matt Stanton) uses exaggerated physical features, unrealistic images and postures to bring out humour. His illustrations indeed are no disappointment in relation to what the title reads. Also, the illustrations are simple and very easy to figure out.

2.5 Illustrations for educating young children in Kenya

As reviewed earlier in this paper, Kenyan illustrators have to a great extent ignored the use of humour as an effective tool in educating the young ones, specifically in the lower Primary. The use of the elements and principles of design though, has been done so well and most of the illustrations viewed by the researcher especially from P.P.C.L. and K.I.C.D. are aesthetically appealing and are appropriate to the learning material in the classrooms. It has been noted that the illustrators majorly focus on colour as an element of design. Bold colours are used to appeal to the young ones and the mostly used colour schemes are warm, cool and complementary. This is what aids the illustrators in communicating their message effectively.

One other thing noted across most of the books done for the lower Primary kids is the use of ‘hierarchy’ as a vital principle of design. Hierarchy is a principle that is applied by an artist or designer to make the centre of attraction in a work clear to the viewer. The most important form in the picture is made the biggest in size, or the boldest of all in terms of colour or lines used, while the least important one is made the smallest or with very little detail to attract the least attention. There is therefore, a hierarchy created from the most to the least important element or form. This is a principle that is more important than most would actually think it is. Being unaware of how to use it may cause so much chaos in pictorial representation, since every form will seem to demand the same kind of attention and end up confusing the eye as there will be uncertainty about which is the main subject of the picture or composition.

“Each element has a visual weight or a certain degree of success at drawing the eye. If all elements on a page have the same visual weight, not only is the result boring, but also the eye does not know where to enter the piece. It is the designer’s task therefore, to create a path from the most important piece of information to the least.” (Williams, 2015). Williams states three methods of achieving successful hierarchy as: Scale (how large or small elements are in relation to one another), colour (the brighter it is, the more presence it has) and contrast (creating dissimilarity which is a great way to draw the eye). He goes ahead to state, “Contrast is critical to the organisation of information – a reader should always be able to glance at any document and instantly understand what is going on.

Looking at a piece of artwork or design with all elements scattered all over the board or space without any emphasis on the elements of some of the forms, one would feel their eye being indecisive on what to pay attention to. The result of this is negative since there is no focal point, which is meant to be the main subject of the work. Having one's eye wander all over the canvas or space without having a particular path to follow creates a sense of confusion, instead of a sense of unity which is every designer's aim when putting the elements together. In an effort therefore to avoid this kind of scenario, an artist or designer has to put into consideration what would make the viewer's eye travel whether consciously or unconsciously from the most important to the least important element or form. This way, it is easier to have the viewer of the work aware of what is more important than the other, hence understand the message as intended by the artist or designer.

Still, there is a lot to be done in the illustrations done to educate the young children in Kenya. Adding humour in the correct way is a big thing and would bring about a bigger change than can be thought of. Having reviewed the subject of humour under various subtopics, it is clear and non-debatable that humour can indeed make learning very effective and efficient. Kenyan illustrators have not put humour into good use, and that will be shown by picking just a few works done.

The cover and few pages of the inside of one Kenyan children's book, "Mama Panya's Pancakes" will be displayed below, and thereafter another storybook titled "Meet the Omtitas".

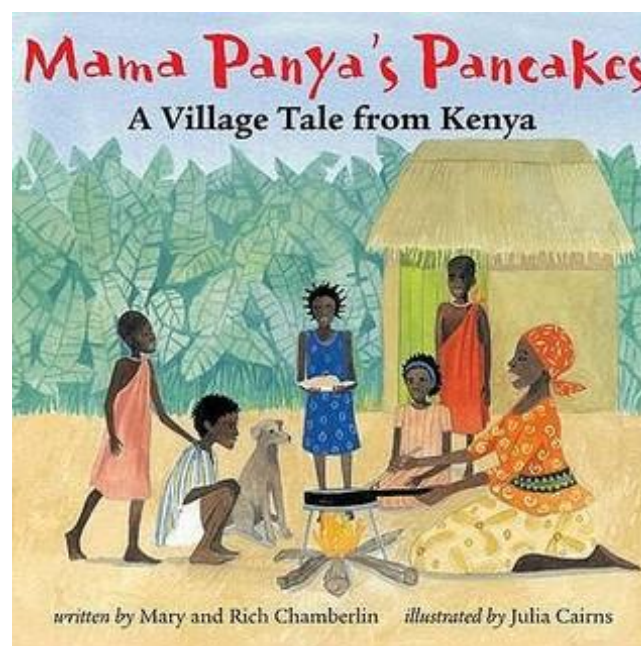


Figure 12: The book cover of *Mama Panya's Pancakes* (Source: www.goodreads.com, 2020)



Figure 13: Inside the book, Mama Panya's Pancakes (Source: www.goodreads.com, 2020)

From the pictures above, it will be agreed upon that Kenyan illustrators have done a great job in communicating to kids using pictures. However, the use of humour has been greatly ignored despite the fact that it will cause more effectiveness in terms of educating. The title of the story does not have to be humorous for the illustrations to be humorous. That is evident in Liza Tretyakova's "Nobody Loves Me" as seen earlier in this chapter.

2.5.1 Design process

According to Cross (2011), in the process of designing, the problem and solution develop together, in that there are emergent properties perceived or recognized in a partial or prior solution that were not consciously intended or included. Every professional designer follows a basic form of design process in as much each one may do it in a different way from another. Many sources describe the design process in different ways. Some will use just three while others might use more than six steps to describe the design process. Also, the description of the stages of the design process might vary depending on the field of design. For instance, an interior design process will have a stage where prototype models are made, unlike illustration design where models are rarely or even not all needed.

Design Methodology



Figure 14: The design process (Source: www.google.com)

2.5.1.1 Problem identification

From the diagram above, it is clearly shown that the first stage of the design process involves identifying the problem. At this point, the designer has already identified the problem, as clarified in the previous chapter of this paper. This stage involves designing a brief, which is a design term used to refer to a detailed description or list of what is required from the designer

by the client. For this case, it is what the designer noted as the requirements for creating illustrations that will successfully solve the problem at hand.

2.5.1.2 Evaluation of the problem

The second stage of the design process will be evaluation of the problem. This stage involves research, hence the need for the designer to do research and get an in-depth understanding of the problem. The designer will then use the data collected from research to come up with ideas which will be sketched and analysed to determine which one works best. The research questions of this study will be used as a guide to determining what will work best to solve the problem.

2.5.1.3 Designing

At this stage, the designer will combine ideas from the previous stage and do a complete work. For this case, illustrations will be done with the target group's preferences in mind. The illustrations will be done under four groups namely scientific illustration, painting techniques, printing techniques and book illustration. The use of humour will be seen across all the four areas of illustration design, though for some areas there won't be much of it.

2.5.1.4 Testing and implementing

Given there is no enough time for testing and that the information to be used for evaluating ideas will be clear enough, the designer will skip this stage and go ahead to implement the ideas.

2.6 Analytical review

2.6.1 Use of humour in creating illustrations for the young children in Kenya

The designer, after complete review of literature and collection of primary data, will be required to come up with a solution to the problem at hand. The designer will have a design process to follow as seen in the previous heading of this chapter. The designer seeks to bring in humour in creating illustrations for kids in the lower Primary. Also, there will be use of more animal characters since it has been noticed by reviewing books done most successful illustrators that animal characters are the best to use in designing illustrations for kids. A good example is Matt Stanton who uses characters that are far from being human-like.

2.6.2 Sustainability

The three main aspects of sustainability have always been known to be *reduce*, *reuse* and *recycle*, which are summarized as the 3R's. The designer chose to dwell on the 'reduce' aspect,

and will majorly focus on the reduction of waste. Glavic and Lukman (2007) clarify this aspect and call it 'zero waste'. They claim that it is defined by the GRRN as a design principle for the 21st century. It maximizes recycling and minimizes waste towards zero.

2.6.3 Sustainable design

“The functionality and usability of a product contributes to its sustainability, as it helps consumers to use the product more easily in less time and with less energy consumption. People do not want to keep hard-to-use products, more so functional and usable products are preferred since they can solve wear and tear problems and consequently ensure less waste and throwaways. This takes into consideration the environmental impacts of the products hence promoting sustainable environment,” (Shu-Yang, Freedman and Cote (2004). Most authors agree that sustainability is decided at the design process, and that designers play a major role in sustainability. Given the change in climate patterns due to pollution and unsustainable measures, it is everyone’s task especially designers to work towards achieving a sustainable surrounding. Therefore, sustainability should be in the mind of the designer when carrying out any project.

For this project, the designer seeks to reduce paper waste by using cheap and old fabrics as surfaces for the illustrations. Given that fabric is more durable than paper, the illustrations can be used for learning purposes for a longer period without getting folds like paper does. It is also more interesting to have the illustrations on a surface other than paper, as the use of paper has become very monotonous. The reduction of paper waste in the end is the designer’s major goal in terms of ensuring sustainability.

2.7 Conclusion

The chapter reviewed what has been already been recorded in various articles as a result of research. From research, a lot of information has been discovered and a common element noted, hence easy to come up with solutions. The information will be compared to what will be collected from the field before the researcher comes up with inferences that will then guide the design process.

CHAPTER THREE

3 RESEARCH METHODOLOGY

3.1 Introduction

This chapter will describe in detail the researcher's choice of the methodology to be employed. It will not only state but also justify the reason behind the researcher's choice of the research methodology. This research is both qualitative and quantitative, as it deals with gathering both numerical and non-numerical data, seeking to interpret meaning from the data. The methodology will therefore be of both quantitative and qualitative nature. The chapter will begin by clarifying what research design is, with few citations from different authors, then go ahead to specify the target population and sample. Since effective data collection involves sampling, the chapter will then state and justify the sampling method that the researcher finds to be fit for the research process, considering the nature of the research and the research objectives. The chapter will then go ahead to outline and explain the tools the researcher will use in collecting data from both primary and secondary sources, the methods to be used in analysing the data collected and then lastly, the presentation methods.

3.2 Research design/methodology

According to Kombo and Tromp (2006), research design is the 'glue' that holds all the elements in a research project together. Kothari (2004) describes research design as the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure. Kothari goes on to refer to it as a way to systematically solve a research problem, and then states that it outlines the various steps generally adopted by the researcher in studying their research problem along with the logic behind them. The same article goes ahead to state the factors considered when preparing a research design as, means of obtaining information, availability and skills of the researcher, time available and cost. As stated in the introductory part of this chapter, the researcher will collect data from both primary and secondary sources. Secondary data collection is more of a compilation, which means the researcher considers using information from different articles including journals, books and magazines among others.

Primary data will be collected with the use of semi-structured interviews and photography. Secondary data will simply be a review of literature by the researcher. Each form of data collected using the different tools will be analysed with a different method. For instance, the data compiled after thorough literature review will be analysed using the narrative method of

data analysis. The data collected from the young children using semi-structured face-to-face interviews will be analysed using the logical method of analysis, and lastly, photographic analysis will be used for the photographic content that will be collected from the field by the researcher.

3.3 Target population

Osanjo (2004) defines a target population as a group of objects or people to which the researcher wishes to generalize the results. Asiamah, Mensah and Abayie (2017) describe it as the largest group of potential participants of a qualitative study. For this case, the research's target population comprises of the young children residing in the Ngando area of Dagoretti South, Nairobi. From both definitions, it is clear that the members of the target population must all have a common characteristic that the researcher considers when collecting the data required for effective drawing of conclusions at the end of the research. The research focuses on school-going children aged nine years old. Therefore, the target population comprises school-going children in Ngando area aged nine years old, and from the lower middle social class, both male and female. The accessible population is estimated to be 20-35.

3.4 Sample design and sample

Kothari (2004) defines sample design as a definite plan for obtaining a sample from a given population, and refers to the technique or procedure that the researcher would adopt in selecting items for the sample. It may as well also specify the actual number of items to be included in a sample. Kothari goes ahead to state the points that the researcher considers when preparing the sample design as *type of universe, sampling unit, source list, size of sample, parameters of interest, budgetary constraint and the sampling procedure*.

Acharya, Prakash, Saxena and Nigam (2013) define a sample as a subset of the population, selected so as to be representative of the larger population. Studying a larger population is hard and often impossible, hence the need for taking a sample. Their article states that sample representativeness depends on *sampling methodology, sampling size* and the *response rate*. They also state that sampling methods should be systematic and defined so as to draw valid inferences from the sample.

Due to the fact that the researcher will be dealing with a specific age of children and not all the potential subjects will be available, the researcher will have to find the best way to define the sample and sampling process. Since the researcher plans to conduct face-to-face interviews with each of the qualified subjects and knows a few of them, the convenience method of

sampling, which is a non-probability type of sampling will be used. This will be used in picking the few (about 6) subjects known to the researcher. Acharya, Prakash, Saxena and Nigam argue that convenience sampling is the most suitable for such a case and the advantages being that it is less expensive and there is no need for a list of all the population elements. Also, it depends on the researcher's convenience.

After the few known individuals who meet the study's requirements have been picked by the researcher, the *snowball* method of sampling follows whereby the initially identified members point out other members that have the same qualifications or characteristics. Snowballing is a sampling method that can never stand on its own. The initially picked subjects have to have been selected using a different probability or non-probability sampling method, and thereafter the rest identified using the snowballing method. For this case, as stated, the convenience method will be used prior to the snowballing method.

Apart from the young children, the researcher will also interview 3-4 illustrators for children's books using the same procedure of sampling. One illustrator for children's books being known to the researcher, will be selected by the convenience method and will be expected to mention another(s). The process will go on till the researcher gets the number desired.

Population category	Number of subjects	Expected output
Young children aged nine years old	15	The researcher will expect to have an idea of what kids find humorous in terms of illustration design and character design. It is also expected that the researcher will get to know how best to design humorous characters and illustrations for the young children in Ngando area.
Illustrators for children's books	6	The researcher expects to know the factors that illustrators in Kenya consider when doing illustrations for

		the young children in the lower Primary, and whether or not humour has ever been considered as an effective tool for facilitating the learning process in the classroom.
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Table 1: Distribution of sample (Source: Matendechere, 2020)

3.5 Data collection methods

According to Yang, Wang and Su (2006), the choice of data collection method is determined by factors such as sample controllability, accessibility to data sources, availability of subjects, literacy of subjects and penetration of communication vehicles e.g. *internet*. The researcher will outline and explain the choice of data collection methods made with all these and other more factors in mind. The methods also have to be systematic and ought to make sense in relation to the subjects being studied, the time the researcher has and the costs involved. Kongmany (2009) states that the researcher has to be systematic in their data collection techniques since data collected haphazardly disqualifies the researcher’s course of answering the research questions conclusively.

3.5.1 Secondary sources of data

3.5.1.1 Review on existing literature

The researcher will review what has been researched and recorded by other researchers and authors about the topic that the research is dealing with. Fabregues (2013) says that reviewing data on existing literature leads to generation of new insights from previous analyses. “Reanalysing of this data leads at times to new discoveries,” (Wabwire, 2017). Information gathered from existing literature will be referred to from time to time while analysing some of the data collected from the primary sources.

3.5.2 Primary sources of data

Primary data is raw data, that has not been recorded before. The researcher will collect such data and analyse it based on what has been learnt throughout the literature review.

3.5.2.1 Semi-structured face-to-face interviews

Noor (2008) argues that semi-structured interviews unlike structured interviews offer sufficient flexibility to approach different respondents differently while still covering the same areas of

data collection. Leedy (2005) supports this method of data collection saying that it enables the researcher to establish a rapport with the respondents hence enjoying their maximum participation since they feel like he/she is one of their own. The researcher will use this tool to collect primary data from the mentioned sample of children. The researcher, using this method, seeks to find out what the nine-year-old children in Ngando find humorous in terms of character and illustration design. The researcher also seeks to determine whether animal characters have a better humorous appeal than human or human-like characters to the kids as seen from the literature review.

3.5.2.2 Photography

Photography as a method of data collection has been justified even as far as the 20th century since it gives first-hand information that has not been tampered with. Hagedorn (1994) argues that photographs make strong visual statements about an experience...They enhance the interview by capturing human experience. This justification makes the choice of this method wise, as the researcher will have the collected in greater detail with the photographs as reference. Hagedorn again says that photography creates a forum for the representation of gestures, expressions, emotions, dialogue and contexts in ways that written notes cannot. Photographs of few of the books owned by any of the children interviewed will also be taken using a digital or phone camera depending on the availability and ease of access.

Data source	Data collection method	Justification for choice of method
Secondary source of data	Review on existing literature	<ul style="list-style-type: none"> • Leads to generation of new insights from previous analyses. • The method requires less time compared to methods that involve primary sources of data.
Primary source of data	Semi-structured interviews	<ul style="list-style-type: none"> • It will allow for the researcher to establish a rapport with the respondents, hence guarantee of getting accurate and more honest responses.

		<ul style="list-style-type: none"> • Offers an opportunity for clarification of responses through probes.
Primary source of data	Photography	<ul style="list-style-type: none"> • Provides information that is first hand and not tampered with in way whatsoever. • Creates a forum for the representation of gestures, expressions, emotions, dialogue and contexts in ways that written notes cannot.

Table 2: Summary of the data sources and collection methods (Source: Matendechere, 2020)

3.6 Data analysis tools

According to Kombo and Tromb (2006), data analysis takes this procedure:

- a) Elimination of unusable data.
- b) Interpretation and clarification of any ambiguous answers.
- c) Sorting out of any contradictions in the responses given.
- d) Discarding incomplete answers.

With data analysis, one can understand the research or study better. Compiling information then leaving out the analytical step makes the research incomplete. Analysis of the data collected leads to an interpretation and better understanding of it. It also makes the data easy to present in whichever way suitable. From the analysis, correct inferences can also be drawn. Patton (1990) recommends the IAP which continues till the topic or area the researcher is interested in is exhausted and clearly understood. Therefore, for this research, following this procedure, the researcher will start with a narrative analysis of the data collected from literature review. The researcher will then use photographic analysis for the photographic data collected. Lastly, based on the existing literature on the research problem, the researcher will use responses from the semi-structured face-to-face interviews to do a logical analysis.

3.7 Data presentation methods

A narrative method of presentation will be used to present the data collected from literature review, which would have been analysed using the narrative method of data analysis. From the semi-structured interviews, recorded field notes by the researcher will be presented narratively too. This method saves on time as it does not involve a complex process. Information gathered from the interviews will be presented in a tabular form, showing the relationship of the data under study. Ilieva and Ormandjieva (2005) support the use of tabular form of presentation saying it is convenient in that it breaks down the description into clear parts, which can be found quickly and manipulated. The same information collected from the interviews will also be presented using graph and chart presentation. Graphs and pie charts give a general perception of a situation at a glance.

Data collection tool	Data analysis method	Data presentation method
Literature review	Narrative analysis	Narrative presentation
Semi-structured face-to-face interviews	Logical analysis	Narrative, graph, chart and tabular presentation
Photography	Photographic analysis	Photographic presentation

Table 3: Summary of data analysis and presentation methods (Source: Matendechere, 2020)

3.8 Conclusion

The research methodology outlined and explained in this chapter will be used by the researcher to collect, analyse and present data in the most efficient way possible, drawing accurate and reliable inferences based on the area and subject under study.

CHAPTER FOUR

4 SITE ANALYSIS AND INTERPRETATION OF FINDINGS

4.1 Introduction

This chapter will entail the analysis, presentation and interpretation of the data collected by the researcher. It will begin with qualitative analysis, whereby there will be a detailed geographical analysis of the site and the climatic conditions of the site. Graphs will be used for the climatic conditions. Thereafter, there will be a quantitative analysis whereby data will be presented in quantitative terms, in tabular form based on the semi-structured interview questions. Then, findings will be presented as per the research objectives, in an effort to answer the research questions cited by the researcher at the beginning of this paper. That will mark the end of chapter four.

4.2 Qualitative analysis

4.2.1 Geographical location



Figure 15: Map of Nairobi showing location of a part of Ngando area in Dagoretti South (Source: www.googlemaps.com, 2020)

Ngando is a ward within Dagoretti South area which is an electoral constituency in the western part of Nairobi county. It sits on a land approximately 3.2 km² and with a population of approximately 31,769. The area is categorized with so many apartments that are affordable and simple in structure. Dagoretti corner, a part of Ngando, is known to be a place busy always with so many business structures, both permanent and temporary. It is also, just like any other “ghetto” settlement, characterized by many school-going children. The primary school-going children can always be seen playing all over when no classes are on, or in the evenings after school. The large playground opposite Kenol Kobil along Ngong’ road is a place child of all ages will be found engaging in sports activities such as football, bike riding and athletics. The research focused on nine years old kids, most of them in grade 3 or beginning grade four. The researcher narrowed the study down to those in grade 3, since the study chose to focus on the lower Primary level.

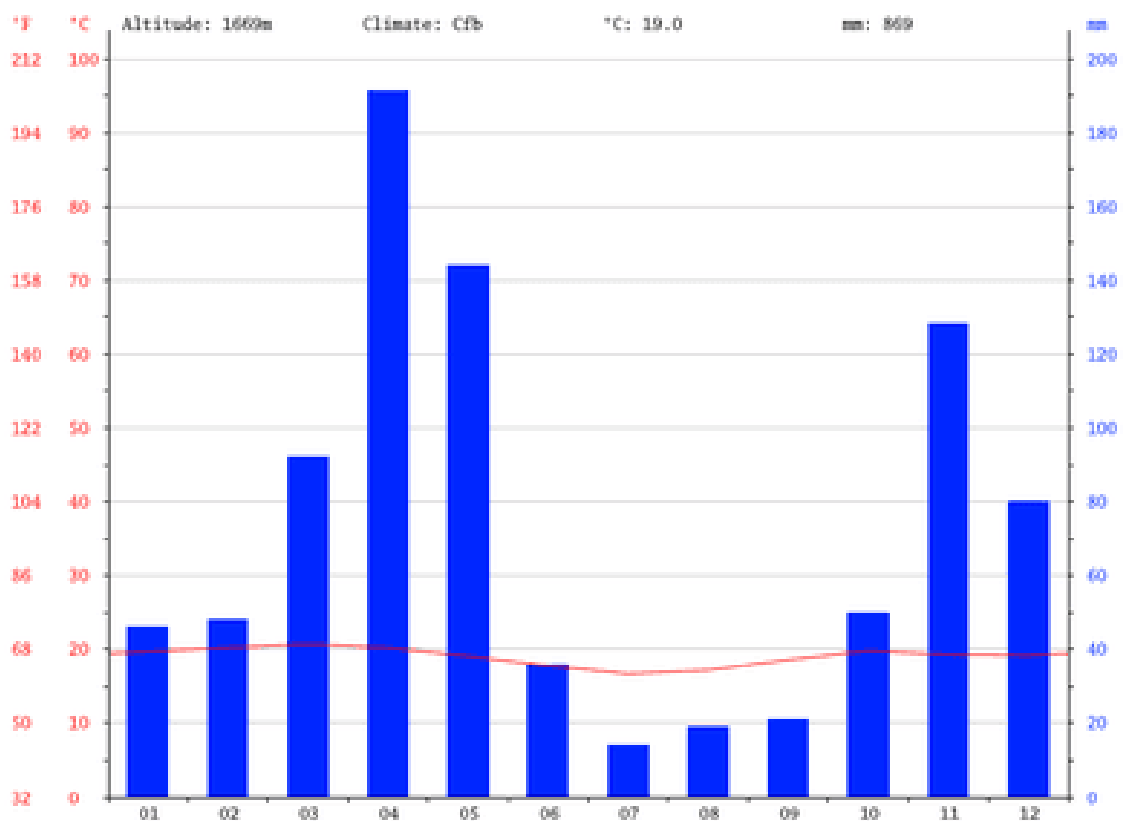


Figure 16: A graph showing climate of Nairobi (Source: <https://en.climate-data.org>, 2020)

4.2.2 Climatic conditions

4.2.2.1 Climate graph for Nairobi county

Nairobi climate is classified as Cfb according to the Köppen-Geiger climate classification. The county has an annual average temperature of 19.0 °C with an average annual rainfall of 869 mm (<https://en.climate-data.org>, 2020). Ngando area of Nairobi assumes the climate of Nairobi county

which is always warm and temperate throughout the year as can be seen from the graph above. July is the driest month in Nairobi registering 14 mm of rainfall annually. With an annual rainfall average of 191 mm, the most precipitation falls in April as shown on the graph in figure 21 above (<https://en.climate-data.org>, 2020).

4.2.2.2 Temperature graph for Nairobi county

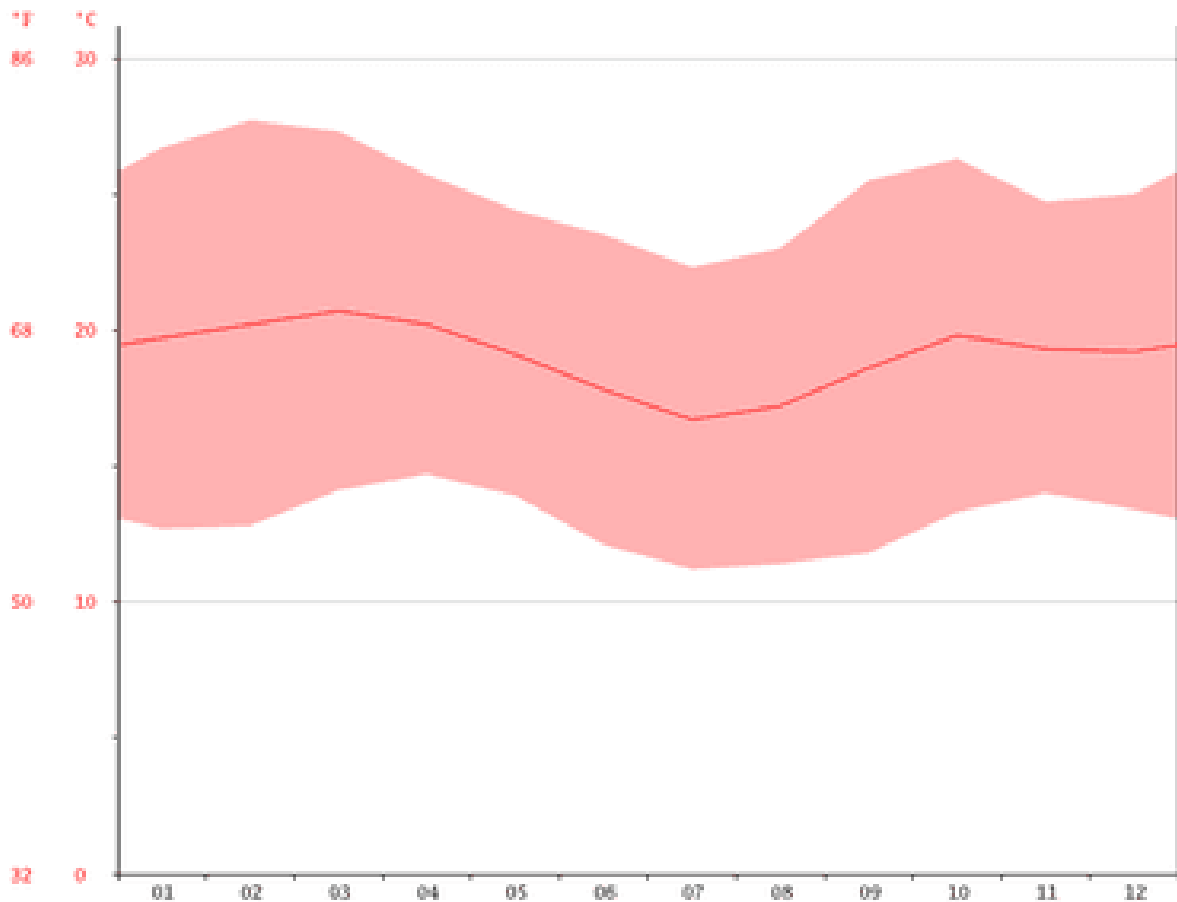


Figure 17: A graph showing Temp. Of Nairobi. (Source: <https://en.climate-data.org>, 2020)

The warmest month of the year in Nairobi is March, with an average temperature of 20.7 °C. July is the coldest month of the year registering the lowest average temperature of 16.7 °C as shown on the graph in figure 22 above (<https://en.climate-data.org>, 2020).

4.2.3 Photographic analysis of findings

The researcher, having decided to use photography as a method to collect data, took few pictures from one of the children’s storybook. Below is an image with the photos placed in a grid:

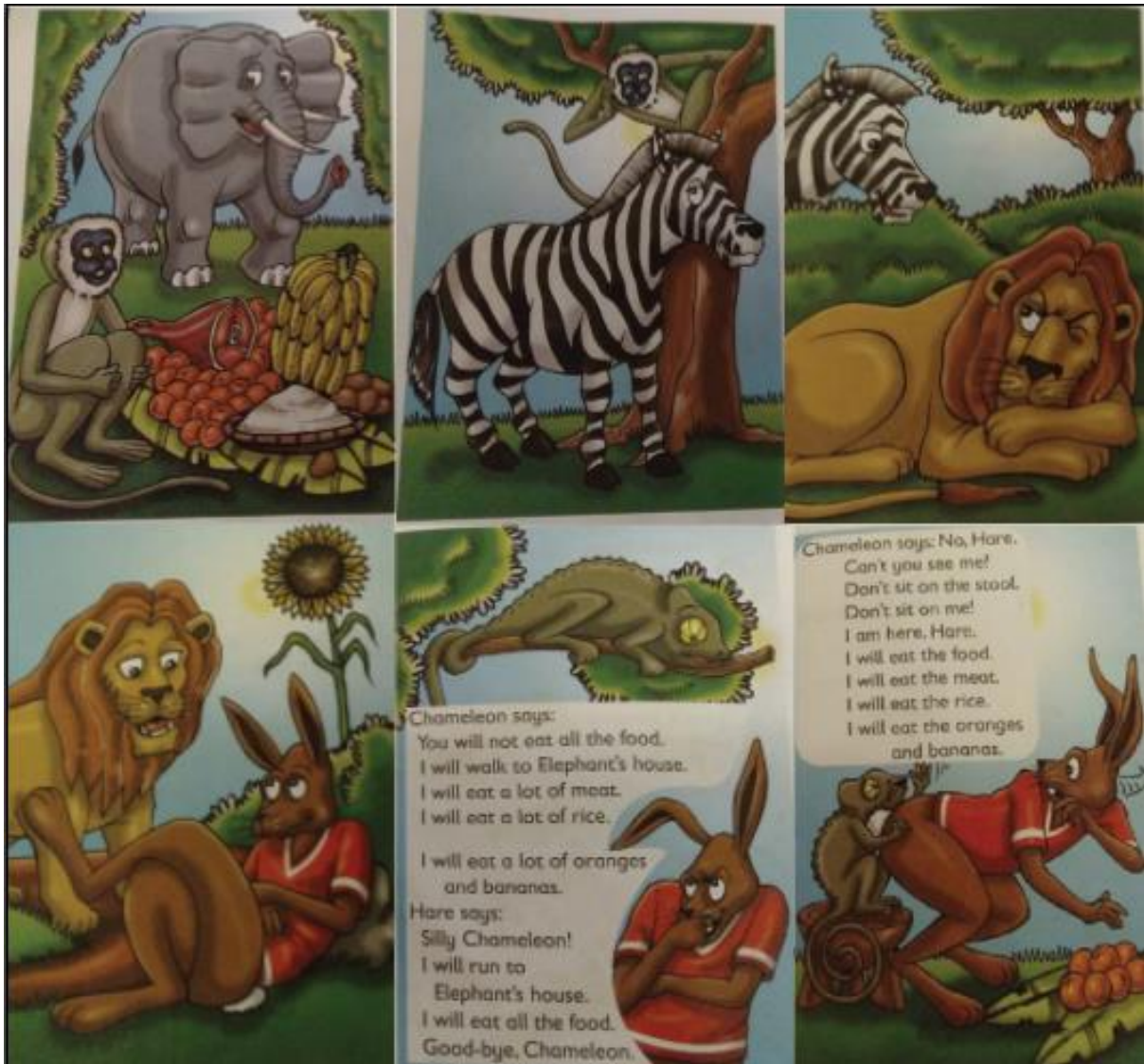


Figure 18: Grid showing images of a book belonging to one of the children interviewed by the researcher. (Source: Matendechere, 2020).

Above is a storybook in the longhorn reading scheme, titled “The Party”. It is authored by Dorothy Bracey and Peter Lieta, and illustrated by Terry Hirst and Eric Kioi. It has been published by *Sasa Sema Publications Ltd*. The pictures were taken by the researcher to do a comparison between use of human and animal characters. Earlier, there were images of a storybook (*Mama Panya’s Pancakes*) and the illustrations were more of human figures. In the book shown above, the character design was majorly derived from animal forms. As seen, it is correct to state that animal characters create a more humorous appeal compared to human characters. Also, it is easier to create humour using animal characters by manipulating the physical features and the general body posture.

4.3 Quantitative analysis of response

A quantitative analysis having been done by the researcher, the data collected will be presented in tabular form and a pie chart, based on the questionnaires.

4.3.1 Narrative analysis of data based on target audience's responses

The researcher got to interview a total of 17 children aged nine, 15 currently in grade three and two in grade four. The researcher chose to use semi-structured face-to-face interviews to get responses from the interviewees regarding the research objectives of this study. The children were sampled using the convenience and snowballing method. This was prompted by the fact that the researcher knew one child that fit the description of the target group and then got referred by the young child to his friends who were the same age. From these friends, the researcher got to get to other more children. The researcher planned to get to a minimum of 15 but managed to get 17 subjects. Each kid was asked the same questions and given three options; *yes*, *no* and *unsure*. The researcher asked questions based on what had been gathered from secondary sources of data. Most of the children interviewed were in favour of animal characters as opposed to human characters, making the conclusion made from literature review about animal characters being more appealing very true. Just as Matt Stanton states that not all kids love to read, it will clearly be noted from the tabular presentation that most kids despite loving stories, do not find reading fun

The table below summarizes the responses by the children to the questions asked by the researcher. Each section of the table presents data collected for one of the questions. These are the questions to whose responses will be presented in the table:

- a) Do you love storybooks, or rather, storytelling?
- b) Do you love reading?
- c) Do you own or ever been in possession of a picture book?
- d) Do you prefer animal or human characters?
- e) Does a humorous picture make reading a story more fun?
- f) Would you prefer a picture book or a textual storybook?

1. Do you love storybooks, or rather, storytelling?		
Yes	17	100%
No	0	0%

Unsure	0	0%
2. Do you love reading?		
Yes	8	47.1%
No	5	29.4%
Unsure	4	23.5%
3. Do you own or ever been in possession of a picture book?		
Yes	2	11.8%
No	15	88.2%
Unsure	0	0%
4. Do you prefer animal to human characters?		
Yes	14	82.4%
No	0	0%
Unsure	3	17.6%
5. Does a humorous picture make reading a storybook more fun?		
Yes	16	94.1%
No	0	0%
Unsure	1	5.9%
6. Would you prefer a picture book to a textual storybook?		
Yes	17	100%
No	0	0%
Unsure	0	0%

Table 4: Responses from the children interviewed (Source: Matendechere, 2020)

Below is a graph representing the same information presented in the table above:

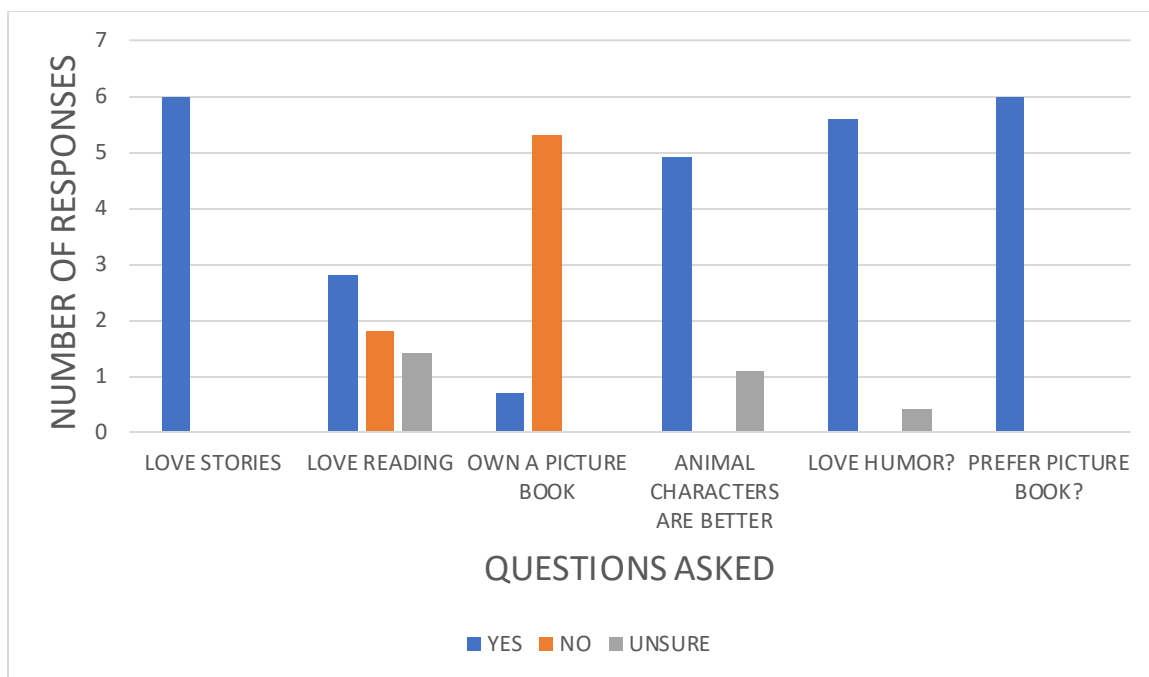


Figure 19: A graph presenting the responses of the children interviewed. (Source: Matendechere, 2020)

4.3.2 Logical and narrative analysis based on response from professionals

The researcher sought to get facts from a professional in the field of illustration design hence interviewed an illustrator who has experience having illustrated for kids in the past few years. From the illustrator the researcher wished to know the factors he personally considers when doing illustrations for kids in the second and third grade, in terms of elements and principles of design. The researcher also wished to know the illustrator's opinion on the use of humorous illustrations to educate the young children in Kenya. The researcher asked to be referred to a second illustrator to whom the same semi-structured questionnaire would be given. The process went on and on and the researcher eventually got to interview a total of six illustrators. The researcher, after responses from the six professionals, did an analysis of the data and was able to make conclusions and recommendations as will be seen towards the end of this paper. The responses from these professionals was used to determine what Kenyan illustrators do when communicating to young learners with use of images. It is noted that picture books are not as many on the shelves as are textual books. However, the textual literature books still have illustrations that accompany the text.

Some authors, both local and international, have the ability to have humour in their writing and do a great job. The young learners however, have to love reading otherwise they would not get

to read and find the entertaining factor in these books. That is why humorous illustrations come in to help.

Below is a pie chart presenting responses of the professionals and the kids on the preference of animal to human characters:

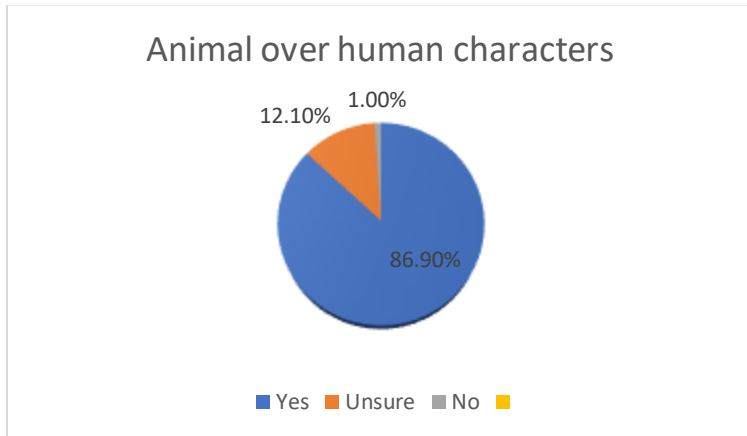


Figure 20: Response on whether animal characters are better than human characters. (Source: Matendeche, 2020)

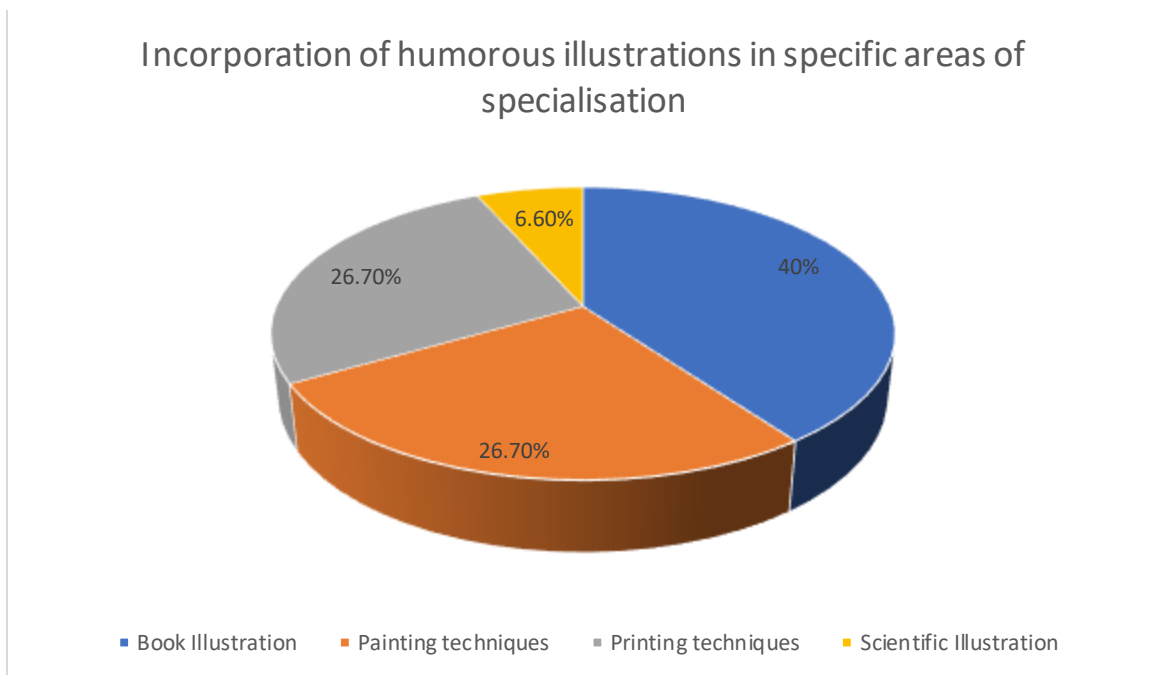


Figure 21: A pie chart representing how the illustrators interviewed suggested the incorporation of humour for each specialisation (Source: Matendeche, 2020)

4.4 Narrative presentation of findings

4.4.1 Consideration of humour by Kenyan illustrators in educating the young learners.

From the data gathered from interviewing the six illustrators, it can be concluded that humour is indeed a factor to consider when educating kids. All the illustrators agreed that humour could be a great tool, and that introducing humorous illustrations in children's learning materials could really help a lot in ensuring the objective of educating them is met effectively. For instance, Peter Wahome, an illustrator, says that humour could be a major feature in young readers. All the professionals interviewed having claimed humour to be an effective tool in educating young readers, the researcher was confident enough to conclude that humorous illustrations will do so much good in the classroom. Some might wonder why the research dwelt only on humorous illustrations and not text. They say a picture speaks a thousand words. Garbero (2019) says that a larger percentage of the human brain dedicates itself to visual processing. He also states that images are able to grab our attention easily and we are immediately drawn to them. So, how best to introduce humour to kids if not illustration design?

4.4.2 What kids find humorous in terms of illustration design

When being interviewed, the kids pointed out that posture and features of characters also



Figure 22: An illustration inside *“There Is a Monster Under My Bed Who Farts”* by Tim Miller and Matt Stanton. (Source: www.goodreads.com, 2020)

determine whether or not the image is humorous. As seen in chapter two, Matt Stanton focuses on the posture and features of the characters to bring out humour in the whole picture. Posture and exaggeration of features could be seen to be an easier yet effective way to achieve humour when it comes to communicating to the young ones. The element that is seen to play a big role in this would therefore be shape.

This is an image of Matt Stanton's book that was reviewed in chapter two. There is an exaggeration of the eyes and tooth of the character on the right. The posture of the character is

also quite funny and it makes the character funnier than the other character whose posture is quite normal and not much has been exaggerated.

4.4.3 What kids find humorous in terms of character design.

From interviewing the two groups, kids and professionals, is clear that animal characters win against human characters. From Stanton's books, it is clearly seen that he runs away from using human characters and chooses to use non-human like characters. There is therefore need to derive characters that are less or if possible, not at all human to create humour. Peter Wahome says animal characters are better than human characters since the kids become curious and want to explore and get to know more about the animals. 12 out of 17 of the kids interviewed mentioned animals from the ape family to be humorous. 8 out of the 12 mentioned the monkey. Asked why these animals are humorous to them they gave answers regarding the features. One common thing about the response was that they look like the ordinary human being yet they are animals. They found the fact that these animals can even hold, throw and eat stuff like a human being very funny. They also mentioned features such as the mouth, the long tail and the fingers that seem so large compared to the human being.



Figure 23: An image of a character designed with inspiration from a monkey character. (Source: www.google.com)

4.5 Conclusion

This chapter presented findings and showed an analysis of the data collected by the researcher from the field, with the use of semi-structured interviews. A qualitative and quantitative analysis of the site and findings was done, leading to answering of the research questions hence subsequent achievement of the research objectives set at the beginning of the study.

CHAPTER FIVE

5 SUMMARY FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter entails a summary of the researcher's findings and analysis of the data collected, as far as the research objectives are concerned. With knowledge gained from the extensive literature review done, this summary will enable the researcher to come up with appropriate recommendations that can be used to better the education of young learners in Ngando and Kenya as a whole using illustrations. Sustainable design will also be considered. The chapter will begin by giving a summary of the researcher's findings then go ahead to give recommendations as per the four areas of illustration design specialisation; printing techniques, painting techniques, book illustration and scientific illustration.

5.2 Summary of data analysis and findings

From literature review done by the researcher in chapter two of this paper, it is clear and with no doubt that humour is a great tool in the educating of young learners. As was seen from literature review, too much of it can also be a hazard just as much as can be of great help. The researcher therefore, from the interviewing of professionals in this field sought to know which areas of specialisation of illustration design are the most appropriate to use humour. This is to ensure that the main purpose is not ignored and still gets to be achieved at the end of the day. This main purpose (educating) could fail to be achieved if care is not taken when doing the pictorial illustrations. Humour comes in to bring more than just education. It brings entertainment and subsequently create an interest to read among the young learners. With interest comes passion. As Matt Stanton suggests (as was seen earlier in chapter two), we have to make children love reading since they later on have to learn a lot by reading. He clearly states that we miss a great point when teaching them to read, which is making them love reading. The researcher, using knowledge gained from literature review and data collected from the field came up with the most suitable recommendations for the illustration designer(s).

Having discovered from both secondary and primary sources of data that non-human characters create a more humorous appeal than human characters, the researcher concluded that the illustration designer will have to use characters that are not more human-like to achieve the main goal of this study which is to create humorous illustrations for kids in Ngando. The researcher discovered that the monkey character had the most votes among the kids interviewed. The illustrators were not asked about any specific animal that would serve this purpose most

effectively but they all agreed that animal characters would be best to use so as to achieve humour.

5.3 Recommendations based on data collected

From the quite extensive research done, the researcher recommends the use of monkey characters in educating the kids with a bit of humour. Each professional recommended at least two fields of illustration design that would be appropriate to have humour introduced. The votes ranked the four areas with book illustration taking the top position followed by printing techniques and painting having tied. Scientific illustration came last, but not to mean that humorous illustrations are completely inappropriate in the area of specialisation. However, the amount of humour will be incorporated by the designer with reference to this ranking. This means that scientific illustration will have less while book illustration will have more of it. Vervet monkey is one of the monkey species that the researcher suggests should be used. At least two to three species will be used to derive characters throughout the project.



Figure 24: An image of the vervet monkey species found in Kenya. (Source: www.google.com, 2020)

The researcher suggests the use of the vervet monkey for few reasons, the first being that it is a species found in Kenya. It is not only one of the many species but also among the most common species in Kenya. Most of the kids were more familiar with it compared to other species. The colobus seemed familiar to most too, hence the researcher suggests that it can also be used in some of the projects. The vervet monkey was found to be the most suitable due to the fact that they make funny facial expressions. The body structure seems easy to manipulate too.

The use of fabrics as surfaces for this project will apply to all the four areas. Fabrics were suggested by the researcher as a means to reduce paper waste, hence sustainable design. The researcher suggests mostly the use of fabrics that are no longer in use by the owners. This is

sustainable in the sense that there is reduction of waste. Using old fabric would be repurposing or in simple terms, reusing. The study bases on two aspects of the 3Rs of sustainability (reuse and reduce). Therefore, the two major factors in the researcher's recommendations are sustainable design and humour. However, humour takes the lead. The researcher's recommendations to the designer will be outlined under the four areas of specialisation mentioned earlier on in the introductory part of this chapter. Thereafter, the documentation of the designer's process in carrying out the project will be outlined for each area of specialisation. This will entail sketches and at least one piece of the project for each area of specialisation.

5.3.1 Book illustration

The researcher recommends that the designer creates a picture book, rather than illustrate a written story. This is because the findings of the research prove that picture books speak to kids better than written stories. The researcher therefore recommends that the designer uses a picture book, with little or no text if possible. The picture book will have seven flaps of fabric, one being the cover. The story will be a storyboard consisting of six scenes. The designer will use a monkey character as the main character and tell a short story through pictures that will flow throughout the book. Humour will be brought majorly by the posture of the characters. Features will be used to create humour too, but not as much. The researcher recommends that the character design be done with inspiration from a monkey species found in Kenya, or if possible one that can be found in an area close to the site being focused on. This is prompted by the illustrators' response on factors that influence a good illustration. They recommend the use of characters that are appropriate to the kids. The best way to do this is have the most familiar to them. The researcher recommends the use of old fabric that is no longer in use, to save on cost of materials. As mentioned in the previous paragraph under the previous subtopic, the study focused on two of the 3Rs of sustainability (reuse and reduce). Old fabric will be primed after being stretched on wooden frames or flat hard surfaces and painted on. The cover of the picture book will be done digitally, using both Adobe Illustrator and Adobe Photoshop.

5.3.2 Printing techniques

For printing, the researcher recommends incorporation of humour just as much as book illustration. The use of cheap fabric still applies to this project too. For printing, the researcher recommends that the designer uses batik as one of the printing techniques, as it allows for doing of a whole composition. Humour will be brought out in the main character or if possible, all the characters present in the composition. Apart from batik, the researcher recommends the use of screen-printing technique as it is one method that is common in the market. It is the most

widely used technique for commercial purposes. It is also easier compared to techniques such as relief printing which requires a lot of time and physical energy.

5.3.3 Painting techniques

The researcher recommends paintings each consisting of a monkey character that will be humorous either by the exaggeration of features or the body posture. The paintings do not have to necessarily be a story, but should focus on a theme or common story about the character(s) present in the composition. The researcher also recommends the use of vibrant colours since it serves to capture the young reader's attention. The use of surfaces bigger than A4 are recommended, as the paintings will be more of the realism art style with as much detail as possible.

5.3.4 Scientific illustration

From the illustrators' advice and opinions, the researcher sees it fit to use the least humour in this area of specialisation. Scientific illustration is an area of specialisation that is almost purely just meant for educative purposes. However, incorporating of little humour would not be a problem. The researcher's recommendation is that the designer uses it in just few of the pieces to be done, and have the main object of interest appear to be the point of focus for the viewer to avoid having the learner fail to get the actual message. A total of six scientific illustrations will be done using at least two techniques, with only about three having the humorous monkey character.

5.4 Documentation of the design process

For each area of specialisation, there will be an outline of few sketches that were made by the designer following the recommendations from the study.

5.4.1 Book illustration



Figure 25: Sketches and one complete scene for the picture book
Source: Matendeche, 2020)

5.4.2 Printing techniques



Figure 26: Sketches and a trial of the printing techniques
Source: Matendechere, 2020)

5.4.3 Painting techniques



Figure 27: Sketches for painting techniques
(Source: Matendechere, 2020)



Figure 28: A complete painting (Source: Matendechere, 2020)

5.4.4 Scientific illustration

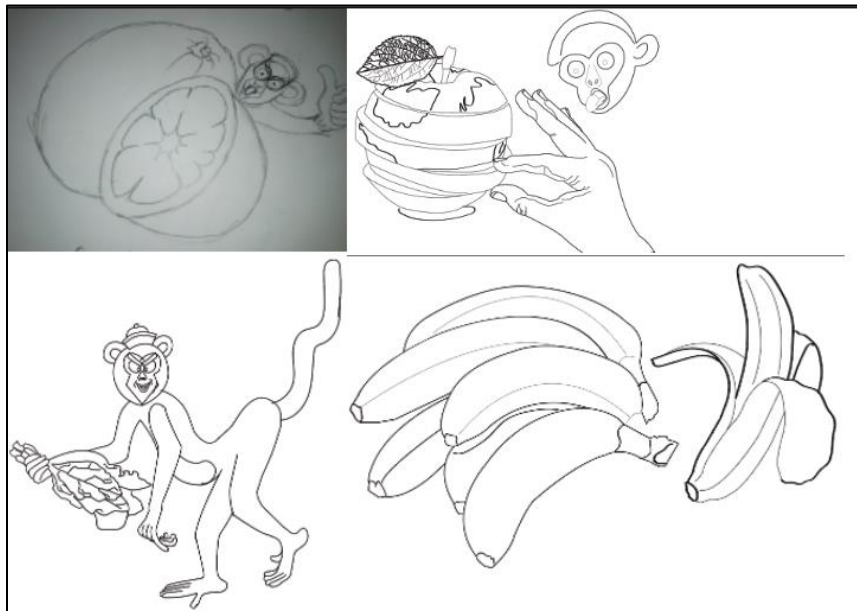


Figure 29: Sketches for Scientific Illustration (Source: Matendechere, 2020)



Figure 30: Scientific illustrations (Source: Matendechere, 2020)

5.5 Conclusion

In this chapter, the researcher gave recommendations for each of the four areas of study in illustration design, after giving a summary of the findings. The researcher also drew conclusions from the findings, and it is these conclusions that were drawn from the research that helped in coming up with the most suitable solutions to the problem at hand. As seen from the conclusions drawn and the recommendations given by the researcher, the incorporation of humorous illustrations will be done in different amounts depending on the area of specialisation. This is to ensure that it is only incorporated necessarily and that the main purpose which is to educate is still achieved by the authors and illustrators.

5.6 Suggestion for further study

Being carried out in a very short of time, this research was not exhaustive enough to cover all aspects of humour and its benefits in the classroom. There is need to find more about how exactly humorous illustrations affect the children's learning and understanding of concepts, other than being entertaining and creating interest. There is also need to find out other areas, existing or new that could also have this incorporated and yield more benefits in terms of learning of the young children.

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Appendix

INTERVIEW GUIDE

SECTION A: CHILDREN

1. Do you love storybooks, or rather, storytelling?
2. Do you love reading?
3. Do you own or ever been in possession of a picture book?
4. Do you prefer animal to human characters?
5. Does a humorous picture make reading a storybook more fun?
6. Would you prefer a picture book to a textual storybook?

SECTION B: ILLUSTRATORS

1. What are the factors you consider in doing illustrations for young children especially in grade two and three? Are the factors fixed or do they vary?
2. Would you say picture books are better than textual storybooks at educating kids?
3. What determines a good pictorial illustration in terms of effective communication?
4. Have you ever considered humour as a feature that would create more interest among young readers?
5. What do you think would have a more humorous appeal to kids between animal and human characters in terms of character design?
6. Would you recommend the use of humorous illustrations in educating young children in Kenya? If so:

Which of the four areas of illustration design mentioned below would be more appropriate to have this incorporated?

- Painting techniques
- Printing techniques
- Scientific illustration
- Book illustration