

## Colour Literacy and Teachers' Instructional Material Production for Teaching of Social Studies in Nigeria

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### Abstract

This paper considers colour literacy and teachers' instructional material production for teaching of Social Studies in Nigeria. The extent of teachers' colour literacy determines their dexterity in designing relevant instructional material that can be said to be reliable sources of teaching. The paper is subdivided in three parts with the foremost examining the determinants of colour literacy and recommending four levels of colour literacy. It also considers colour combination between instructional materials background and the subjects being the objects and images designed in visual materials. It surveyed the various meaning of colour and its applicability when representing human differences of age, gender and religious affiliation in designing instructional materials suitable for teaching of Social Studies. It recommends that instructional materials should be equipped with Sociological, Psychological, Aesthetic, Utilitarian, Pragmatic and Environmental considerations while the images should also be made to cater for its seven components.

### Keywords:

Colour Literacy,  
Teaching,  
Instructional  
material production,  
Social studies

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### **Background to the Study**

Instructional Material has become increasingly popular in every teaching/learning situation especially in recent times; based on the fact that educators and media practitioners have agreed that practically “*the media is the message*” thus, the sophistication of every instructional material depends on the quality of information and effect it conveys. In fact among the components of the instructional system, instructional material is the most effective in responding to the learners' needs, learning styles and learners' characteristics especially when combined with the effort of the teacher, for housing (storing) information, skills and feelings (effect) appropriate for learning and recall. This however justifies the paradigm shift from the deterministic and authoritative principle of the objectives-first-rationale-model to a more flexible, democratic and individualised systems approach of material-first-rationale model which is based on intuitive task approach and modified individualized instructional approach (Etim, 2004).

Albeit, every instructional materials is topics/lesson specific (Ibe-Bassey 2004), and subject-specific in the final analysis. An instructional intent of a lesson designed by an expert in one subject area (say Social Studies) may share similarities with those of others (economics, geography, history, government, etc) but differ in outlook, because the curriculum orientation of subjects, learning activities, and labour demands amongst others also vary; thus may not “best fit” the instructional requirements and situations of others. Social Studies is a dynamic and process oriented discipline which centres on man in the (many) environments to guarantee his positive change and proper interaction which will make him survive within the environment. This means that man and environment survival is the focus; hence, the basic components of a good instructional material in Social Studies are “*man and environment*”. Any instructional material that does not cater for the activities of man within his operational environment may not carry the effect required and hence supply some incomplete information which are anti-Social Studies. Information is complete and correct when depicting appropriate behaviour, actions or interactive depiction; appeal to appropriate sense ( in this case visual), furnished with socially and culturally familiar objects. Culturally familiar/appropriate objects are a function of colour. Visual materials are hence colour laden materials.

*For the purpose of definition, Colour Literacy is a branch of both media and visual literacy which deals with colour intelligence, competence and other options within the reserve of the head, heart and hand in order to enhance effective communication, aesthetic and complementary purposes of the peculiar audience or users. It is an aspect of media literacy for its indispensability in some key media concepts. Asemah (2011) recognizes some as: constructions, audience negotiation of meanings (colours have and project meanings), commercial implications (aesthetics, competence, trustworthy, dynamism, objectivity) and ideological aspects. It is also a subset of visual literacy as observed by Inyang-Abia (2004) among the competences of literacy. Ibe-Bassey (2004) sees visual literacy as “the ability of individuals to create, read, write, analyze and interpret visual images of reality”. Teachers use a lot of instructional materials that contain visual images facilitated by colours which must be interpreted by learners for learning purposes; hence, symbols that are of importance should be taught with emphasis on colours e.g. in the *NIGERIAN COAT OF ARMS*.*

The amber (colour) eagle (object) represents strength. The two (number) white (colour) horses (object) represents dignity. The silver (colour, some use white wary pall). Y (Alphabet as object) represents the two major rivers in Nigeria – River Niger (where the name – Nigeria was derived from) and River Benue. The black (colour) field (object) represents agriculture (mainstay of Nigeria's economy). The green (colour) field (object) represents good and fertile land of Nigeria. The red (colour) flowers (object) at the base (position) are Cactus Spectabilis (name) Nigeria's national flower (value) represents beauty of the nation. This makes the lesson holistic and complete. Appropriate colour in instructional material reduces the possibilities of incomplete knowledge and incomplete information field noted in bounded rationality of Ebong and Bassey (1995).

### **Statement of the Problem**

Instructional material design is more often than not the melting point of teachers' artistic and scientific knows how, as images depicted for classroom communication should represent what it means, or is, to be perceptual and intelligible. For the technology so produced to be artistic and meaningful, the role of colour cannot be overemphasised. Colour is in the domain of arts and get multiplied as there are artists and colour students. Every attempts at toning colours with black or white results in other colours. This is much the same with mixing other colours. It creates colour sentiments amongst its users which also affect instructional material production for Social Studies.

Every teacher-training institution have made it a graduation requirement for learner “teacher trainees” to produce instructional material (prototype) in their various teaching subjects; so that they may discover among other things, the place of instructional materials in enhancing (concretising) effective teaching and learning; the relative subject-specific (topic specific) nature of every instructional material; instructional material as co-teacher (sources of teaching) which must be loaded with relevant information; as well as cause teacher trainees to discover the relationship between the various sense traffics and learning as aided by instructional material of various sensory appeals, types, size, shapes and texture; hence, appeal to the learners characteristics and learning styles. Government at Various levels have also empowered instructional (or educational) technology centres to produce instructional material according to educational levels, topics, subjects, learners need and characteristics to assist in the instructional enterprise.

Infact, these setups are marred by low colour literacy level of teachers and media producers; hence, in Social Studies, some instructional materials designed for the various topics are somewhat irrelevant and best fit similar issues in other subject areas like Economics, Geography, Government, History, etc) thus, Social Studies whose nature is integrated cannot explain its integrated concepts with separate, interdisciplinary or even multi-disciplinary oriented instructional materials but those designed with integrated approach. Such materials would require the setting i.e. the environments, and the utilities specific to that setting with original colours and hence, man (human beings) interacting with the environment.

However, in the strength of the fact above, this paper will among other things present the various levels of teachers' colour literacy; address the issues of human differential and colour utilization according to their peculiarities in Social Studies Instructional Materials and expose the proper background and graphic colour combinations that would strengthen perception.

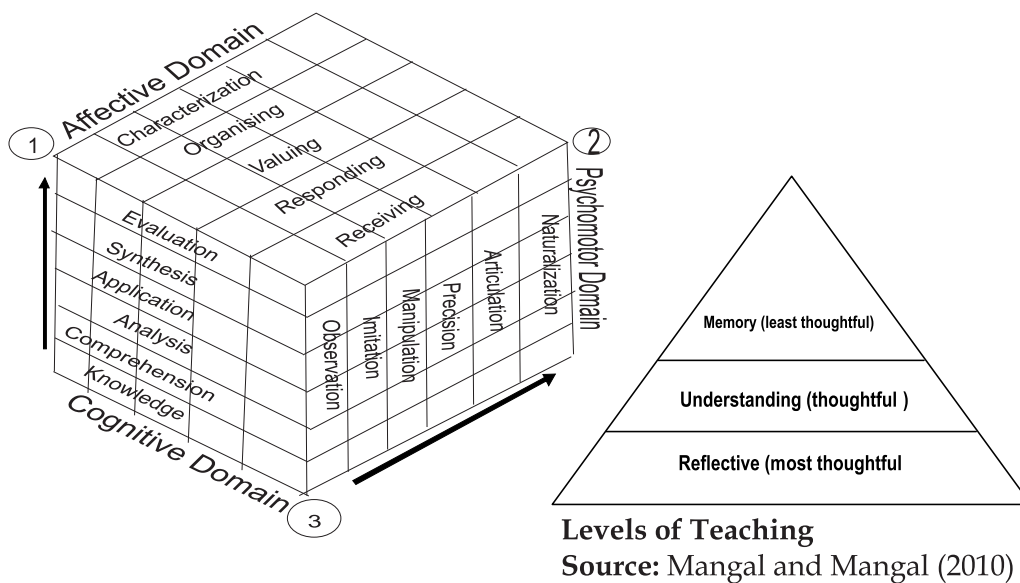
### **Literature Review**

This section reviews related literature on the topic specifically on colour literacy level of teachers in instructional materials production; it also looks at man, recognizing his peculiarities and how colour can communicate such in instructional materials; finally it looks at combination of colours to depict the operational environment and man which forms the thrust of Social Studies.

### **Colour Literacy Level and Teachers' Improvised Instructional Materials**

The role of the teacher in the instructional situation is enormous. His ability and techniques in carrying out these tasks make him a competent one. In fact Uche and Enuokoha (2004) posit that a competent teacher is one who is very knowledgeable in all areas of teaching; viz cognitive, affective and psychomotor. According to them, the competences of effective teaching include presentation skills (knowledge of the subject matters); technical skills, Managerial skills and Communication skills. In utilizing colours, a knowledgeable teacher understands the colour needs of the lesson as content as proper choice and use of colour in the instructional material is a better classroom management strategy since they generate and sustain attention. Communication is easier when colour is properly selected and utilized in the instructional situation, since colour speaks louder than verbal cues. It is apparently technical to know, manipulate and utilize appropriate colours and present them as the teacher does not need to hire artists to input for his numerous lessons for cost and purpose targeted.

Colour is however determined by other variables and not vice-versa. If instructional materials must be relevant, it would be scientific to apply some laid down theories to determine the levels of teachers' colour literacy. Among other things, Bloom, Simpson and Krathwol's taxonomy of education viz: cognitive, affective and psychomotor (Inyang-Abia, 2004), Abimbade (2006), Kazi (2012); Level of teaching (Mangal and Mangal, 2010); Level of instructional material relevance (Akpanudi, 2016) can be analyzed to arrive at the levels of colour literacy. For instance, the three domains of learning provide the levels of Values, Attitudes, Skills and Knowledge (VASK); colour literacy does not isolate any of them since Social Studies emphasizes balanced intellects; hence, teachers' colour literacy level depends on his ability to comply with them. The three taxonomies of learning Social Studies viz: Affective, Psychomotor and Cognitive domains have five, six and six levels respectively which therefore provide a variety of not less than five each of the dimensions for organising and evaluating every pro-social studies instructional material. See figure 1 below

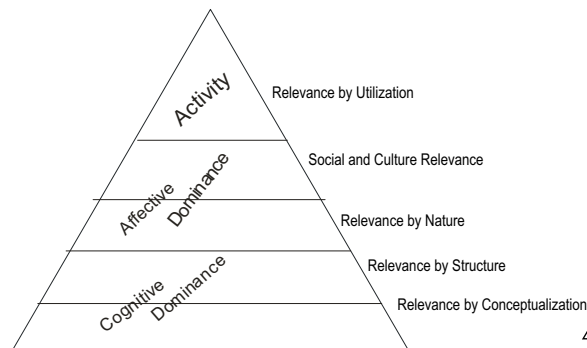


**Fig. 1: PC Pro-Social Studies Model of Learning Domains.**

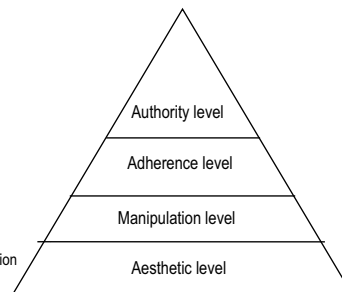
However, for the levels of teaching colour plays pivotal roles at all levels. While at memory level it forms part of the content for the foundation age where rhymes, poems, etc are used to build up the learners. Mangal and Mangal (2010) asserts that the second level being Understanding level seeks to acquaint students with the relationship between generalization and particulars, between principles and solitary facts which show the use to which the principles may be applied. Instructional materials for this purpose should make objects clearer, bolder and colours used should show relationship and differences; this means the teacher should be a mixer and a separator of colours to make differences and form relationship between objects in the field.

Finally, reflective level matches with the main ideal of Social Studies. NTI (2000) emphasized that “if Social Studies is to help man to solve his problems of survival, then learners deserve to have reflective and contemplative mind on the identified problem areas of the society”. This means that as a source of teaching, the instructional materials should be coloured/colourful to depict the real life situations and the perceived needs so that the interaction may be reflective of those realities and contemplate on sustainable solutions. Mangal (2009) sees colour as a figural property of content of mental properties. The images drawn in the minds of learners create curiosity, recall and productive learning where the situation unfolds. The teacher must be colour literate to trade by the rule (adherent), be creative and innovative in colour enterprises. From the foregoing, colour literacy of teachers may be perceived in four levels. Teachers' colour literacy levels are presented hierarchically in the pyramid (figure 4) from the primary level to the highest level; each level from the lowest is complementary till authority level is achieved. They determine how relevant an instructional material is.

**Figure 3 and 4: Levels of Instructional Material Relevance and Levels of Colour Literacy**



**Source:** Akpanudi (2016)



**Source:** Field work (2016)

Aesthetic level is the simplest and commonest level of teachers' colour literacy level. Teachers' at this level are not technically different from other colour sensitive individuals. This level is characterized by colour naming (knowing the name), grouping into primary, secondary, tertiary, complementary etc, making current choices that may negate the errors of colour noise or overuse. Kayes (1993) in Omoniyi (2013) reports that overuse of colour hinders performance on memory and recognition tasks.

However, at this level, instruction is at memory level which colours are among other things built into concepts and recited as rhymes like “*there were two black birds sit on the wall*”. The instructional material may not require much thoughts but attractiveness especially when the background and the object colour does not blur sighting or perception. It involves the first two levels of psychomotor domain (observation and imitation), receiving features in Affective; while knowledge and comprehension are of cognitive levels. Instructional material here may be relevant only by conceptualization.

The second level of teachers' colour literacy is Manipulation level. The level is characterized by the properties of curiosity viz colour definition, experimentation, reproduction, organization, toning and other colour adventuring. It is often said that curious minds make discoveries. At this level, the teacher becomes effective with psychomotor skills; makes trial and error, if such a teacher is not determined, diligent and meticulous, this level may be a terminal point for being more challenging and tasking.

Instruction at this level by such instructional material may be fairly understood, but part may only be memorized because colour errors distort clear perception. However in cognitive domain analysis is very active; at affective level, values seem to set in while responding dominates. The level of relevance of such material is by its Structure for dispersing into the subject orientations of either single subject/uni-disciplinary, interdisciplinary, multi-disciplinary or integrated orientation. It is characterized by detailed information in shape, sizes, texture, well labelled and balanced interactive depicting images. Colour may not be true.

The third level of teachers' colour literacy is Adherence and Appropriation. At this level the teacher plays (operates) by the rule and limit errors. Infact, errors at this level may not be noticeable except by forensic analysis. Attributes of this level includes: colour precision, rule consciousness and proper applicability, colour separation, mixture, sharpening and contrasting, texturing, shading, tinting and colour harmonizing among other colour competences.

Instructional material produced by teachers who have attained this level makes for better level of understanding as colour is meaningfully applied. Cognitive abilities here are Application and Synthesis since rules are applied and adhered to. It synthesizes the relevant parts of the rule in each material to arrive at a holistic and meaningful material. Affective level is characterized by organization while psychomotor level is precision for good grasp of rules. Instructional material is relevant by nature for being endowed with natural colours.

The last level is Authority level, at this level the teacher expert has the strength of changing with colour changes. Heat, cold temperature and other prevalent conditions in the environment cause changes which affect colours. A professional teacher must discard obsolete rules and make inputs while others may not be aware of the paradigm/rule shifts. Attributes of this level may include colour naturalization opportunities which are production, ingenuity and creativity (innovations); web and other systems design, colour coding, programmes design, photographic and artistic competences, colour objectivity and dynamism, storage and preservation of colours, sustainability habits, colour bias (distributive principle according to gender, age, religion, class, home/job etc) as well as colour theorizing.

Such instructional materials prepared by the teacher at this level of colour literacy could be intelligible and perceptual such that it may teach without the presence of the teacher. Naturalization is achieved for psychomotor skills; in cognitive domain evaluativeness (formative, summative, diagnostic and prognostic) are professionally carried out so that six image dimensions, the environment and the background may be complementary for effective learning. Affective domain may attend characterization and the teacher gains self actualization and transcendence at this level. He becomes a media and academic consultant. The instructional material is socially and culturally relevant. Relevance by utilization is very professional for every teacher inspite of his colour literacy level since they are trained in the act of utilizing instructional materials.

### **Colour Combination and Instructional Material Effectiveness for Social Studies Lesson**

Effectiveness of instructional material to a large extent depends on the degree to which it supports learning; hence, some material becomes more effective and relevant than others. Effectiveness and relevance of Social Studies instructional material centres on the extent to which its text or graphics clearly represent the interaction between man and the environment. According to Dubey (1980:2) *Social Studies is an investigation of human activities; it studies man at home, work and place of worship, in politics, at play, in the village, in the nation, everywhere engaged in this busy programmes of living* (Ayinde, 2009). This definition is a

milestone to the fact that there are many environments where human beings operate. It is clearer that every instructional material colour must represent specific operational environment, be it religious, educational, economic (Market, bank, etc), offices, cultural environment or a combination. It embodies man's operating physical and social environment is his quest to survive. The role of colour is to represent the background as an operational environment which are also represented by graphics (materials and utilities) and project man's activity in a manner that there will be effective representation of the real life situation where man interacts with the environment.

However, the purpose of this combination is to enhance clear perception and create imagery. For instance, the choice of the background depends on the colour that would project both the operational environment and man's activity, not just any colour available in the stores or shops. Abimbade (2006) and Philip-Ogoh (2015) advised that "for legibility, you should ensure appropriate balance between the graphics and the background. Good combinations of colours in order of legibility are as follows: black on yellow; green or white; red on white; blue on white; black on white". Legibility accounts for clarity and balance between the background and the graphics so that the later can be projected and the former retain its meaning and add values to the object. Legibility is important if the seven image components of spartial, temporal, personal, relational, value, emotional and affectional images must not be misinterpreted. Above all this, wrong application or wrong combination of colour hoards information and reduce the relevance and effectiveness of instructional materials. This is because; man is not only able to perceive colour vision but can discern even subtle gradation of dim bright light. He has visual angle around  $150^{\circ}$  compared to birds with  $180^{\circ}$  and rabbit  $360^{\circ}$ . The psychological basis for colour accuracy is drawn from the Chinese dictum which says:

"What I hear I forget"

"What I see I remember"

What I do I understand?"

### **Human Differentials and Colour Options in Social Studies Instructional Materials**

Man differs in Physiological, Psychological, Spiritual, Economic, Cultural and Political dimensions among others, from other men. All these differential aspects affect his physical state, life situations and conditions which must be captured in Social Studies instructional materials through appropriate colours, if the effects must be compelled. Appropriate colour makes text and image stand out and to promptly draw attention of learners to them (Keyes, 1993 in Omoniyi, 2012). Infact, Ntuk (2012) confirms that the visual effectiveness of charts, graphs, maps, diagrams, posters, illustrations, photographs, television, motion pictures, filmstrips, slides, over head projectors, transparencies and duplicating materials can be enhanced with colours which come in many forms like pencil, chalk, crayon and poster colours.

However, it is quite cumbersome to ascribe appropriate colours for these differences since they have cultural undertone. For instance, in Nigeria and Japan, green implies youth, energy and growth while in France it connotes criminality. In Europe and seldomly Nigeria, yellow symbolizes caution or cowardice, while in Egypt it signifies happiness and



prosperity. In Korea, a name inked with red is used only in reference to the deceased (Kenneth, 2005) but in Nigeria, it may also be used to separate females from males or for condemned individuals; it is a colour of fire and blood; happiness or damagers. The ethnic multiplicity of Nigeria which represents her strength makes colour ascription as symbols very cumbersome too. Colours could pose different meanings to the Yorubas, Igbos, Hausas, Ibibios amongst others; they share a lot more similarities in culture with the potentials for generalization. Colours may explain abstract ideas in instructional materials than may be explained verbally.

However, for progress we shall consider the general meaning of colours and try to ascribe them to abstract ideas about humans as including: (i) Age; (ii) Gender; and (iii) Religion.

In general term the table below conveys some colours and meanings that are both universal and culture bias especially in the Nigerian context.

<b>Colour</b>	<b>Meanings</b>
Red	Excitement, anger, danger, feminine (when writing) names to differentiate from males.
Light Red	Joy, Sexuality, passion, sensitivity, love.
Dark red	Associated with vigour, will power, rage, anger, leadership, courage, longing, malice and wrath.
Brown	Stability (masculine qualities).
Orange	Combines energy of red and happiness of yellow, joy, sunshine, and the tropics, enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement and stimulation in heraldry – symbolizes strength and endurance.
Black	Elegance, power, formality (in heraldy symbolize grief).
White	Light, goodness, innocence, purity, virginity, perfection, safety, cleanliness. Heraldry – faith and purity.
Blue	(Masculine colour) depth and stability, Trust, loyalty, wisdom, confidence, intelligence, faith, heaven. In heraldry, piety and sincerity
Green	Nature, growth harmony, freshness, fertility, emotional correspondence with safety. In heraldy – growth and hope.
Purple	Combines the stability of blue and energy of red – royalty, power, nobility, luxury, ambition (wealth and extravagance) for preadolescence children.

### **Age**

This is a broad concept that may not be easily explained in single perceptible changes that may characterize the various ages. Ebong and Bassey (1995) admit that “clearly, each age has its own physiognomy and outlook to life” hence in dealing with colours the teachers should note that what is appealing to a child at five may very well be obnoxious to adult of twenty and may also change as one grows. The same individual may, as he advances in age, come to abhor the very things (including colours) he used to cherish and embellish as a

child. This situation may make it instructive that in case of backward or side ward view of people whose faces may not be visible, colour may be used to differentiate the different ages in instructional materials designed for Social Studies. For instance, where the designer is depicting people in the courtyard, colour may justify the different set of adults, the judicial council and the defendant(s) at the dock; but in depicting polling units in a cartoon of underage voters, colour of dresses and heights etc may differentiate the underage voters alongside their adult counterpart and the electoral officers with the green and white vests and materials as government agents. Children colours include: yellow (for happiness), purple (often used for pre-adolescence children), orange, green etc.

### **Gender**

Male and female are not arbitrary distinctions but psychological differences between them are so obvious that they end up responding to the world of colours or be described by them differently; for instance, in Alapiki (2004:96) characteristics of both gender are outlined, some of which may be explained with colours. There is no gainsaying here that in continuous quest for gender equality, females who tend to assume masculine roles are often identified with those masculine associated colours. In some respects, they share similar colours. This fact must be considered while designing an instructional material for Social Studies. In Social Studies, gender balance is virtuous. Akpanudi (2016) accepts that gender balance in instructional material design offers such materials its social relevance; hence, acknowledging that there are feminine colours, masculine colours, heterosexual colours.

### **Religious Differences**

Major differences exist between the colours and symbolism among the various religious bodies. In Nigeria, three religions are dominant. Wikipedia reports that Muslims are 50%, Christians are 40% and Traditional Worshipper 10%. Islam is the religion of the Muslims. It denotes peace, preaches holiness, purity, godliness (goodness), safety, innocence and virginity. The ablution washing of hands and legs and the sensitive parts sign-post cleanliness. All these are symbolized by white colour. Indeed, Curtes (2006:157), Poel (1997) report that there are four pan Arab Colours, Viz: white, black, green and red which dominates the Arab states who anchor world – Islam. The Umayyads green banners; Abbasids black (blue); Fatimids green, Persian gulf countries red; white Fatimah's purple of humbird and gold. Muslims wear white when praying on Fridays; Black is colour for mourning and modesty often worn by the Shiites to mourn the death of Husayn Ibn Ali killed in a battle of Karbala. In many Shi'a countries black turban is worn only by males Sayids (those descending from Muhammed (SAW) through his daughter Fatima and his son-in-law Ali. These have bearing in Nigeria. It is informative that any Social Studies material depicting the activities of the Muslims either in the mosque or elsewhere, should represent them with suitable colours as above.

Similarly, Christians preach holiness, purity godliness (goodness), safety, innocence, virginity as hallmarks of salvation of their souls. They are signified by white which Liturgically is used in Christmas and Easter. They also practice some belief which may be symbolized by some colour including YELLOW: meaning light, happiness, harvest,

hospitality, love and benevolence. ORANGE means endurance (long suffering) and strength; it represents fire and flame representing the passion (of Christ), it combines the energy of red tempered by yellow of wisdom – symbol of the sun. GREEN means freedom from bondage, breaking of yokes, victory of life over death. It is associated with Christmas, Season of Summer and Trinity. RED is for action, fire, charity, spiritual awakening; it glorifies the sun and joy of life. It denotes the Holy Spirit, Colour of Pentecost. BLACK means absolute, constancy, eternity of womb, death, fear, ignorance: a liturgical Colour of good Friday. Brown symbolizes the earth and is the colour of man's robe signifying humanity and God's connection with the ordinary. Blue is of the skies or life giving air; it signifies hope, good faith; an alternative colour of the season of advent. Purple represents fasting, faith, patience and trust. Liturgically it is used during the season of penance, advent and Lent (Handerson, 2007) Christians practice all these symbolism all over the world.

However, they have bearings on the design of instructional material where real meanings, social justice and inclusiveness must be achieved. Designers must understand which act or period the various colour used in instructional materials for both the clergy and the various sects portrays, else the materials may mislead learners pertaining them. On the other hand, the traditional religious worshippers are often found in shrines, creeks and during cultural festivities. They are often identified with white colour which represent the god of heaven, while red, black and other (unpopular) colours in the religion represent the various gods worshipped. Water gods are often identified with white and/or blue; god of fire bush and peace are often symbolized with red, black and white respectively (Field work, 2016). Their religious facts especially on colour symbolism are often marred by multiplicity of belief objects which makes for gradual extinction. Moreover, it is instructive to understand religious events and appropriate colour when designing instructional material for Social Studies whose learning is aimed at understanding and appreciating the elements of Nigerian culture.

### **Curriculum Implication for Social Studies**

Colour concerns have significant curriculum implications in Social Studies because of its ability to integrate and establish a relationship with the phenomenal, operational and behavioural environments among others, thus implying the following:

#### **Values Education**

Colours are assets which integrate cultural, social and aesthetic values of the environments studied in Social Studies. This is because they (colours) allow societal values among others to be evaluated as good, bad, beautiful, ugly etc. Therefore, teachers should use colours to compel attention and facilitate learning through colour choices that are essential for learner perception of the values of physical objects.

#### **Affective Consciousness**

Colours can be used to control and solve problems of affective behaviours in Social Studies teaching and learning interactive agenda. They can create moods, stimulate actions, attract taste, hostility and anger or their solutions can be enhanced when colours are used to

support verbalization. Hence, Values, Attitudes, Skills and Knowledge (VASK) which are fundamentals of Social Studies can best be compelled through colour literacy (intelligence).

### **Integrated Curriculum Approach**

Colour literacy in instructional material production for Social Studies integrates contents of the various disciplines and present the products as a whole while identities of the parent subjects are lost. Where natural and meaningful colours are appropriately used to produce instructional material, learning attempts to follow the natural way of learning and viewing the world holistically thereby cutting across artificial divisions (Lucan, 1981:59 in Okam, 1998).

### **Task-Approach to Teaching and Learning**

Teaching in Social Studies is learner-centred through active participation than sheer passing of knowledge to passive learners (Mezieobi, Fubara and Mezieobi, 2008). Accordingly, teachers can creatively produce instructional materials that can spur learners into active participation and reflective learning capable of attracting creativity, balancing affective, psychomotor and cognitive domains. Colours attract feelings of touch, taste, vision and smell. Therefore, competent-coloured instructional material can guarantee active, creative, integrative, collaborative learning in the subject.

### **Holistic Human Perception**

Social Studies Curriculum emphasizes holistic view of man in the total environment. In this wise, partial view of man as separate from environment becomes void. The human image at very point presents seven components for holistic analysis (Boulding 1958 in Ebong and Basse 1995). Colour literacy is used to achieve all of the these in Instructional Material for learning the subject without which the information becomes hoarded. Man is therefore put in the central position in this environment as the manipulator of the physical, social and psychological forces. However, from the foregoing, Instruction Material for Social Studies must be designed using appropriate colours to balance necessary approaches such as environmental, pragmatic sociological, physiological, utilitarian, aesthetic and sometimes historical approaches.

### **Conclusion**

Reflective and Contemplative learning are the immediate purposes to which Social Studies is taught in schools. They integrate affective and cognitive experiences which can smark off the need for psychomotor behaviours among learners. Colour Literacy in Social Studies Instructional Material are justified and addressed as such, when they compel or induce reflective and contemplative thinking. Achieving such feat using appropriate colours must be fine tuned and manipulated to answer some basic questions bordering on the re-integration of man back to the environment. Such questions may include those of who, where, when, what, how and why of the images and environment (background). Their answers may explain all about man in the environments studied in Social Studies because colour is the most impressive element which directly affect choices, thinking, emotions etc. a good social studies instructional material takes cognizance of environmental, utilitarian, psychological, sociological, aesthetic and pragmatic dimensions.

In fact, psycho-analytic theorist – Sigmund Freud in Bone (2009) vividly dismissed that “artists mind are so clamorous so they intend to bring in their inner cravings to real life; thus, artists, educational technologists etc. use colours in more comprehensive ways that depicts choices and such as love, hatred, recreation etc. Teaching is therefore a combination of both artistic and scientific know how so that the subjects – Learners may be balanced and achieve desirable behaviour change.

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