



# **Folklore Cartoon Proposition for Sustainable Cultural Heritage among Secondary School Pupils**

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## **Abstract**

The study investigated the consequences of folklore-cartoon on student's transition programming to cultural legacy outcome in social study. The sample comprised 60 pupils in the junior secondary school JSS III randomly selected from two (2) schools. In each school, 30 students comprising 15 male and 15 females were selected through stratified random sampling technique. The pupils were allotted to 2 ability levels of high and average numerical /word knowledge instrument. 15 pupils were also selected through purposeful sampling technique to each ability ranking level respectively. Four instruments used where achievement test in social study (ATSS), fiction-oriented story telling sequence scale (FOSTS), visuality /textuality transition inventory (VTTI) and pupils' questionnaire on preference for transition types were used for collection for data for the study. The data were subjected to descriptive statistical tested analysis. The results showed that folklore-cartoon transition programming is superior for the promotion to cultural legacy outcome. The reported change in the thoughts and interest of the pupils is in favor of the folklore-cartoon transition programming was superior for the promotion to cultural legacy outcome. The reported change in thoughts and interest of the pupils were in civility of the folklore-cartoon transition programming.

**Keyword:** Folklore Cartoon, Cultural Programming

## **Introduction**

A culture's prime modes of literacy depend on the technology and 'medialogy' it embraces (Ahmed & Watila 2018, Sinatra 1986, Bryson, et. al., 1994). In culture's continuing mission of transmitting to meeting the needs of the younger cohort, a perceptible shift from ("tatsunjiya" orthodox narrative methods) the long-standing process of folklore storytelling, regurgitating of words, interpretation, counting and memorization skills that may have been appropriate for the medieval times, are giving ways to skills of analysis, correct current approach that are considered desirable in today's modern culture

(West, 1997). Proficiency with words and recycled storyline is insufficient and must be supplemented with additional basic skills as new and promising technologies (folklore cartoon types) permeate activities of daily living. Viewing change with fear and skepticism often accompanies shifts such as these that can revolutionize society. Even Socrates portrayed the new technology of 'textuality' as dangerous, rhetorical, destructive, artificial, rigid, unresponsive and insensitive. As more of 'visuality' elements are incorporated to achieve an optimal balance between verbal and visual cues in culture, interdependence between two modes of thought will be fostered. Kellener

(1998) projected that multiple literacy's is necessary to meet the challenges of today's society, literacy's that include print literacy (textual materials) visual literacy (folklore cartoon, talking drawing, and computer-based illustrations) aural literacy, media literacy, cultural literacy, social literacy, and eco-literacy.

The study was theoretically structured base on constructivist theory by Gregory's, 1997, Bruner, 1990 distinguishing in its current form between perceptual and conceptual knowledge acting upon the incomplete information on the retina, has similar implication: individual may interpret tangible they see in picture differently, and these interpretations, based on conceptual knowledge, will be colored by culture and environment. Folklore-cartoon like the constructivist theory highlights the fact that younger generation construct their own meaning of a new phenomenon or thought and the process of construction is always entrenched within the social setting of which the younger generation are part. There is a relative extensive literature arguing that transitioning visuals are more effective, the manifold modalities in place have become extremely indispensable for a computer literate student also to be visually literate. Another tactic that is becoming trendy is using instructional visual games to tea (Squire, & Steinkuehler, 2005). In most cases, computer literacy includes visual components, which are normally no more than static sequential images for transitioning dynamic events (Pollock et. al, 2002; Tversky and Morrison, 2002). In spite of increasing availability animatronics visuals, particularly as part of textbook packages, there has been little research into the value of animatronics versus folklore illustration for philosophical cultural scholarship. The espousal of folklore-cartoon techniques was to tartan the crisis cultural educators were confronted with in the learning of their discipline. Pro Yanger (1984) these challenges were products of the crises and not the cause. The cause of these challenges was that the students were not being exposed to pioneering and transitioning modus operands. This in effect, brought about the greatest cultural absenteeism of all, that not bringing about mass cultural and traditional technological awareness

among the younger citizenry (Yanger, 1984; Sen, 2004).

Scholarships revealed interest at determining the transition effectiveness of 'visuality' in various dimension of culture. Stith (2004), McClean et. al, (2005), William & Abraham (1995) in their separated studies compared the learning outcome of students who experienced schoolwork's when taught with visuals instructions with students who were taught using the traditional transition techniques. Stith (2004) has reviewed these issues with a focus on cell biology animatronics (motion visuals). In that view, Stith accounted on an initial learning were, after a formal lecture on cell death (apoptosis) illustrated with motionless graphics, some students subsequently shown animation after which all students were tested. The students who analysis the animation scored significantly higher than those who had not viewed the animation. McClean et. al. (2005) executed a more comprehensive study in which small groups students viewed a three-dimensional animatronics of protein synthesis in various combinations of individual study and a formal lecture versus individual followed by lecture without animation. In all cases, the groups viewing the animation scored significantly higher in the follow-up test than the group that did not view it. In learning using visuals (motion pictures) in chemistry course, where students have difficulty with mental model about the particulate nature of matter, students obtained significantly higher test scores when the visuals [animatronics] was viewed as part of a lecture or as supplement to individual learning compared with a control group of students who did not have access to the animation (Williams & Abraham, 1995). Thus, the few eruditions that have being done indicated that innovative 'visuality' navigates students with insight into learning processes in a way that conformist lecturing do not.

Cultural materials as well as programming modus operandi should match with cognitive styles for greater learners' benefit. 'A good picture is equivalent to good deed' (Van Gogh, as cited in Ahmed & Wabila 2018, McLuhan, 1955) As studios show success in thinking and learning, there is need to amalgamate cultural folklore

cartoon into culture mission of meeting the needs of the younger cohorts in the 21<sup>st</sup> century, a paradigm shift in techniques, programming, and innovation is required, students need to learn visually and teachers to teach visually. The use of folklore cartoon as a means of encoding and decoding cultural sustainability programming in the pedagogy, although may consistently show to abet in learning, must be stretched and merged as a means of negotiating, navigating transition to cultural sustainability development. Cultural heritage programming in schools is generally conformed to the conformist teaching techniques (theater and storyline methods) and persistently to be dominated by the teacher-centered methods making it uninspiring (Kalia, 2005). This negates current reforms in 'mediology' *modus operandi* for cultural transition which gives premium to active student-centered methods where the students are in charge of their learning while the teachers serve as facilitators. There is need for more innovative methods that matches specific peculiarities and level technology of the students.

In order to improve and hearten the sustainability development strategies for cultural legacy in the country, The Federal Government of Nigeria (2004) in the National Policy on Education gave prominence to studios, technology and the promotion of cultural miscellanies in the citizenry. To achieve this there is need to refurbish the educational system to produce quality graphic iconographers and illustrators; who will be sufficiently motivated, rewarded provided with means to excel. This requires not only funding, but also pioneering reforms in the cultural studies and anthropological curricula's that will produce the caliber of curators, art historians, musicologist and theatricals envisage to promoting Nigeria's cultural legacy. Other major break-through recorded so far include the launching of the cultural policy (1988); the approval by the National Council on Culture and Social Welfare of its implementation strategies (1990), the formulation of a cultural diplomacy packages for the country and publication of Nigeria Magazine (Nigeria's Oldest Culture Magazine and special publications now used as textbooks for institutions of higher learning) and host of others achievements.

Despite government reforms and measures to improve cultural legacy in the country, some Nigerians are mortified with the noticeable helplessness, the relegation of its cultural heritage including its noble traditions, values, ideas and concepts, especially by its youths in favor of hastily ingested and ill-digested foreign cultures (Serre et. al. 2007; UNESCO, 2009). A number of reasons have been accredited to younger cohort's low reception to cultural indoctrination for instance; Nigeria has also knowledgeable urbanization and modernization which, in the absence of cultural relevant planning and regulation, have created ugliness in the physical and psychological subsistence of its citizens. Nigeria's negative and distorted image in the country and abroad, the subservient role, to which culture, has been relegated in the past in the considered priorities of national plans, has largely undermine the national potential for political unification and stabilization. Culturally, outlined a number of factors conscientious for younger cohorts in school low participation in cultural programming. These include the nature of culture studies curricula, lack of appropriate cultural transition ('medialogy') facilities in schools, government partly being uninformed and shying away from activity-oriented teaching methods that are more effective, and relying on programming that are easy but most inadequate and inappropriate. This brings to question the effectiveness of transiting cultural legacy in schools. Scholarships carried out to investigate the effectiveness instructional methods on transmitting culture (West, 1997; Kanga, & Kirchberg, 2008 Bock & kolakowski, Akubuilu, 1973; Ajewole, 1997; James & Shaibu, 1997). Generally, indicated that there is need for multiliteracies and pioneering instructional methods that are more effective than the traditional method in enhancing students' cognitive achievement in cultural transition Contemporary reforms in teaching do emphasis that students become more involved in their own learning based on the philosophy that students' understanding is facilitated by their active involvement. These reforms call for a cultural transitory programming that will motivate students to become reflective, constructive, and self-regulated learners who can not only answer questions accurately, but also be able to interpret

the process the used to drive their responses (Ahmed, 2017; Bazza, 1992). The needs to reform cum introduce ground-breaking multidisciplinary culture programming to rejuvenate students understanding for cultural legacy in Nigeria, culminated in a paradigm to design and develop a folklore-cartoon for cultural programming propagation

A folklore-cartoon is a visual transition modus operandi developed, with an adjacent narrative text having characteristics of a comical format a strategy of invigorating our endangered cultural legacy challenges in the 21<sup>st</sup> century. The ultimate aim of the exploit of folklore-cartoon is to produce well-cultured, well-learned, equipped learner with “medialogical” and cultural literacy, with a constructivist understanding that relates to his knowledge through interaction, and trained as democratic citizens to meet related values and ethical problems astutely. This modus operandi of transition to cultural legacy through folklore-cartoon is also aimed at correcting the insufficiency; non-accolade orthodoxy of the traditional methods (Ahmed, 2017; Gate (as cited in Thomas, 2005). Realizing the potency of folklore-cartoon used in transition to our cultural heritage there had been scholarly agitations meant to salvage the deteriorating state of our culture and the enhancement of cultural literacy in the country. The call for the prologue of folklore-cartoon used for the transition to cultural renaissance in Nigeria demands its empirical evidence, its effectiveness on Nigerian younger cohorts. This study is predictable to determine the effectiveness of folklore-cartoon on college students in social study in Maiduguri Metropolis Borno State, Nigeria.

One major challenge witnessed in recent years, confronting the younger cohorts in Nigeria is the difficulty encountered in trying to recall its noble traditions, values, ideas and concepts, especially by its younger generation in favor of hastily ill-digested foreign culture. Nigeria has also knowledgeable urbanization and modernization which, in deficiency of culturally relevant planning and statute, have created spitefulness in the physical and psychological existence of its younger citizenry. These challenges might be attributed to the unexciting and inept transition

“mediasphere” strategies adopted. The younger cohort’s squat reception to cultural renaissances and lack of interest in traditional beliefs, dexterity and orthodox medication has been a challenge in Nigeria for long time (Ahmed, 2017; Edozien, 2007). There is a need for a more effectual modus operandi that matches specific peculiarities and level of technology of the students. Since cultural revitalization inhabit important place in the cultural sustainable development in Nigeria, there is need to probe into effectiveness of new frontiers of transiting our cultural legacy using folklore-cartoon among secondary school students in Maiduguri metropolis Borno State, Nigeria. The study was specifically determining which of the two cultural transitioning medias is more effective in encoding and decoding enshrined cultural (philosophy) values, when taught by: folklore sequence [traditional transition] of events (FSE) and folklore-cartoon [innovative transition] sequence (FCS). This study, therefore, aimed to determine the relative efficacy of folklore-cartoon and folklore sequence of events (orthodoxy) on:

- i. the transition to cultural legacy on JSS III students in social study content; in Maiduguri metropolis
- ii. sequence of events in the transition to cultural legacy on JSS III students in social study tasks;
- iii. cartoon sequence in the transition to cultural legacy on JSS III students in social study task.

#### *Research Question*

- i. What are the reasons for student’s preference in support of either of the innovative or traditional instruction types?

#### *Hypotheses*

The following hypotheses are tested

1. H<sub>0</sub>. There is no significant difference in the posttest mean scores in the transition to cultural legacy on JSS III students when taught social study content [knowledge pedestal] with the FCS and FSE before and after;

2.  $H_0$ . There is no significant difference in the mean scores in the transition to cultural legacy on JSS III students when taught social study task [applicability] with FCS and FSE as measured by FOSTS after;
3.  $H_0$ . There is no significant difference in the mean interest scores on the transition to cultural legacy on students when taught social study task [applicability] with FSE and FCS, as measured by VTTI after.

### Methods

The study adopted the quasi-experimental, similar to the pre-test-post-test, non-equivalent group design. Two groups control for the other. The subjects were sixty (60) students from two “junior secondary school classes”. In order to study the end product of transitory effectiveness to cultural heritage students were selected through purposive sample technique of fifteen (15) students per transitory technique. The students were placed in two groups. The first group in school “A” consisted of students in experimental (1) group while the second group in school “B” consisted of students in an experimental (2) group. Four instruments used in this study they are: Achievement test in social study (ATSS), fiction-oriented storyline transition scale (FOSTS), visuality/textuality transition inventory (VTTI) and students’ questionnaire on preference for the transition type were used to bring together statistics for the study. To guarantee the face and construct validity of the instruments the four instruments were subjected to screening by experts in test and

measurement; the final drafts were based on their annotations and suggestions. The reliability of the instruments was reputable through test-retest method. The instruments were administered twice in an interval of two weeks on twenty and (20) nonparticipating students. The scores correlated yielded the reliability co-efficient index of 0.90, 0.65 and 0.87 for ATSS, FOSTS, and VTTI respectively. The procedure was in three phases: The pretest phase (three days), the treatment phase [two weeks] and the posttest phase (three days). The students were made to shade the correct answers (multiple choice answers) the pretest in ATSS, FOST and VTTI. Instruction and exposure (facilitation)] were done to cover the following selected topic in “culture and sustainability” for two weeks. Topics: (A) Culture as a path and a way of life (B) Culture as a medium for sustainable values (C) Culture as creative expression (D) “Zowahbiah’s intercultural art competition”. After instructions, exposure in the two experimental groupings or class types (FSE and FCS). At the end of two weeks, the two groups took the posttest in ATSS, FOSTS and VTTI. At the two weeks scores per group in ATSS, FOSTS and VTTI were analyzed using mean standard deviation and t-test statistics.

### Results

$H_{01}$ : There is no significant difference in the pretest mean scores in the transition to cultural legacy on JSS III student’s performance in social study [content] knowledge pedestal with the FSE and FCS before and after

Table 1a. Mean and standard deviation of achievement scores in the transition folklore-cartoon and folklore sequence of events group class before treatment (pretest)

Mean and SD of folklore Sequence of Events groups			
Before Treatment			
Group	Number	Mean	SD
High	30	32.60	7.631
Average	30	38.70	5.638

Table 1b. Mean scores and standard deviation of achievement scores in the transition of folklore sequence of events group class after treatment.

<b>Mean and SD of folklore Sequence of Events groups</b>			
<b>After Treatment</b>			
Group	Number	Mean	SD
High	30	50.30	7.631
Average	30	38.70	5.638

Field Survey 2018.

Table 2a. t-test analysis of student scores among group of folklore-cartoon sequence after treatment

<b>Mean and SD of -cartoon Sequence groups</b>			
<b>Before Treatment</b>			
Group	Number	Mean	SD
High	30	34.90	5.61
Average	30	33.60	7.38

Field Survey 2018.

Table 2b. t-test analysis of student scores among group of folklore sequence of events after treatment

<b>Mean and SD of Folklore Cartoon Sequence [Posttest] group</b>			
<b>After Treatment</b>			
Group	Number	Mean	SD
High	30	74.90	8.048
Average	30	71.00	8.957

Field Survey 2018.

From the Table 1,2 and figure 1 to 3 the student's achievement scores in ability ranking in folklore-cartoon sequence group appeared to be better than their counterparts in the folklore sequence of event ability ranking class schooling.

Table 3. t-test analysis FOSTS posttest means scores of folklore-cartoons and folklore sequence of events group

<b>Folklore-Cartoon Sequence [Posttest] group After Treatment</b>						
Variable	Number	Mean	SD	dff	t-cal	P-value
FCS Significant	30	74.90	8.048	18	4.724	
FSE Significant	30	71.00	8.957		9.851	

Field Survey 2018

Ho<sub>2</sub>: There is no significant difference in the posttest mean scores in transition to cultural legacy on JSS III students when taught social studies task (applicability) with FSE and FCS, as measured by FOSTS after.

From Table 2,3 the ATSS mean scores of the high-level ranking in the folklore-cartoon grouping class was 74.90 and the S.D was 8.05

while the mean scores of that folklore sequence of event group was 50.30 and the S.D was 7.63. t-calculated was 4.724 which significant at critical level. The mean scores of the average ranking were 71.00 and 64.70 while that of the folklore sequence of event group were 38.70 for the average ranking. The t-calculated for the average group of the two class groupings was 9.631, both were significant when measure up to

the table value respectively, hence the null hypotheses are here by rejected.

Table 4a, 4b t-test analysis of the posttest mean scores of folklore-cartoons and folklore of event in the cultural legacy preferences

Table 4a

<b>Folklore-Cartoon Sequence [Posttest] group After Treatment</b>							
Variable	Number	Mean	SD	Df	t-cal	t-tab	Result P<O.O5
FCS	30	43.30	6.314		9.651		Significant
FSE	30	38.70	5.638	58			

Field Survey 2018.

Table 4b

<b>Folklore Sequence of Events [Posttest] group After Treatment</b>							
Variable	Number	Mean	SD	Df	t-cal	t-tab	Result P<O.O5
FCS	30	41.23	4.423		4.055	1.671	Significant
FSE	30	36.23	5.685	58			

Field Survey 2018.

H<sub>03</sub>: There is no significant different in the curiosity scores in the transition to cultural legacy on students when taught social study task [applicability] with FSE and FCS, as measured by VTTI.

Table 4a, 4b confirms that the mean scores of the folklore-cartoon group to be 43.30 and the standard deviation was 6.314. The mean scores of the folklore sequence of event group was 34.33, the S.D was 8.083 and the t-calculated was 4.788 which is significant at 0.05 alpha level. The null hypothesis is thus rejected hence there was a significant difference in the [task] application interest of the folklore-cartoon after treatment. Table 4b clarifies the mean scores of the folklore-cartoon group to be 41.23 and the standard deviation was 4.423. The mean score of the folklore sequence of event group was 36.23 and S.D was 5.685. The t-calculated was 4.055 which is significant at 0.05 critical level, there is a

significant difference hence the null hypothesis is thereby rejected.

### Question

What are the reasons for preference by the students based on the techniques of transition?

An opened-ended questionnaire that students completed after treatment in both the folklore-cartoon and folklore sequence of event group in which each group furnishes with further information of students' group reasons for preference are substantiated in their comments after treatment. The responses were capsulated as reported in the Table 5a and 5b. The answer to the questionnaire is in favor of the student's preference for folklore-cartoon transition technique. Table 5a & 5b encapsulate for the reasons students had for preferring one transition situation over the other.

**Table 5a: Folklore-Cartoon**

<b>Reasons for Preference</b>	<b>Frequency</b>	<b>Percentage %</b>
I have gained knowledge on how to be appreciative for the awareness of our culture, traditions, and the noble values preserved by it.	20	66.7
We have heard these stories before it is a tradition, we need something new, repeating the same thing is a waste of time and slow down pace of work	10	33.3
<b>Total</b>	<b>30</b>	<b>100</b>

**Field Survey, 2018.**

**Table 5b: Folklore Sequence of Events [Curiosity] Preferences**

<b>Reason for Non-Preference</b>	<b>Frequency</b>	<b>Percentage %</b>
Every one of us can contribute to our rich heritage mimetically now.	21	70
I feel relaxed and care-less paying attention 'no challenges'	9	30
<b>Total</b>	<b>30</b>	<b>100</b>

**Field Survey, 2018.**

### **Discussion**

The product of this study confirms that folklore-cartoon sequence is superior and can be used for the promotion and sustainability development of the younger cohort's cultural bequest in Nigeria. This supports the claim of Stith, 2004, McClean, et. al. 2005, William and Abraham, 1995, that folklore-cartoon and folklore sequence of event techniques of transition had differential effect on student's reception to cultural programming. The reported interest survey of the social and the emotional effects is also in favor and support of folklore-cartoon. Folklore-cartoon is a shift to new form of invigorating cultural rejuvenation which is required for three reasons. The first is the changing nature of the younger generation. The second is the tripping-point that dramatic moment

when something unique becomes common in the adoption of technology that supports the 21st century skills. The third, human reaction to the proliferation of technology that creates a high-touch reaction that reintroduces the desire to create artistic works, tell stories that combines human interactions.

### *Conclusion*

The findings of this learning positioned that folklore-cartoon is more effectual than folklore sequence of event in the transition to cultural legacy among secondary school pupils. Folklore-cartoon has divulged the diagnoses of recall, retention and reception to cultural heritability. However, this study revealed that the two transition techniques of encoding are effective, conversely folklore emerges more effective.



## Recommendations

The following recommendations are made based on the outcome of the study. The practical exploit of folklore-cartoon is recommended “integrating its media-sphere approach” through publication communiqué as a cartoon magazine or via animatronics in the pedagogical cycle as it will:

- i. Increase student’s visual analysis predisposed to’ cultural matters’ it also allows teachers to better tailor the pace and content of instruction of student’s ability needs
- ii. It also makes easier for the teacher to facilitate and manage the tranquility in the classes in favor of its visuality retention qualifications
- iii. In practice, it will provide more reinforcement to the average achievers and advanced or enhanced the level of higher achievers in cultural viso-spatial omnibuses.
- iv. Increase the visual narratives techniques in schools in Nigeria; folklore-cartoon should be incorporated into teacher’s preparatory programs so as to abridge prospective teachers with the possibilities in folklore-cartoon modus operands
- v. The students will seem to value their cultural comfort, its heritability and accolades enshrined in the traditional and noble technology of the country.
- vi. Folklore-cartoon helps the teacher to adjust materials and method of instruction to suit the need and level of the students
- vii. The luxury of time, space and materials involved in individualized instruction is reduced through folklore-cartoon programming.

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