Module Quality for Teaching Fashion Design and Technology Programmes and Students' Construction of Ghanaian Traditional Costumes in Technical Universities in Ghana

Celestine Elikem Dzitse (M-TECH)
Kenyatta University

Dr. Gladwell Mbugua (PhD)
Kenyatta University

Prof. Samson Rosana Ondigi (PhD)
Kenyatta University

ABSTRACT: *Fashion design and technology programmes at higher levels of education, including the Higher National Diploma levels, are designed to equip students with professional versatility and capacity to create quality apparels as well as local and foreign costumes. However, there has been unhealthy trend in which construction of foreign costumes is gaining popularity within the country's fashion design education programmes over the longstanding traditional costumes. The trend is also reflected in research by the minimal studies that have been done in the construction of Ghanian Traditional Costumes as compared to the many studies that have been done on construction of traditional costumes originating from developed economies. This study sought to examine possible relationships between quality of the modules being used to teach fashion design programmes within Technical Universities in Ghana and the students' ability to construct quality Ghanaian Traditional Costumes. A convergent mixed method research design was used to facilitate this study with six Technical Universities in Ghana. The study established statistically significant relationship between the two aspects of teaching approaches of TC construction and students' ability to construct Ghanaian Traditional Costumes.*

KEYWORDS: Module content, module quality, Fashion design, traditional costumes, Technical Universities, HND.

INTRODUCTION

Ghana's history and politics are taught across the education levels in the country, but little attention is given to traditional costumes construction leaving room for adoption

of western costumes (Dzramedo, Ahiabor & Gbadegbe, 2013). National Higher Diploma (HND) in Fashion Design and Technology (FDP) studies at the Technical Universities (TUs) in Ghana is a three-year programme whose principal objective is to prepare students to identify, adopt and use local materials to develop and change of the fashion and textile industry (Abdullah, Aryanti, Setiawan & Alias, 2017). The HND fashion design and Technology programme equip fashion students to be versatile, high calibre personnel, give comprehensive and broad technical training in the field of fashion design.

The programme enhances students' creativity, makes them self-employed, creates employment, and additional studies opportunities (Abdullah et al., 2017). However, the emphasis on foreign costume construction over Ghanaian Traditional Costumes during the fashion design and technology programme has been the concern of Ghanaians. In addition, Ghanaians are gradually losing their identity through foreign costumes. Therefore, there is the need to investigate strategies deployed in teaching construction of Ghanaian Traditional Costumes in the fashion design and Technology programme in Technical Universities in Ghana.

Statement of the Problem
The construction of Traditional Costumes has become an important part of vocational education in Ghana. Due to the overriding aim of expanding job opportunities in technical, protecting and endorsing cultural apparel in vocational training. Promoting and preserving the local heritage through fashion and education awareness programmes is very important to Ghanaians. As such, Higher National Diploma fashion design and technology programme objective is to train learners to become endowed with the requisite knowledge, skills and competence in both local and foreign costumes. However, the dominance of construction of western Costume over Ghanaian Traditional Costumes neglecting the objective of constructing much Ghanaian Traditional Costumes during the HND fashion design programme is now the major problem facing the authorities of technical universities. Therefore, it was prudent that the teaching approaches adopted in these programmes are examined in an empirical study.

Hypothesis
The study proposed two hypotheses listed below to guide its completion;
H_0: There is no significant relationship between fashion design module content and skill acquisition of construction of Ghanaian Traditional Costumes.

Conceptual Framework
The conceptual framework presented in figure1 below guided the study.

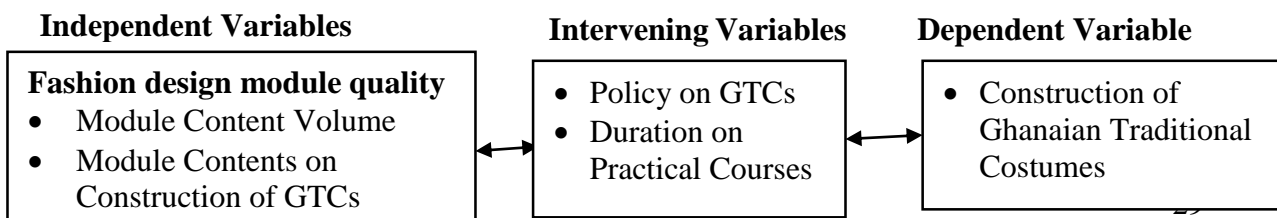| Independent Variables	Intervening Variables	Dependent Variable
Fashion design module quality • Module Content Volume • Module Contents on Construction of GTCs	• Policy on GTCs • Duration on Practical Courses	• Construction of Ghanaian Traditional Costumes

Figure 1: Conceptual framework

The conceptual framework here is based on the populist model of the study. The testing of the conceptual framework involved the independent variables which is fashion design module quality. The students' ability to construct Ghanaian Traditional Costumes was the study's dependent variable. This relationship was conceived with an understanding that other factors like policy framework to regulate the training of graduates of fashion design as well as technology and duration of the training that is undertaken may affect the students' ability to construct Ghanaian traditional costumes as presented in figure 1 above.

LITERATURE REVIEW
Brief History of Ghanaian Garment Production
Every country or region has its own individual identity, which is expressed through traditional or unique attire, customs, folk songs, and language (Tajuddin, 2018). Ghana is an African country with a diverse culture, one of which is the country's bright and flamboyant textile legacy (Adikorley, 2013). The great promise that clothing manufacturing affords for developing nations has been illustrated by the rapid growth of the industry in Asia over the last few decades (Price Waterhouse Coopers LLP, 2017). Traditional clothing and body modifications (e.g., makeup and perfumes) reflect national culture and historical heritage. These also include all the objects, garments, and body modifications that encapsulate the history for specific members of a community (Tawfiq & Marcketti, 2017).

Every nation or region has its own distinct identity, which is expressed by traditional or distinctive clothing, customs, folk songs, and language (Tajuddin, 2018). Before colonialism and the introduction of contemporary garment construction, Gold-Coast, now Ghana, was producing and wearing garments (traditional costumes). Some of these costumes are Smock, Kaba & slit ntama (cloth-drape), jumper, jalabiya, dansikran, batakari. Although there is no scholarly study to prove, one-on-one interaction with some elderly Ghanaian who learned the contemporary apparel trade through an apprenticeship in the early colonial era affirmed it. Among the several Ghanaian Traditional Costumes, three; Smock, Kaba & Slit and Ntama (Toga or drape-cloth) are considered as traditional formal wear in Ghana.

Smock Garment
The smock is a vernacular Hausa way of literal expression of meaning and denotes "outer gown". This indicates that it is a long top covering clothing. It is one of the three main traditional garments and considering the clothing is mainly decorated with both hand and machine embroidery, especially at the front view, and is made from Northern and Volta kente made in Ghana (Quartey, 2006). The routine majority of

smocks garments are made to look not tight to enable fresh air to circulate the body (See Appendix I).

Drape-Cloth Garment (ntama or toga)
Drape-Cloth is male Ghanaian apparel. It is an unstitched Costume made from kente, wax print, or lace. Dansikran is the female version of drape-cloth garment. Lewandowski (2011) described a drape-cloth garment as an unstitched cloth held to the body with fastening, and that saris, toga, cape, dhoti, Mantle shawls are examples of unstitched garments. In Ghana the cloth is worn with or without the jumper shirt (tunic) and with no fastening. The cloth is draped snugly flowing in graceful pleats around to embrace the body with an overlay smugly over the left shoulder and rest on the same left arm.

Reilly & Barry (2020) indicated that traditionalists detest the cloth when worn with inner or accessories and consider it untraditional. For instance, Ewes and Fantis in Ghana wear the cloth with a jumper shirt (internal). However, this current study argument the assertion that, Dr. Kwame Nkrumah, the first president in Ghana was neither Ewe nor Fanti but wore the cloth with inner costume on his inauguration day being the founding father of the independent state of the Republic of Ghana. This study therefore based on observation asserts that tribes that found located around the coast wear the cloth with inner probably as the result of interference of the white settlement at the country's coastal areas (Ghana). Example, the Gas, Ewes, Fantis, Ahantas and the Nzemas. (Appendix II).

Kaba and Slit Garments
Kaba and slit is an ensemble female formal garment commonly found in West African counties. It comprises of long skirt, a blouse with or without peplum and a cover cloth called "tadedzi" in ewe language or "ahataso" in twee language in Ghana. According to Gott & Loughran (2010), the kaba and slit costume, was developed through the creative fusion of indigenous and western elements of female dress. This study agreed that upon critical observation of the apparel, only two things that makes it African costume; when it is sewn with African print and when the three kaba being the blouse, the slit being the long skirt and the tadedzi\ahataso being the cover cloth (See Appendix III).

Skills and Techniques Requisition on Traditional Costume Designs
The integration of theory and practice has been identified as one of the most important factors to consider in the development of professional experience and vocational competence among students (Maaranen et al., 2016; Maaranen & Stenberg, 2017). Throughout most of the nineteenth Century, housewives did most of the family clothing construction as sewing was a traditional homemaking responsibility. Sewing was a specialized manual activity as most of the clothes were hand made.

Tawfiq and Marcketti (2017) reported that the western region of Saudi Arabia had its own unique traditional bridal garments that were handmade by a few families in the region. Creativity is the work of a fashion designer and is designated to the famous in the world of fashion designers who are quite sensitive to most recent fashion trends and of the old. The magnitude of the fashion designer also involves quite a lot of the designing of garments, marketing, selling the merchandise, and promotions. The high skills must be present in a fashion designer. Nickson et al. (2017) argued that the ability of the fashion industry is technical, nontechnical, coupled with competence. Which is an important factor in the market.

According to Cadavid (2016), a designer must attain their standards of education in order to open their eyes, to polish their observation capabilities and to internalize visual thoughts, merge all these and produce clothes that are required and suggested their clients. These are sentiments are echoed by Steed and Gair (2020) who emphasized ability to creatively transfer contemporary knowledge and skills into creating new designs as fundamental qualities of a good fashion designer. Such a professional should be agile and responsive to succeed in the ever-changing market of fashion design. While building on Gill (1998) who opined that true innovation among designers is often factor of their ability to associated and deconstruct a garment rather than their technical abilities and skills, Murzyn-Kupisz and Hołuj (2021) pointed out that fashion design curriculum should emphasize learning approaches that shapes future professionals into being more diligent, patient, and reflective instead of just relying on their technical skills.

Fashion designers with the right expertise of designs and processes always know the precise material. The adaptation of technique can be "creative" and can be translated into reality as a source of successful fashion products (Mete, 2006). Ghana traditional costumes are rich and colourful and with meaning symbols that are based on historical events. Understanding one's culture, traditions, and values very well is the only way designers can skilfully combine modern clothing pattern designs to the traditional pattern work with distinct national characteristics to meet today's market (Honghai, 2019).

Training to Enhance Lecturers of Fashion Design
In recent years, the fashion industry has faced challenges in increasing the competitiveness of existing designers (Park & Moon, 2010). The specialization of specialists in the design team, and the transition in the market system, increases the need for fashion designers\lecturers to receive in-service training. A fashion design module can be tailored to concentrate on four educational needs of in-service training: brand preparation and management, manufacturing understanding, realistic fabric and colour understanding, and computer programming. Training should be aimed at helping learners acquire the skills and needed expertise by lecturers who understand the fashion industry, examine the fashion trends, cultural and social attitude around it.

This be facilitated by intentionally structured course module which allows the trainers to focus on quality of their teaching approaches instead of quantity of the training content as observed by Faerm (2015) on education trend in Singapore. The faculty in Singapore were once expected to reduce the quantity or volume of their course content by about ten to thirty percent as away promoting independent learning among students through more project assignments rather than voluminous theoretical content (Faerm, 2015). The students should learn multiple skills including financial management, both traditional and digital marketing as well as general business management. They be familiar with current trends in the fashion technology like CAD, and standard fashion software and explore, share ideas with colleagues, pivot with experienced personalities in the fashion industry and have a mentor (Boxhill Institute, 2023). This study intends to find out if the demographic characteristics of fashion tutors in TUs in Ghana have some influence on teaching Ghanaian Tradition Costumes designs.

Fashion Design Modules Content use on Costume Construction
Modules in education are units or segments of instruction. Fashion design modules are important as it enhance skills acquisition among students and enables the facilitators to pass the required knowledge to the learners within a time frame (Wiggins and McTighe, 2011). Fashion design courses are run for in three years (HND) while that of bachelor's degree courses last for four years (Faerm & Campbell, 2012): www.ttuedu.gh). Fashion design syllabus and duration is dependent on the level and type of institution, Subjects offered are designed for certificate course, diploma course and bachelor's degree (Kalbaska, 2018). Some of courses taught in HND fashion design are: creative design, drawing illustration, pattern-making/draping history of fashion, clothing management, garment construction, fashion merchandising and millinery & accessories.

The HND fashion design schools worldwide pursue almost the same courses however; differ in durations and the credit hours allocated for practical subjects (CoursesEye, 2021: Ghana Accredited Syllabus for HND Fashion Design, 2014 (GTEC) and Glasgow, 2021). At the end of content coverage of fashion design, a student should be able to design and execute their own designs (Gusdorf, 2009). According to Wiggins and McTighe (2011), the HND Fashion Design Syllabus is split into three modules. The first, second and third modules. There are common areas of focus among the three modules, and these include: pattern making, design concept, illustration, surface ornamentation, textile science, clothing construction and history of fashions. The first module primarily focuses on teaching students several ways for determining common sewing machine faults and how to resolve them (Kalbaska, 2018).

The second module introduces the notion of colour psychology before moving on to principles of the history of diverse costumes in various parts of the world, while the third module focuses on improving garment manufacturing methods step by step. Module three's core topic is the garment industry, which concentrates on industrial garment production, design, marking planning, quality control, marketing, and

product costing, while history of fashion focuses on different countries' costumes (Taplin, 2014). According to Armstrong (2009), pattern making cut across all modules. In module one it focuses on standard measurements, technical terms in tailoring, how to take body measurements, child's bodice block, different types of child's sleeves, collars, skirts and jump suits, and layout of frock. In module two, Pattern making focus on petticoat, adult bodice block, different types of sleeves, collars, salwar kameez and night gown and in module three it focuses in with sari blouse, kurtas, pyjama, gent's shirts and pants. Cloth construction and history of costume are key subjects offered in technical universities. However, this study examined how lecturers engaged in teaching of construction of Ghanaian Traditional Costumes.

METHODOLOGY
Study design
This study adopted convergent mixed method design to facilitate collection and analysis of qualitative and quantitative data for each of the variables. Module quality, as a composite independent variable, was examined in in terms of its content volume and availability of practical steps in constructing traditional costumes. Four-point Likert scale was used to measure the respondents' opinion while structured-interview sessions and open-ended questions were used to gather in-depth qualitative data on the same variables. A total of 306 (40%) of the students' population of 766 and 24 lecturers including HoDs were purposively sampled to take part in the study as indicated in Table 1 below;

Table 1: Sampling Grid Population for Lecturers and Students of the Study

Lecturers	Population	Sample Size	Percentage
KsTU	17	4	16.6
HTU	12	4	16.6
ATU	16	4	16.7
TATU	14	4	16.7
STU	10	4	16.7
CCTU	11	4	16.7
Total	**80**	**24**	**100**

Students	Population	Sample Size	Percentage
KSTU	215	86	28
HTU	95	38	12
ATU	244	97	32
TATU	51	20	07
STU	79	32	10
CCTU	82	33	11

| Total | 766 | 306 | 100 |

Inclusion Criteria

Eligible respondents were HND fashion design lecturers including HODs and final year students in the Technical Universities in Ghana. However, only final year fashion design HND students at the time of the data collection were qualified to participate.

Exclusion Criteria

Lecturers of fashion design who have taught for less than three years and first-degree, first and second-year fashion design and technology students were not part of respondents. This was because lecturers who have taught for less than three years might not have the total expert views on the study topic. Also, first, second-year and first-degree students did not cover the syllabus to the study topic.

Study Area

The study was carried out in all technical universities in Ghana. Ghana is located in West Africa and share border with Cote d'lvoire at the west border, Togo at the East, Burkina Faso at the north and the Gulf of Guinea at southern. There are ten (10) technical universities offering HND and first degree in fashion design and technology in Ghana. However, the first-degree fashion programmes were not part of this study because it has just been started about two years ago and might not have enough expert knowledge of the study matter. The technical universities include Tamale, Bolgatanga, Wa, Kumasi, Sunyani, Cope Coast, Takoradi, Koforidua, Accra, and Ho. Ghana has sixteen (16) counties with a population of about 30 million and characterised by a variety of ethnic, linguistic, and religious groups. The 2010 demographic survey showed that, 71.2% of the total number of people in Ghana was Christian, 17.6% was Muslim, and those professing traditional faiths garnered 5.2% (graphic online, April 30th 2020). Geographically and ecologically, Ghana falls under the Savannah type of climate in the coastal region and tropical climate in the North and East.

FINDINGS AND DISCUSSION
Demographic Information of the Respondents

The demographic information presented herein is aimed at providing better understanding of the study context and the sampled population. The following demographic information was collected from the respondents.

Sex of Respondents

The researcher sought to establish the gender of respondents. The findings are contained in Table 2.

Table 2: Sex of Respondents

Respondents	Frequency		Total
	M	**F**	
Lecturers	6 (35.3%)	11 (64.7%)	17 (100%)
Students	53 (18%)	238 (81.8%)	291 (100%)
HoDs	2 (33.3%)	4 (66.7%)	6 (100%)

The findings in Table 2 indicate that majority of the students (81.8%) of the students were female whereas the minority (18.2%) of the students were male. Similarly, the findings illustrate that majority (64.7%) of the lecturers were female while the minority (35.3%) were male. The findings also indicate that the majority (66.67%) of the HoDs were female while the minority (33.33%) was male. Findings in Table 2 imply that fashion design and technology programme in the technical universities in Ghana is mostly pursued by female. The findings are attributable to the influence of societal perceptions and cultural norms surrounding gender roles. In many societies, fashion and design are traditionally associated with femininity, creativity, and aesthetics. Consequently, female students may feel more encouraged to pursue a career in fashion design due to societal expectations and the perception that it aligns with their inherent interests and skills. This study revelation concurs with the study of Michna (2020) who found in a study that history have it that art-work, decoration and handicraft have been related to femininity. Hence the heavily domination of female in the fashion design and technology programme in the technical universities in Ghana.

Respondents Level of Education

The researcher also sought to establish the level of education of the respondents. The findings are detailed in Figure 1.

Level of Education

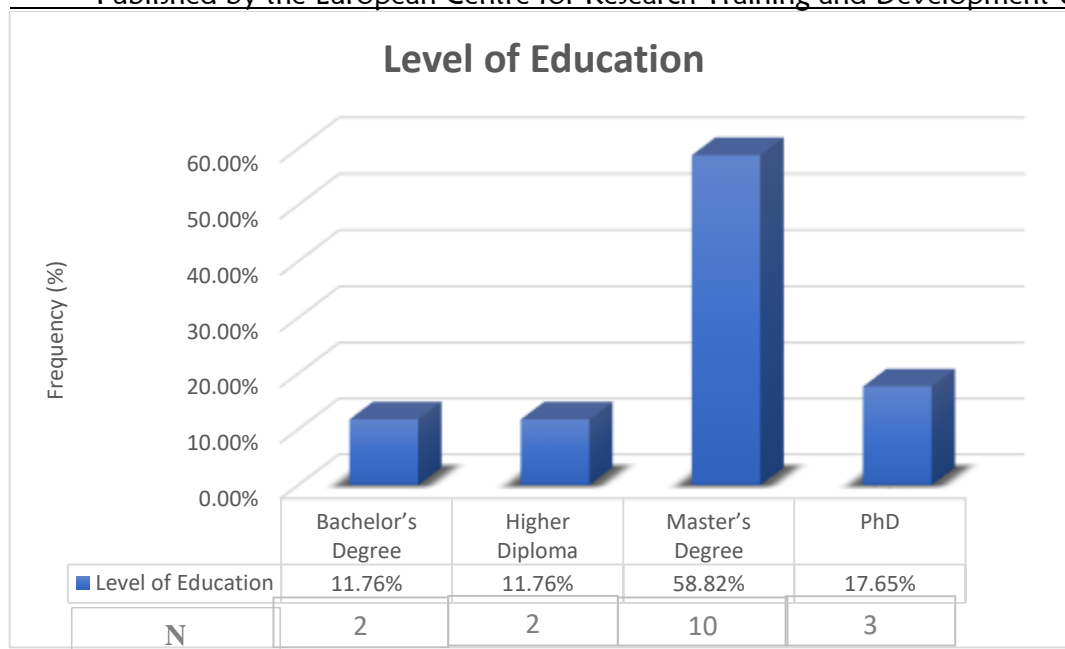| N	Bachelor's Degree	Higher Diploma	Master's Degree	PhD
■ Level of Education	11.76%	11.76%	58.82%	17.65%
N	2	2	10	3

Figure 2: Lecturers Level of Education

The findings in figure 1 indicate that the respondents had various levels of education, ranging from Diplomas to PhD degrees. Majority of the lecturers had Master's Degree as the highest level of education. Master's Degree has a higher number of 10 (58.82%) participants out of the total number of 17, followed by 3 (17.65%) participants with a PhD, 2 (11.76%) participants with Bachelor degree and higher diploma in each level. The result means that lecturers of fashion design and technology in the technical universities of Ghana have the requirement and skill acquisitions to lecture in HND fashion design and technology programmers. The findings support the argument by Adeyemi, Yala & Wanjohi (2011) who denotes that, teacher extensive knowledge and instructor's competency are integral resources of students' academic success. This study also agrees with Van den Bergh & Rose (2014) who alluded that the level of education hierarchy, and the collage variables have an impact on their teaching content knowledge and influences on students' performance.

Influence Fashion Design Module Content on Construction of Ghanaian TCs
The study sought to establish the influence of fashion design module content on construction of Ghanaian traditional costumes. To achieve this, the researcher requested both students and lecturers to respond to a 4-point Likert questionnaire having items ranging from strongly disagree to strongly agree. The findings are displayed in Table 3.

Table 3: Lecturers Responses on Module Content on Construction of TCs.

Statements	Strongly Agree	Agree	Disagree	Strongly Disagree	Mean	Std. Dev.
Fashion Design syllabus define one of its objectives as production of traditional costumes	1 (5.9%)	13 (76.5%)	2 (11.8%)	1 (5.9%)	2.82	.636
Fashion Design syllabus specify construction of traditional costumes as one of the learning outcomes	2 (11.8%)	10 (58.8%)	4 (23.5%)	1 (5.9%)	2.76	.752
Fashion Design syllabus provides enough content on construction of traditional costumes	3 (17.6%)	8 (47.1%)	5 (29.4%)	1 (5.9%)	2.76	.831
Fashion Design syllabus outline detailed procedures for constructing traditional costumes	3 (17.6%)	7 (41.2%)	6 (35.3%)	1 (5.9%)	2.71	.849
Fashion Design syllabus specifies types of costumes to be constructed	4 (23.5%)	9 (52.9%)	3 (17.6%)	1 (5.9%)	2.94	.827

Findings of the study shows that majority 76.5% of lecturers agreed that the syllabus defines the production of traditional costumes as one of its objectives. Additionally, a significant number of lecturers 58.8% acknowledged that the syllabus specifies the construction of traditional costumes as a learning outcome. While nearly half of the respondents 47.1% agreed and 17.6% strongly agreed that the syllabus provides sufficient content on construction of traditional costumes. Similarly, a considerable proportion 41.2% and 17.6% strongly agreed that they recognised the presence of detailed procedures for constructing traditional costumes. Moreover, the majority of

lecturers 52.9% indicated that the syllabus specifies the types of costumes to be constructed. The findings imply that there is some room for improvement in the fashion design module content related to the construction of Ghanaian traditional costumes. While lecturers generally agree with certain aspects of the syllabus such as the objectives and learning outcomes.

These findings suggest that there may be opportunities to enhance the syllabus by incorporating more comprehensive content and clear guidelines for constructing traditional costumes. Addressing these areas could potentially improve students' learning experiences and their ability to acquire the necessary skills in the construction of Ghanaian traditional costumes within the fashion design and technology module as noted by Iddrisu, Alhassan, & Kinder (2014) who state that the technical universities in Ghana are heavily relaying on foreign syllabus and not considering much local options, they said the syllabus should be reviewed to get-up with the local industry.

Lecturers Suggestions on Review of Fashion Design Syllabus
The researcher also sought to determine the areas for improvement to fashion design syllabus of fashion design. The findings are shown in Table 4.

Table 4: Lecturers Review of Fashion Design Syllabus

Courses	Frequency (N=17)	Percentage
Construction of GTCs	8	47.1
Specialisation (tailoring)	1	5.9
CAD	2	11.8
Free-hand-Cutting	2	11.8
Modeling\Catwalk	6	35.3
Decoration Color Psychology	3	17.6
Exclude foreign designs	1	5.9

The findings in Table 4 reveal that construction of Ghanaian traditional costumes was recommended to be included in the fashion design syllabus, as it has the highest frequency (8) and the highest percentage (47.1%) among the listed options. Similarly, Modeling\Catwalk was also recommended to be included in the syllabus, as it has a relatively high frequency (6) and a moderate percentage (35.3%). Decoration Color Psychology was suggested to be added to the syllabus with 3 (17. %) frequency. Further, the findings also show that CAD (Computer-Aided Design) is suggested to be included in the syllabus, as it has a moderate frequency (2) and a reasonable percentage (11.8%).

Moreover, Free-hand-Cutting topic is recommended to be included, as it has a frequency of 2 (11.8%) and may be considered as a valuable aspect of fashion design and can provide important insights into the varieties aspects of pattern making in construction of traditional costumes. The least suggested was Specialisation in tailoring 1 (5.9%). However, the findings also show that foreign designs should be

excluded from the fashion design syllabus, as indicated by the frequency of 1 (5.9%) among the options. The results implied that lecturers of fashion design and technology saw the importance of the including construction of Ghanaian traditional costumes in the fashion design and technology syllabus, as noted by Essel & Amissah (2015) and Kwakye-Opong & Adinku (2013). The findings also concur with Wiggins & McTighe (2011) who state that fashion design modules are important as it enhance skills acquisition among students and enables the facilitators to pass the required knowledge to the learners within a time frame.

Students Responses on Module Content on Skill Acquisition on CGTCs
The study also sought the same information in table 4 from the lecturers of fashion design and technology students in Table 5.

Table 5: Students Responses on Module Content on Skill Acquisition on CGTCs

Descriptive Statistics						
Statements	**Strongly Agree**	**Agree**	**Disagree**	**Strongly Disagree**	Mean	Std. Dev.
Fashion Design syllabus define one of its objectives as Production of traditional costumes	75 (25.8%)	148 (50.9%)	46 (16.7%)	16 (5.5%)	2.95	.859
Fashion Design syllabus specify construction of Ghanaian traditional costumes as one of the learning outcomes	63 (21.6%)	139 (47.8%)	77 (26.5%)	9 (3.1%)	2.86	.825
Fashion Design syllabus provides enough content on construction of traditional costumes	58 (19.9%)	130 (44.7%)	73 (25.1%)	27 (9.3%)	2.73	.919
Fashion Design syllabus outline detailed procedures	68 (23.4%)	120 (41.2%)	84 (28.9%)	16 (8.5%)	2.80	.894

For constructing traditional costumes					
Fashion Design syllabus specifies types of costumes to be constructed	82 (28.2%)	128 (44%)	53 (18.2%)	25 (8.6%)	2.90 .945

The findings shows that majority of students 50.9% agreed with the statement that fashion design syllabus define one of its objectives as production of traditional costumes while 16.7% disagreed with the statement. The students also Strongly Agree, 25.8% and Strongly Disagree, 5.5% with the statement. The statement had a mean of 2.95 and standard deviation of 0.859 implying that most students agreed that fashion design syllabus define one of its objectives as production of traditional costumes. Fashion Design and technology syllabus to specify construction of traditional costumes as one of the learning outcomes, the majority of respondents 47.8% agreed while 21.6% strongly agreed. The mean score for this statement was 2.86, indicating a moderate level of agreement.

In terms of the provision of enough content on the construction of traditional costumes, 44.7% of respondents agreed while 25.1% disagreed. Also, 41.2% of the students agreed and 23.4% strongly agreed on the statement that Fashion Design syllabus outline detailed procedures for constructing traditional costumes. The mean score for this statement was 2.80. The finding suggests that 44% of respondents agreed while 8.6% strongly disagreed. The results revealed that the fashion design and technology module content syllabus acknowledge the production and construction of Ghanaian traditional costumes as objectives and learning outcomes but there is variation regarding the sufficiency of content, detailed procedures and specification of costume types.

However, the findings are contrary with the interview's reports of the HoDs on module content on construction of traditional costumes contrary. The HoDs noted that the syllabus is not specifically on Ghanaian clothing and some students find it difficult in producing the costumes as the training does not give enough skills while learning. "*Traditional costume construction is not incorporated in our curriculum.*
The study results revealed that majority of lecturers and students of fashion design and technology in the technical universities of Ghana do not know the difference between syllabus and course outline. The finding concurred with Musingafi et al. (2015) who states that teachers and students cannot differentiate between curriculum (course outline) and syllabus, the study further defined syllabus as the content on individual subject while course outline the approaches, assessment criteria, and the totality of content to be taught. The lecturers of fashion design and technology based on individual discretions includes construction of Ghanaian traditional costumes in their course outlines.

Table 6: Improvement of fashion design syllabus by Students

Courses	Freq.(N=291)	Percentage
Modelling (catwalk)	27	9.3
More practical hours	167	57.3
CAD	51	17.5
Free-hand-Cutting	39	13.4
Construction of GTCs	87	29.9
Decoration Colour Psychology	13	4.5
Exclude African studies	24	8.2
Exclude foreign design	5	1.7

The findings in Table 6 suggest that majority of students 57.3%, N=167 recommended more practical hours should be added in the fashion design syllabus. Also, frequency of 87 (29.9%) and the second highest of the students suggested construction of Ghanaian traditional costumes. Total number of students 17.5 N=51 endorsed CAD to be added. Other courses suggested are; free-hand cutting 13.4% N=39, Catwalk 9.3, N=27 and colour psychology 4.5% N=13 was recommended to be included in the syllabus. However, relatively low number of students called for African studies 8.2% N=24 and foreign costumes 1.7% N=5 should be excluded from the fashion design syllabus. The finding in the study implied that students of technical universities do not have the appropriate time allocation to practical courses, hence calling for more practical allocation of periods to be able to execute construction courses.

This study revealed that students of HND fashion design and technology are not contents with the current syllabus employed by their authorities for the programme and therefore called for the syllabus to be reviewed. The students also perceive some courses not to be relevance to the programme. Nevertheless, the students recommended the following to be included in the syllabus; more practical hours, construction of Ghanaian traditional costume, CAD, free-hand cutting, Catwalk, colour psychology to be included in the syllabus. The students however suggested African studies and foreign costumes production to be excluded from the fashion design and technology syllabus. The finding in this study implies that students of technical universities think the module content HND fashion design and technology programmes needed to be reviewed and allocate enough hours for practical activities courses. Lund & Karlsen (2020) explain to the fashion industry to acquire new knowledge and skill in technologies such as advanced CAD to keep them in the

increasing the competitive both local and the global fashion market. The study agrees with this current study's findings.

The study also revealed that students are perceiving the current HND fashion design and technology syllabus of not covering enough contents that could skill them to march in fashion industry after graduation. The study agrees with Richmond et al., (2016) explian that students percieved inadequate detailed syllabus as an indication of faulty not caring much about their training and after. The study support the HoDs reviews on the same:

Head of Department Views on Fashion Design Module Contents on CGTCs
The HoDs noted that the syllabus is not specifically on Ghanaian clothing and some students find it difficult in producing the costumes as the training does not give enough skills while learning. The HoDs said they would like the syllabus to be specific in the teaching of African clothing to help promote Africa. The HoDs however suggests that, training or teaching students on fixing and repairing of sewing machines would also be as good course to help those who love the best interest in that he\she would call it fashion engineering. "*Traditional costume construction is not incorporated in our curriculum. I will advise that traditional costume construction is included in the syllabus to instil a sense of patriotism into students*".

The researcher thereafter used multiple regression analysis to establish the influence of fashion design module content (FDMC) on the construction of traditional costumes.

Testing of Hypothesis
The researcher assumed mathematical models to test whether there is a significant relationship between fashion design and technology module content and students' acquisition of necessary skills for constructing Ghanaian Traditional Costumes, the researcher measured the module content in terms of its volume and presence of specific steps in constructing traditional costumes. The two measures of the module content were then expressed in a mathematical model against learners' acquisition of necessary skills for constructing Ghanaian traditional costumes. Summary of the model is as shown in Tables 7.

Table 7: Module Summary on Fashion Design Module Content and Skill Acquisition of Constructing Ghanaian Traditional Costumes.

Model Summary			
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.646[a]	.418	.334	.40176

a. Predictors: (Constant), Costume Construction, Contents in the on Module

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Findings in Table 7 indicate that the correlation coefficient (R) is 0.646, suggesting a moderate positive relationship between the two independent variables (availability of steps for Costume construction and volume of the module Content) and the dependent variable (students' acquisition of skills necessary for constructing GTC). The coefficient of determination (R Square) is 0.418, indicating that approximately 41.8% of the variance in the students' acquisition of necessary skills for constructing GTC can be explained by the two qualities of the fashion design module content (its volume or bulkiness and availability of specific steps for constructing GTC). The suitability of the above model is supported by the Adjusted R Square of 0.334 and 0.40176 standard error. However, there was need to ascertain whether the above relationships were of any statistical significance. This was done through Analysis of Variance (ANOVA) presented in Table 8.

Table 8: ANOVA Table on Module Content and Skill Acquisition of CGTCs

ANOVA[a]						
Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	1.620	2	.810	5.019	.023[b]
	Residual	2.260	14	.161		
	Total	3.880	16			

a. Dependent Variable: Skill Acquisition in Construction of GTCs
b. Predictors: (Constant), Costume Construction, Contents in the Module

Findings in Table 8 show that the regression model is statistically significant as evidenced by a P-value of 0.023. The regression sum of squares is 1.620, with 2 degrees of freedom, resulting in a mean square of 0.810. The F-value is 5.019, which is significant at the chosen significance level ($p < 0.05$), as indicated by the p-value of 0.023. The implication is that one can confidently associate students' acquisition of necessary skills for constructing GTC with the quality of the fashion and Design module content in terms of the two aspects investigated in this model. Therefore, the null hypothesis that there is no significant relationship between fashion design module content and skill acquisition in the construction of Ghanaian Traditional Costumes was rejected. Further, the researcher sought to establish the contribution of each predictor variables regression coefficients provided in Table 9.

Table 9: Regression Coefficients of Module Content and Skill Acquisition of Construction of Ghanaian Traditional Costumes

Coefficients[a]					
Model	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.

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1	(Constant)	2.330	.604			3.859	.002
	Contents in the Module	-.152	.160	-.195		-.947	.360
	Costume Construction	.485	.155	.644		3.128	.007

a. Dependent Variable: Skill Acquisition in Construction of GTCs

According to the results in Table 9, the constant rate of students' acquisition of necessary skills for constructing GTC is at 2.330. This indicates that in a scale of 1 to 10, an average student would rate his/her level of acquiring the said skills at 2.330 when the impact of the module content is kept at zero. The standardized coefficients (Beta) show the relative impact of each the two dimensions of the module content. In terms of its volume or bulkiness, the study established a negative 0.152 effect of the module content on the students' skills acquisition. Nevertheless, the effect did not attain the level of statistical significance as indicated by p value of 0.360. The established significance level exceeds the $p < 0.05$ threshold. On the other hand, availability of steps in costume construction was established to have a positive 0.485 effects on the students' acquisition of the GTC construction skills. This was supported by a p-value of 0.007.

The findings seem to support an observation by Faerm (2015) that education trend in Singapore where faculty are required to focus on quality of their teaching approaches instead of quantity. As such, they were expected to reduce the quantity or volume of their course content by about ten to thirty percent. In fact, educators in Singapore were asked to promote independent learning among students through more project assignments rather than voluminous theoretical content. This seems to suggest that the students' ability to acquire necessary skills are significantly linked to the practical steps included in their course module. These statistical revelations reinforce the previous rejection of the null hypothesis that there is no significant relationship between fashion design module content and skill acquisition in the construction of Ghanaian Traditional Costumes. However, the relationship between the content of the fashion design module and skill acquisition was not statistically significant at 95% Confidence Interval (CI). The results suggest that focusing on costume construction in the module may positively contribute to the students' acquisition of needed skills for the construction of Ghanaian Traditional Costumes.

CONCLUSION

The study concludes that construction of Ghanaian traditional costume is not incorporated in the fashion design and technology syllabus while the masses of the students and the lecturers of fashion design and technology cannot differentiate between syllabus and course outline. The students' ability to acquire necessary skills on Ghanaian traditional costumes construction were significantly linked to the practical steps included in their course module content.

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APPENDICES
Appendix I: Pictures of smock Costumes

Appendix II: Pictures of Drape-cloth Costumes (Ntama or toga)

Appendix III: Pictures of Kaba and Slit Apparel