Curriculum Content and Promotion of Creative Teaching and Learning in Fashion Design in Colleges of Education in Ghana

Vida Adzo Amegbanu[1], Shine Adzo Asimah[2], Joana Akweley Zanu[3], Johnson Kofi Kassah[2, *]

[1]Department of Educational Communication and Technology, Kenyatta University, Nairobi, Kenya

[2]Department of Fashion Design and Textiles, Ho Technical University, Ho, Ghana

[3]Department of Fashion Design and Textiles Technology, Tamale Technical University, Tamale, Ghana

Email address:

jkassah@htu.edu.gh (Johnson Kofi Kassah)

[*]Corresponding author

Abstract: Creativity is very crucial in the teaching and learning of vocational skills among educational establishments throughout the world. The purpose of this study was to investigate the curriculum content and promotion of creative teaching and learning in fashion design in colleges of education in Ghana. A descriptive survey design was adopted, due to its ability to collect large quantities of data in a limited period of time. Both qualitative and quantitative data collection was used. Purposive and stratified sampling techniques were used. The total sample size of the study was 188 (165 students, 18 tutors and 5 principals). The research instruments used for data collection were questionnaires for teachers and students and an interview guide for college principals. Quantitative data was analyzed using descriptive and inferential statistics. Descriptive statistics were used to summarize, arrange and explain the participant's biographic data and the effective characteristics of the rest of the independent variables using a frequency table, percentages, and means with their respective standard deviations. Inferential statistics involving chi-square goodness of fit was used to test the null hypotheses formulated. All hypotheses were tested at p< 0.5 alpha level of significance. Qualitative data was done under various themes. It was also found that there is statistically significant relationship between curriculum content of creative teaching and learning in fashion design. The study also found that Colleges of education also faced a lot of challenges that prevent creative teaching in fashion design. There should also be periodic capacity building workshops stakeholders including the ministry of education officials and the school management on vocational pedagogical strategies to enable the fashion design tutors to effectively transmit creativity to the students. Ministry of Education through Curriculum Research and Development Division should develop creativity policy on integration of creative teaching and learning in fashion design for college of education and ensure it is implemented.

Keywords: Curriculum Content, Creative Teaching, Creative Learning

1. Introduction

In order to meet the ever-increasing needs of the modern society, higher institutions have to produce competent innovators and critical thinkers for the future. These institutions need to give creativity "their full attention". The world needs creative and forward -looking individuals who can produce creative solutions for the challenges of society and industries. The importance of creativity has therefore increased in education programmes and economic development activities and in industries such as those related to fashion design [1]. Novelty, originality and usefulness are elements of creativity [2]. The ever-increasing demand for novel and original fashion ideas call for effective teaching and training of fashion students in Ghana to become successful in their field. If higher institutions of learning are challenged to produce creative individuals, the question then is how does a student learn to be creative? How do teachers use creative techniques and learning environments to teach

students? This research will attempt to provide answers to these critical questions. For a student to acquire dexterity in creative thinking and problem-solving techniques, he or she has to pass through an equally good teacher who will provide the required guidance, tools and practice.

Teaching and learning are opposite sides of the same coin, for a lesson is not taught until it has been learned [3]. "Learning is the process by which we acquire and retain attitudes, knowledge, understanding, skills and capabilities that cannot be attributed to inherited behaviour pattern or physical growth" [3]. Teaching and learning is an activity of imparting knowledge, skills, attitude and idea from one person to another [4]. Banahene and Sarfo explained that the person engaged in the act of impartation are the teacher and the person receiving the knowledge, skills, and attitude is the learner. It is expected that once the teaching activity takes place, there should be change in the knowledge base of the learner. In other words, teaching is said to result in learning. Teaching is a skill tutors should have, to be able to transfer knowledge effectively and efficiently. Hence, a teacher needs the skills to be able to deliver his/her lessons. The American Psychological Association [5] defines the term teaching skills as contained in the 'ready to teach Act', H R 2211 as "skills that are based on scientifically based research; enable teachers to effectively convey and explain subject matter content; lead to increased academic achievement; uses strategies that are specific to the subject matter; include on-going assessment of students learning, focus on identification and tailoring of academic instruction to students specific learning needs; focus on classroom management". Classroom management also called classroom discipline has been a priority for teachers. Amoakohene [6] said, classroom management involves the direction of human activities and since teachers direct the teaching and learning activities, they are considered managers and they need to organize, co-ordinate, control, communicate and lead the students.

Farrant [3] further explained that each type of learning goes by a different name: Affective learning- has to do with feeling and values and therefore influences attitudes and personalities. Cognitive learning-is achieved by mental process such as reasoning, remembering and recall. It helps in problem solving, new ideas development and evaluation. Psychomotor learning- has to do with development of skills which require efficient coordination between our brain and muscles. Teaching can be thought of as a process that facilitates learning. He explains further that in the process, the teacher has an important role to play because he acts like a catalyst stimulant. He further explains that by giving careful considerations to such issues like teaching methods and by supplementing direct teaching in indirect support, the teacher can achieve a total effect that can extremely be enjoyable of his or her student. With regards to skills acquisition, [7] are of the view that for a student to be able to understand and remember anything taught, there should be a connection between practices and teaching of the students. Wareign and Shreeve [8] reasoned that there are a number of ways skills acquisition can be eased. These are as follows: -

Budding -In an open studio, students can learn from more experienced students in a buddy system. Students can either be paired up with a buddy from a year above or groups can be created from all years of the course. The tutor has to initiate this but once social bonds are in place, students can teach each other new skills like computer programmes, coral draw, photo-shop and auto card.

Group working- To achieve practical outcomes, group collaboration can lead to more understanding of processes due to plain, explicit and articulate steps forward. This is particularly important for art and design which traditionally emphasis trends on group working. Deconstruction of artefacts -This can be undertaken as a group or as an individual. It involves an illustration of picking up a jacket and noting or describing the methods discovered in its construction. This can improve understanding of how its layers of linings, interlinings, padding and stitching were physically constructed to maintain its shape. The use of visual resources to explain processes -Traditionally, hand-outs have been used but step by step procedural diagrams can be replaced by digital photographs in interactive power point for technical skills. This can be assessed by students in the workshops and can be built by the students themselves as they encounter technical problems that require inventive solution. Adams & Kemevor [9] proposed a four-stage learning process (concrete experience, observation and reflection, abstract conceptualization and active experimentation). With a model that is often referred to in describing experiential learning [10]. The process can begin at any of the stages of the cycle and is continuous. This theory asserts that without reflection, we would continue to repeat our mistakes.

1.1. Statement of the Problem

Creative teaching and learning are the ability to solve real problems, a mannerism categorized by inventiveness and uniqueness. In the college of education in Ghana, fashion design trainees whose learning happens through a curriculum with sufficient creativity contents are expected to exhibit their competence in producing original and quality apparels for the market. In cases where the students' trainees use practical Computer-Aided Design (CAD) tests, one wonders whether the trainees learning fashion design are creative or transfer drawing designs from their associates rather than being innovative to produce original own pieces of work.

When trainees do not creatively think in making the garment and rely on CAD then this implies that they are not able to transform their ideas into communicative apparel designs, which is a cause of concern especially due to the rapidly changing fashion technology. If the practice of copy and transfer of fashion designs by trainees of college of education continues unabated, then Ghanaian fashion industry is likely to become obsolete and the identity of the Ghanaian garments will be lost. This study, therefore, sought to investigate curriculum content and promotion of creative teaching and learning in fashion design in colleges of

education in Ghana.

1.2. Objectives of the Study

The research was steered by the ensuing objectives:
1) To assess the relevance of curriculum content that promotes creative teaching and learning in fashion design.
2) To identify the challenges facing teachers and students in teaching and learning creativity in apparel construction.

1.3. Research Hypotheses

The study tested the following null hypotheses:

Ho_1: There is no statistically significant relationship between curriculum content of creative teaching and learning in fashion design.

2. Research Design

A research strategy is the set of methods and procedures that a researcher utilizes when gathering and scrutinizing measures of the variables detailed in the research objectives [11]. The current study used a descriptive survey design, which allowed a large quantity of data amassed within a diminutive period of time. A descriptive survey seeks to describe particular characteristics of chosen entity group or individual cases. This study adopted a descriptive research design due to its adaptability and ability to enable the researcher to designate, elucidate, or authenticate some of the hypotheses or objectives when it comes to a particular group of people. A descriptive survey was deemed appropriate due to its capacity to amass in-depth information which may be either quantitative (surveys) or qualitative (observations or case studies) in nature.

Both qualitative and quantitative data were gathered by the researcher in the current study. The quantitative data methods were used to enable the researcher to gain positive feedback on the demographic data of the study participants. This assisted the investigator to gain a chance to put her hypothesis into tests that helped to establish whether there was an association between the study's dependent variables and its independent variables. However, quantitative data was used to back up the qualitative findings by the use of closed-ended Likert items to enable the interpretation of the data using statistical analysis [11]. The researchers' reason for gathering quantitative and qualitative data is to sustain the fort and improve the flaws of the two designs [11].

The use of the survey strategy enabled the collection of a large amount of data from the sampled population who were scattered in the study area. The rationale for using multiple case studies was focused on the need to generalize the findings. The study was also a fixed non-experimental descriptive survey. The justification for the survey type of design was that the variables were not manipulated. According to Avoke [12], descriptive surveys are designed to portray accurately the characteristics of particular individuals,

situations or groups. It is used as needs assessment tool to provide information on which to base sound decisions and to prepare the background for a more constructive programme of educational research. It also served as a foundation for more vigorous and precise investigation. The survey design allowed simultaneous description of views, perceptions and beliefs at any single point in time [13]. However, descriptive survey design produces unreliable results because it delves into private matters that people are not completely truthful about [14].

2.1. Target Population

The target population in this study was the total number of individuals, rudiments or groups studied [15]. According to the National Accreditation Board of Ghana [16], there are eight (8) colleges of education located in the Ashanti Region in six districts namely; Offinso Municipality, Adansi West District, Kumasi Metropolitan, Mampong Municipality, Asante Akin North District and Sekyere South District. The total population for the study was 791 students, 30 tutors and eight principals. The target populations as indicated above were selected to help the researcher determine which population was accessible for the research study. As Table 1 indicates a breakdown of the categories in the target population.

Table 1. Distribution of target population.

Group	Population
Fashion Design Students	791
Fashion Design Teachers	30
Principals	8
Total	829

2.2. Sampling Techniques

Sampling is the practice in which a sample is extracted from a population [17]. The study applied three methods of sampling the target population. These were stratified random sampling, purposive sampling and simple random sampling. The three methods of selection were adapted by the study to ensure that the population was well represented to inform the current study.

Stratified random sampling requires the population to be separated into clusters using a specified principle, in the study. The current study used the stratified random sampling mechanism to select the six districts in the Ashanti Region, namely; Offinso Municipality, Adansi West District, Kumasi Metropolitan, Mampong Municipality, Asante Akin North District and Sekyere South District. Hence the Ashanti Region was divided into five groups, namely the north, south, east, west and central.

Thereafter, a specified number of cases were randomly chosen from every district (population sub-group). In line with this, five colleges of education were selected randomly from west, south, east, north and central of the six strata. This ensures every part of the region was covered. The purposive selection was employed to choose the fashion design instructors and principals in the five colleges because it

enabled the selection of the study participants the researcher thought to be the best information [18]. Simple random sampling was adopted by the researcher in selecting the students in the five colleges used. Simple random sampling was used because it was simple as well as easy to use while presenting accuracy in the representativeness of a large populace.

2.3. Sample Size

The researchers used 30 percent (30.0%) of the enrolled fashion design students of the five colleges of education. Out of the 829 enrolled students of the five colleges of education, 550were sewing students, out of which165 were selected as the sample size. Fashion design tutors of the five colleges were 30, and the sample size selected was 18. This is because of the total number of teachers were few. Further, the principals of the five colleges of education sampled were used. Therefore, the total sample size was 188. The sample size is appropriate for the current study because it is possible for the researcher to easily gather information from them for early completion of the study. Table 2 explained the distribution of the aggregate sample size and percentages.

Table 2. *Sampling Grid of Participants of the Study.*

Participants	Population	Sampled	Percentage
Fashion Design Students	550	165	30.0
Fashion Design Tutors	30	18	60.0
Principals	8	5	62.5
Total	588	188	50.2

2.4. Research Instruments

Data was collected using the following instruments; a questionnaire, interview guide and documentary analysis checklist all designed and constructed by the researcher. questionnaires and interview guides are research instruments consisting of questions interrelated to the study variables and other prompts for the purpose of gatherings information from the research participant. [19]. The instruments enabled the researcher to collect sufficient data. The questionnaire was the main instrument for data collection. Two sets of questionnaires were used in the study to collect the data: the tutors 'questionnaire and the students questionnaire. Each questionnaire was vital as it contained items that enabled the generation of vital information for the different objectives of the study. The tutor's questionnaire was categorized into five (5) sections. Section A focused on collecting information on the tutor's demographic data. Section B encompassed factors that affect creative teaching and section C targeted pedagogical strategies and skills which promote creativity. A five-fold Likert scale of the questionnaire was applied to structure the questionnaire items. The interview guide was used to solicit relevant information from the college principals. Interviews are communication between two people where a verbal conversation is adopted with the sole purpose of gaining information to be utilized by the researcher to fulfill his or her objectives [20]. The interview guide consisted of demographic information of principals,

questions relating to government policies and leadership style in a quest to determine how they influence teaching and learning in the colleges of education. The interviews took about thirty minutes. Respondents were interviewed individually. This took place at the interviewees' work premises, after work period.

2.5. Data Collection Techniques

The researcher first requested a research approval letter from Kenyatta University's graduate school. In order to secure a research permit, the researcher then wrote a permission letter and sent a copy of the approval letter from the graduate school at Kenyatta University to the National Council of Tertiary Education (NCTE) in Accra, Ghana. The permit was crucial since it made it simple to enter the area and encouraged responders to express their thoughts freely. The researcher then traveled to the sampling universities to build relationships, speak with the tutors, and coordinate when to distribute the questionnaires with the randomly selected students.

2.5.1. Questionnaires for Tutors and Students
The researcher asked the college administration for approval. After receiving authorization, the researcher informed the tutors and students who had been chosen at random for the site and time of the questionnaire administration of the study's goals and assured them of its secrecy. The researcher met them at the designated location on the scheduled date and time, went over the instructions with them, and then allowed them to complete the surveys. After they were finished, the researcher gathered the questionnaires. The five (5) colleges that were chosen for the study all followed the same process.

2.5.2. Interview Schedule
The researcher coordinated the timing of the interview schedules with the principals of the five (5) institutions of education. The researcher then decided on a convenient time and day for face-to-face interviews with the interview guideline after consulting with the principals of the five (5) universities. Every one of them was questioned by the researcher on different days, and their responses were recorded.

2.6. Data Analysis

Data analysis is the multifaceted process of gaining raw data from primary or secondary sources and then converting the data into useful information that can be consumed by decision makers. In the current study, the researcher, after collecting the qualitative and quantitative data, sought to answer the research questions in an effective manner, grouped the data into themes and objectives of the study. Statistical Package for Social Sciences (SPSS) computer-based programme was utilized to categorize quantitative raw data amassed from the field through the study's preference for close-ended questionnaires and structured part of the interview schedule. Both descriptive and inferential statistics

were used during the data analysis process. The researcher used descriptive statistics to analyze the data and the results presented using frequency tables, percentages, means and standard deviations.

Furthermore, the researcher further used the inferential statistics involving goodness of fit chi-square test. This helped in testing the null hypotheses formulated. Chi-square was used to establish whether there was significant evidence to prove that each of independent variables influences teaching and learning in fashion design. All hypotheses were tested at p< 0.05 alpha level of significance. The open-ended questionnaires data collected from the interviews and documentary analysis checklist were transformed to generate records. The researcher used the hand to code the raw data collect from the interviews. The conversion of the raw data was coded by hand under the various themes. The information was matched and grouped in accordance with resemblances to develop categories. Table 3 summarizes

research objectives/ hypotheses, and measuring statistical tools.

3. Results and Discussions

Objective one: Relevance of curriculum content and creative teaching and learning in fashion design

The study's first objective purposed to assess the relevance of curriculum content which promotes creative teaching and learning in fashion design. This objective explored from the students the relevant curriculum content which promotes creative learning in fashion design among them. The students were presented with statements which dealt with curriculum contents which promote creative learning in fashion design and were asked to show their levels of agreement to the statements. The various levels of agreement provided by the students using strongly agree (SA), agree (A), neutral (N), disagree (D) and strongly disagree (SD) are shown in Table 3.

Table 3. Students' responses on relevant curriculum content which promote creative learning in fashion design.

Statement	N=165	SA	A	N	D	SD
The topics covered in the curriculum are up to date	F	32	58	21	31	23
	%	19.4	35.2	12.7	18.8	13.9
The curriculum promotes self-sufficiency of the students by promoting experiments, observations and field-studies	F	36	56	24	37	12
	%	21.8	33.9	14.5	22.2	7.3
The curriculum is significant in equipping me with skills relevant in today's fashion and design market	F	43	49	31	30	12
	%	26.1	29.7	18.8	18.2	7.3
The curriculum is learner-centered eliciting my interest in the content	F	28	53	24	36	24
	%	17	32.4	14.5	21.8	14.5
The curriculum is characterized by procedure and acquisition of skills enabling the student to solve current and future problem.	F	37	52	35	34	7
	%	22.4	31.5	21.2	20.6	4.2
The curriculum relates to current social and economic needs	F	47	37	34	35	12
	%	28.5	22.4	20.6	21.2	7.3

The results in Table 3 shows that most of the students 32 (19.4%) strongly agreed, 58 (35.2%) agreed, 21 (12.7%) were neutral, 31 (18.8%) disagreed and 23 (13.9%) strongly disagreed that the topics covered in the curriculum are up to date. These finding simply that most students feel that the curriculum covers topic that are up to date in regards to the fashion industry. These findings of the study supports the assertions of Amy, Hightower, Delgado, Nloyd, Wittenstein, Sellers an Swanson (2011) who reported that the curriculum content has a strong influence on education and student performance.

Further, the table 3 shows that most of the students 56 (33.9%) agreed and 36 (21.8%) strongly agreed that the curriculum promotes self-sufficiency among the students as its contents entail experiments, observations and field studies. However, 24 (14.5%) were neutral in regards to the statement while 37 (22.2%) disagreed and 12 (7.3%) strongly disagreed with the claim. These findings generally suggest that the curriculums' content encourages the students' self-sufficiency which enhances their creativity. Situations where students are able to make unusual associations while designing and sewing as well as modifying what the tutors teach them can be attributed to the content of their curriculum. Similarly, the use of the project-based method of teaching is an example of practical education which is

relevant to societal needs which is consistent with those of Darvas and Palmer (2004).

Further, the table 3 shows that most of the students 43 (26.1%) strongly agreed and 49 (29.7%) agreed that the curriculum content is significant for equipping them with skills that are relevant in todays' fashion market. however, 31 (18.8%) were neutral, 30 (18.2%) and 12 (7.3%) strongly disagreed. These findings imply that the majority of students believe that the curriculum is significant in equipping the students with skills that re relevant in todays' fashion and design market.

The table further 3 shows that most of the students 53 (32.4%) agreed and 28 (17%) strongly agreed that the curriculum used in their institution is learner centered which elicits the students interest in the contents. However, 24 (14.5%) strongly disagreed and were neutral to the statement respectively whilst 36 (21.6%) disagreed with the claim. Overall, the outcomes reveal that most learners perceive the curriculum to be critical in elicit their interest in the content covered.

Further, it was also found that the majority of respondents 37 (22.4%) strongly agreed and 52 (31.5%) agreed that the curriculum is characterized by procedures and acquisition of skills that enables the students to solve current and future problems. Contrary, 35 (21.2%) were neutral to the statement

and 34 (20.6%) disagreed and 7 (4.2%) strongly disagreed with the statement. These findings imply that the curriculum content promotes skill acquisition that enables students to find creative ways of solving current and future challenges.

Lastly, most of the students 47 (28.5%) strongly agreed and 37 (22.4%) agreed that the curriculum relates to current social and economic needs of the fashion and design industry though 35 (20.6%) were neutral to the statement. However,

35 (21.2%) disagreed and 12 (7.3%) strongly disagreed with the opinion. Generally, it can be argued that the curriculum content is relevant in todays' economic and social environment.

Ho_1: The curriculum content of creative teaching and learning does not influence fashion design. To test the hypothesis, a chi-square analysis was conducted and table 4 displays the results.

Table 4. *Chi-Square: Students creative ability and curriculum content.*

Statement	N=165		Students' Creative Ability			X^2	P Value
			A	N	D		
The topics covered in the curriculum are up to date	A	F	67	22	1	13.378	0.043
		%	40.61	13.33	0.61		
	N	F	13	7	1		
		%	7.88	4.24	0.61		
	D	F	0	15	39		
		%	0	9.09	23.64		
The curriculum promotes self-sufficiency of the students by promoting experiments, observations and field-studies	A	F	66	26	0	14.266	0.026
		%	40	9.70	0		
	N	F	7	16	0		
		%	4.24	9.70	0		
	D	F	2	11	37		
		%	1.21	6.67	22.42		
The curriculum is significant in equipping me with skills relevant in today's fashion and design market	A	F	65	28	0	14.529	0.002
		%	39.39	16.97	0		
	N	F	22	7	1		
		%	13.33	4.24	0.61		
	D	F	1	9	32		
		%	0.61	5.45	19.39		
The curriculum is learner-centered eliciting my interest in the content	A	F	55	25	0	13.219	0.003
		%	33.33	15.15	0		
	N	F	19	5	1		
		%	11.52	3.03	0.06		
	D	F	1	14	45		
		%	0.61	8.48	27.27		
The curriculum is characterized by procedure and acquisition of skills enabling the student to solve current and future problem.	A	F	64	24	1	16.921	0.021
		%	38.79	14.55	0.61		
	N	F	25	10	1		
		%	15.15	6.06	0.61		
	D	F	1	10	29		
		%	0.61	6.06	17.58		
The curriculum relates to current social and economic needs	A	F	63	21	1	11.732	0.041
		%	38.18	12.73	0.61		
	N	F	24	9	0		
		%	14.55	5.45	0		
	D	F	1	14	32		
		%	0.61	8.48	19.39		

As table 4 shows, the majority of the students who agreed that the curriculum content are up to date 67 (40.61%) were those who portrayed aspects of creative ability whereas the majority of those who disagreed 39 (23.64%) were those who did not portray aspects of creative ability. The findings suggest that the curriculum content being up to date is associated with students' creative ability as association supported by the statistically significant inferential statistics (X^2=13.378, *p*=0.043<0.05.). These implies that curriculum content that is up to date is likely to influence the students' creative ability.

Further, the table 4 shows that majority of the students who agreed 66 (40%) that the curriculum promotes self-sufficiency among the students were those who also agreed

with the various aspects of student creativity. On the contrary, the majority of those who disagreed 37 (22.42%) were also those who did not portray positive aspect of creative ability. these findings suggest that curriculum content which promote experimental, field-students and observations were associated with students' creative ability as supported by the statistically significant chi-square result (X^2=14.266, *p*=0.026<0.05.).

Further, it can be observed that the majority of the students 65 (39.39%) who agreed that the curriculum content equips them with skills applicable in todays' fashion market were also those who indicated that they have creative ability while the majority 32 (19.39%) of those who disagreed with the statement were likely not to portray aspects of creative ability. these findings suggest that there is an association between the

students' creative ability and the curriculum content which equips the students with skills applicable in todays' fashion market. the association was statistically significant at p value (X^2=14.529, p=0.002<0.05) which implies that where the curriculum equips students with modern skills and knowledge, then they are likely to be creative.

The table 4 shows that most of the students 55 (33.33%) who agreed that the curriculum is learner centered that elicits their interest in the content were those who portrayed creative ability where the majority of those who disagreed with the assertion 45 (27.27%) were those who did not portray creative ability. These findings were statistically significant (X^2=13.219, p=0.003<0.05) and imply that the students who perceive the curriculum as interest and who find it being student-centered were likely to portray creative ability as compared to those who do not find the content interesting.

The table 4 shows that the majority of the students 64 (38.79%) who agreed that the curriculum is characterized by procedure and acquisition of skills that enable the students to solve current and future problems were those who portrayed positive aspects of creative ability. Contrary, the majority 29 (17.58%) of those who disagreed with the opinion were those who disagreed with aspects of creative ability. The findings suggest an association between curriculum relevance and students' creative ability which was statistically significant at (X^2=16.921, p=0.021<0.05.).

Lastly, the study found that the majority 63 (38.18%) of the students who agreed that the curriculum relates to the current social and economic needs while the majority of those who disagreed 32 (19.39%) were those who did not portray aspect of creative ability. these findings imply that the students whose curriculum relate to current issues were those who indicated they had creative ability which was statistically significant (X^2=11.732, p=0.041<0.05).

In summary, up to date (X^2=13.378, p=0.043<0.05.), promotes self-sufficiency (X^2=14.266, p=0.026<0.05), equips students with relevant skills (X^2=14.529, p=0.002<0.05), interesting and learner centered (X^2=13.219, p=0.003<0.05), promotion of skill acquisition (X^2=16.921, p=0.021<0.05), relevance to current social and economic issues (X^2=11.732, p=0.041<0.05). Based on the findings, the null hypothesis, Ho_1: The curriculum content of creative teaching and learning does not influence fashion design is hereby rejected.

4. Challenges Facing Teachers and Students in Teaching and Learning Creativity in Apparel Construction

The fourth objective of the study purposed to identify the challenges facing teachers and students in teaching and learning creativity in apparel construction. This research objective sought from teachers, students and principals the various challenges confronting the teaching and learning of creativity in fashion design in the colleges of education.

4.1. Teachers' Challenges of Teaching Creativity in Fashion Design

The study delved into the teachers' challenges in the teaching of creativity in fashion design in the colleges of Education. The teachers were given six statements of challenges related to teaching creativity of fashion design using five Likert point scales, namely strongly agree (SA), agree (A), neutral (N), disagree (D) and strongly disagree (SD) as responses.

Table 5. Teachers Challenges of Teaching Creativity in Fashion Design.

Statement	N=18	SA	A	N	D	SD
Time and large classes do not negatively impact teaching creatively and teaching creativity	F	2	4	3	7	2
	%	11.1	22.2	16.7	38.9	11.1
Coverage of curriculum on time do not influence creative teaching and teaching creativity	F	3	8	2	4	1
	%	16.7	44.4	11.1	22.2	5.6
Lack of resources do not hinder creative teaching	F	1	5	5	5	2
	%	5.6	27.8	27.8	27.8	11.1
Acquisition of school objectives and expectations do not influence the quality of teaching and teaching style	F	2	7	2	6	1
	%	11.1	38.9	11.1	33.3	5..6
Heavy workload and staff inadequacy do not influence quality teaching and teaching to transform.	F	2	3	4	6	3
	%	11.1	16.7	22.2	33.3	16.7
Lack of in-service training to teaching creativity in fashion design.	F	2	3	4	6	3
	%	11.1	16.7	22.2	33.3	16.7

Table 5 reveals that the most of the teachers 7 (38.9%) disagreed and 2 (11.1%) strongly disagreed that time and large classes do not negatively impact teaching and learning creatively while only a minority 2 (11.1%) and 4 (22.2%) strongly agreed and agreed that time and large classes do not negatively impact creativity whilst 3 (16.7%) were of neutral opinion. These findings imply that time and large classes do have an impact on teaching and learning creativity. Niemi (2002) stated that for students to develop creativity skills, they need to be given opportunities to do analytical skills

through their active involvement of the lessons. This is not possible where class sizes are large.

The table 5 shows that most of the respondents 3 (16.7%) and 8 (44.4%) strongly agreed and agreed respectively the coverage of the curriculum o time do not influence creative teaching and learning whilst 2 (11.1%) did not have an opinion and 4 (22.2%) disagreed and 1 (5.6%) strongly disagreed with the claim. The findings imply that covering curriculum on time does not influence creative teaching and learning though some of the teachers felt that completing the

curriculum on time does have an influence on creative teaching and teaching creativity.

The table further shows that the opinions of teachers on the influence of the lack of resources on creative teaching were dispersed with 1 (5.6%) strongly agreeing and 5 (27.6%) agreeing, being neutral and disagreeing respectively and 2 (11.1%) strongly disagreeing that lack of resources do not hinder creative teaching. Day and Sammons (2014) also emphasized the need for teaching learning material to promote teachers' creativity which is significant with students' creativity which influences building of students' concepts and motivation in their achievement.

The table 5 shows that most of the teachers 2 (11.1%) and 7 (38.9%) strongly agreed and agreed respectively that acquisition of school objectives and expectations do not influence the quality of teaching and learning style while 2 (11/1%) were neutral and 6 (33.3%) disagreed and 1 (5.6%) strongly disagreed with the claim. These findings imply that meeting the schools' objectives has an influence on the quality of teaching and the style of teaching.

The table 5 shows that most of the teachers and 3 (16.7%) strongly disagreed and 6 (33.3%) disagreed that heavy workload and staff inadequacy do not influence quality teaching and teaching to transform while 4 (22.2%) were neutral whilst 2 (11.1%) strongly agreed and 3 (16.7%)

agreed with the claim. These findings imply that most of the teachers felt that heavy workload and lack of adequate staff influences the quality of teaching.

Lastly, the table 5 shows that average of the teachers 6 (33.3%) and 3 (16.7%) strongly agreed and agreed respectively that there is a lack of in-service training to teaching creativity in fashion design while 4 (22.2%) were neutral and 6 (33.3%) refuted and 3 (16.7%) strongly refuted this claim. The findings imply that generally, creativity in fashion design is present in in-service training. Garibay (2015) reiterated that learning beliefs, lack of motivation, lack of training facilities are challenges that do not promote creativity teaching and learning among the students in the Colleges of Education.

4.2. Students' Challenges of Learning Creativity in Fashion Design

The study sought from the students their challenges in learning creativity in fashion design. The students were presented with ten statements and asked to show their level of agreement using five point Likert scale namely Strongly Agree (SA), Neutral (N), Disagree (D) and Strongly Disagree (SD). The results of the students' challenges are shown in Table 6.

Table 6. Students' Challenges of Learning Creativity in Fashion Design.

Statement	N=18	SA	A	N	D	SD
Lack of training facilities has not affected my learning	F	31	28	21	23	62
	%	18.8	17.0	12.7	13.9	37.6
Lack of motivation from my family and teachers do not influence my learning	F	34	40	14	39	38
	%	20.6	24.2	8.5	23.6	23.0
My teacher teaches without enough Teaching and Learning Materials (TLMs) has not influence on my creative achievement.	F	25	30	30	38	42
	%	15.2	18.2	18.2	23.0	25.5
The low number of tutors does not affect skill acquisition in the classroom	F	42	36	30	33	24
	%	25.5	21.8	18.2	20	14.5
My creativity learning is not influenced by social and cultural vices about fashion design	F	40	48	30	34	13
	%	24.2	29.1	18.2	20.6	7.9
There is insufficient time for practical work	F	53	48	24	14	26
	%	32.1	29.1	14.5	8.5	15.8
Lack of teachers' interest in teaching creativity in fashion design has not affect my practical lesson.	F	33	39	28	40	25
	%	20	23.6	17	24.2	15.2
Pressure to prepare for end of semester examination	F	44	56	18	20	27
	%	26.7	33.9	10.9	12.1	16.4
Lack of simulating environment does not affect my creative learning in fashion design.	F	26	52	26	31	30
	%	15.8	31.5	15.8	18.8	18.2
Lack of administrative support from the college management has affected mycreative learning in fashion design.	F	47	57	28	17	16
	%	28.5	34.5	17	10.3	9.7

As table 6 shows, most of the students 23 (13.9%) refuted and 62 (37.6%) strongly refuted that lack of training facilities has not affected their learning with 31 (18.8%) and 28 (17%) strongly agreeing and agreeing with the claim whilst 21 (12.7%) had a neutral view on the opinion. The finding imply that lack of training facilities does affect the students' learning based on their opinions similar to the claims made by Garibay (2015) who indicated that students' ability and learning belief, lack of training facilities, are some of the challenges which are not promoting creativity teaching and learning among students in the colleges of Education.

The table 6 further shows that the students' views in regards to lack of motivation from my family and teachers do not influence my learning were dispersed where 34 (20.6%) strongly agreed, 40 (24.2%) agreed, 14 (8.5%) were neutral, 39 (23.6%) disagreed and 38 (23%) strongly disagreed with the statement. The findings suggest that motivation from family and teachers is important for the student' learning process. Garibay (2015) argued that students' ability and learning belief and lack of motivation, are some of the challenges which are not promoting creativity teaching and learning among students in the colleges of Education.

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Further, it can be observed that most of the students 38 (23%) and 42 (25.5%) disagreed and strongly disagreed respectively that their teacher teaches without enough Teaching and Learning Materials (TLMs) has not influence on their creative achievement. Thirty (18.2%) of the students were neutral in this regards whilst 25 (15.2%) and 30 (18.2%) agreed and strongly agreed with the statement. The findings imply that teaching without sufficient material influences the students' creative achievement.

The students also generally agreed 36 (21.8%) and strongly agreed 42 (25.5%) that the low number of tutors does not affect skill acquisition in the classroom while 30 (18.2%) were neutral ad 33 (20%) and 24 (14.5%) disagreed and strongly disagreed respectively in this regards. The findings imply that for some students, lack of adequate tutors does not affect their acquisition of skills in the classroom whilst some feel that such low numbers of tutor does affect their acquisition of skills.

The majority of students 40 (24.2%) and 48 (29.1%) strongly agreed and agree respectively that their creativity learning is not influenced by social and cultural vices about fashion design while 34 (20.6%) disagreed and 13 (7.9%) strongly disagreed with the assertion. These findings suggest that the students generally perceived social and cultural vices as not influencing their creativity learning about fashion design. On the part of Garibay (2015), simulation institutional environment is required for teaching and learning of creativity. The results showed that lack of simulation environment affect the students' learning of creativity in fashion design. Students need to have sense of their own identity, be in a comfortable and safe learning setting in order to develop their creative skills.

The statement 'There is insufficient time for practical work', was strongly supported by 53 (32.1%) and 48 (29.1%) of the students who strongly agreed and agreed with it respectively whereas 24 (14.5%) were neutral, 14 (8.5%) disagreed and 26 (15.8%) strongly disagreed with the statement. These findings imply that the students do lack sufficient time to conduct practical work which may have a negative influence on putting their creativity into test and subsequent practices to perfect the skill. Niemi (2002) reported that students' active involvement in the learning give them opportunity to be creative as they develop analytical and thinking skills. This can be achieved when there is lot of training facilities and adequate time for practical lessons. Where training facilities and insufficient time for practical lessons, this cannot be achieved.

The strongly agreed 33 (20%), agreed, 39 (23.6%), 28 (17%) neutral, 40 (24.2%) and 25 (15.2%) that lack of teachers' interest in teaching creativity in fashion design has not affect their practical lesson. These findings suggest that some of the students felt that the teachers' lack of interest in teaching creativity affects their practical lessons. As Day and Sammons (2004) revealed that teachers' creativity was significantly associated with students' creativity and educational attainment and influenced the building of students' concepts and the ability to control actions outside

and inside the colleges. So, where the teachers do not demonstrate an interest in teaching creativity, then the students' creativity may be negatively affected.

The students also generally agreed 44 (26.7%) and 56 (33.9%) strongly agreed and agreed respectively that they experience pressure to prepare for end of semester examination while 18 (10.9%) were neutral, 20 (12.1%) disagreed and 27 (16.4%) strongly disagreed with the assertion. In this sense, it can be argued that some of the students do not feel pressure in preparing for end term exams whereas the majority do feel the pressure.

The majority of students 47 (28.5%) strongly agreed, 57 (34.5%) agreed that lack of administrative support from the college management has affected their creative learning in fashion design. Contrary, 17 (10.3%) and 16 (9.7%) disagreed and strongly disagreed with the assertion whilst 28 (17%) were neutral in this regard. The findings suggest that most students felt the need for better administrative support to enhance their creative learning in fashion design.

5. Conclusions and Recommendations

5.1. Conclusions

The relevant curriculum content were found to promote creative teaching and learning in fashion design but the adequacy of human resources as well as materials were not available for the curriculum content to be implemented for its intended objective achievement of creativity in fashion design. It was finally concluded from the research results that student and teacher factors significantly influences the students' creativity achievement in fashion and design.

5.2. Recommendations

There should also be periodic capacity building workshops stakeholders including the ministry of education officials and the school management on vocational pedagogical strategies to enable the fashion design tutors to effectively transmit creativity to the students.

Ministry of Education through Curriculum Research and Development Division should develop creativity policy on integration of creative teaching and learning in fashion design for college of education and ensure it is implemented.

Ministry of education and stakeholders of education should allocate funds to improve infrastructure in the colleges of education like classrooms with internet facilities so as to enhance teaching and learning creativity in fashion design.

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