The Aesthetic Connotation of Modes of Dressing by Teachers and their Impact on Quality Education in the Junior High School

By

Baba Ahmed All-Bany

Department of General Art Studies

Kwame Nkrumah University of Science and Technology Kumasi

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Baba Ahmed All-Bany

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MASTER OF ARTS IN ART EDUCATION

Faculty of Fine Art, College of Art and Social Sciences

DECLARATION

I hereby declare that this submission is my own study towards the Master of Arts in Art Education and that, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text for references.

Baba Ahmed All-Bany ------------------------------   ---------------------------------
(PG8001305)   Signature   Date
(Student's Name & ID No.)

Certified by:

Dr. Patrick Osei – Opoku ------------------------------   --------------------------------
(Supervisor's Name)   Signature   Date

Certified by:

Nana Afia Opoku-Asare (Mrs) ---------------------------   --------------------------
(Head of Department's Name)   Signature   Date

ABSTRACT

Ghana has seen persistent agitations for educational reforms due to unsatisfactory outcome of educational objectives since independence. The major reasons were no different from the latest reform that was introduced as the Senior High School (SHS) and Junior High School (JHS) system. That was so because it was yet another review of the entire educational system of the country with the view to making it responsive to current global and social challenges (Anamoah-Mensah report, 2002).

The background to the research among others is based on the complaints by the general public as to the justifications of these reforms and the spending of huge sums of money on education. The public is not also satisfied with the products of the educational system that cannot fit into the job market properly. Neither are they accepted in the indigenous societies in terms of behaviour, job ethics as well as the mode of dressing. This research is initiated from an entirely new perspective and it is about the dress styles of teachers and the impact on the Junior High School students and for that matter quality education. One of the concerns has been whether the influx of numerous foreign dress styles in the Ghanaian society has effect on students, teachers and quality education? Besides, whether there are other factors that are likely to contribute to the impact on students' learning and quality education?

The focus of the research is on students, teachers, parents, education officers and fashion designers. The data gathering methods are mainly Quantitative and Qualitative. Data gathering was by means of primary data through questionnaire,

interviews, discussions, observations and taking of pictures and the secondary data was gathered through library activities to review relevant related materials from books, magazines, newspapers, theses, educational reports, generalised and specialised Encyclopaedia, bibliography, CD ROM and internet.

The main findings are that the teachers in the classroom are influenced by the influx of the foreign dress styles in the present Ghanaian society. The teachers also influence both positively and negatively on students by way of their styles of dressing. The researcher throughout the investigation observed that all complaints made by the respondents were based on the Ghanaian cultural values, the belief system and the concept of art in the society. To be able to convert such vital information into the realm of effective educational resources, teachers need some enlightenment in distinct dressing.

It is therefore recommended that the teaching of Art Education be given much more prominence in the educational curriculum and then train more Art Education teachers with study leave.

The government should revisit the re-introduction of cultural programmes into the basic educational system. Research materials such as this should be made available to teachers through the Ministry of Education.

'Data Art Education' should be made prominent feature in the teaching of Art Education especially concerning indigenous cultural values and the meanings of types of dressing.

It is hoped that if these recommendations are carried out, the Ghanaian teacher would be better dressed and become more acceptable in the indigenous Ghanaian society. This would make the students learn better and acquire the needed skills in order to fit into the job market. The students would be less burdensome to their parents and government and fit well in the job market. This would place Ghana into a middle income nation of the world.

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CHAPTER ONE

INTRODUCTION

1.1   Overview

This chapter started with the Background to the Study, followed by the Statement of the Problem, the Objectives, the Hypotheses, Delimitation and the Limitations. These are followed by Definition of Terms, Importance of the Study and the Arrangement of the Texts.

1.2   Background to the Study

The background to the study is based on earlier works done on related topics – the education of the youth by the use of visual art objects, activities and events as resources for art education. It is also the result of concerns raised by the general public as to whether the present formal educational system is realising the set objectives. Besides, critical observers have noted that the cultural education which the present educational system is supposed to promote did not, to them, reflect the behaviours, attitudes and practices of the youth of today as true Ghanaians. These notions are based on the general feeling that education is the key to success and the backbone of socio-economic activities and national development.

Art is the visual representation of products in the form of packages to which men have applied their skills and knowledge to create for specific functions in the society. Art forms and activities are often practised consciously or unconsciously within a culture and

became integral part of specific ways of life. It is through dress styles that most cultures are identified and used as resources for effective education (Encyclopaedia Britannica, 2002).

It is against this background that this research is undertaken to find out whether the society influenced the dress styles of teachers and whether teachers also transferred these influences on to the students and their effects on the learning of the students. The research also looked at other factors that are likely to cause these complaints by the society. This concern is necessary because people often relate decent dress styles to morality, cultural values, cultural sensitivity and cultural education. What are they and what do they mean?

1.3   Statement of the Problem

Ghana depends on its large human resource base to develop its agro-based economy into a scientific and technological economic status. Presently, Ghana has a population of a little above Twenty-two million people (22,409,572). The annual population growth rate was estimated at 2.1% (Ghana Statistical Services Census Report 2003). Unfortunately the Ghanaian population is not able to sustain the Ghanaian economy due to lack of scientific base economy and technological know-how and Ghanaians continue to complain about lack of development.

Apart from that, since the year 2000 the Annual Budgetary allocation for education in Ghana fluctuated between 28 and 40 percent of the total annual budget

(Ghana Webpage report: (http://www.ghanawebpage.com/Ghana Homepage /News Archives /artikel.phd? 10=12844) (accessed November, 2006).

The Ghanaian public has continually questioned the justification of spending huge sums of money on education, coupled with numerous educational reforms, reviews, commissions and committees set up every now and then by successive governments.

In September 2007, Ghana made another giant step in introducing another major educational reform packaged as the Junior High School (JHS) and Senior High School (SHS), (Anamoah-Mensah - report, 2002). All these measures taken appeared not to have yielded positive results over the years especially on the products of the educational system. It is also the concern of some critical observers on the influences of foreign dress styles on the Ghanaian society particularly teachers who are the immediate role models for students. The fears entertained by most people are that the dress style of teachers might have negative impact on students and for that matter the quality education. That is so crucial particularly when Ghana is undergoing a major educational reform.

It is against this background that this research was directed at finding out whether teachers in the classroom are influenced by the influx of foreign dress styles in the present Ghanaian society. It is also to consider whether the teachers are likely to transfer these influences of these dress styles on to the students. If indeed all these things happened, then what impact do they make on students and particularly the quality teaching and learning in the Junior High School in the Kumasi Metropolis as a case

study? Besides, what other factors contribute to make these foreign dress styles unacceptable within the Ghanaian cultural norms and values?

1.4   Objectives

1. To identify whether the dress styles in the present Ghanaian society has some influences on the dress styles by teachers in the Junior High Schools in the Kumasi Metropolis

2. To ascertain whether the way teachers dressed to school has some effect on the students' learning and quality education.

3   To identify, discuss and document the forms of dress styles by some teachers in the Junior High School.

1.5   Hypotheses

1.   Junior High School teachers are likely to be influenced in dress styles by the influx of foreign dress styles in the Ghanaian society within the Kumasi Metropolis.

2. With the influences from the present society Junior High School teachers are likely to dress anyhow into the classroom that might affect negatively on the students' learning and quality education.

3. Students are influenced by fashion in dress styles and sometimes appreciate and discuss their teachers' dress styles instead of concentrating on their studies.

1.6   Delimitation

The scope of this research is limited to selected schools within the Kumasi metropolis specifically Aboabo, Asawasi, KNUST and Roman Hill communities. The focus is on the views by students, teachers, parents, education officers and fashion designers on the dress styles of teachers in the Public Junior High Schools in the Kumasi Metropolis. It is also focused on the dress styles of teachers and how people look at them from various perspectives within the Ghanaian concept of art and culture.

1.7   Limitation

Several problems were encountered in carrying out the research. Time and financial constraints were the major problems which made it difficult to carry out the study in a broader manner. Some teachers who had vital information to assist the researcher refused to cooperate. Besides, some teachers especially the lady teachers were not willing to allow their pictures to be taken especially those that could be useful for the data analysis. Owing to lack of video camera some useful scenes were not captured in this report for multi-media presentation.

1.8   Definition of Terms

Aesthetics: is characterised by delight, interest, and enjoyment experienced by human beings in response to objects, events and scenes which they see, read or hear. It involves sensory activities and responses which give certain reactions, feelings physically, mentally, emotionally and psychologically (Della, 2001).

Viewer interpretations of beauty possess two concepts of value: aesthetics and taste. Aesthetics is the philosophical notion of beauty. Taste is a result of education and awareness of elite cultural values; therefore taste can be learned. Taste varies according to class, cultural background, and education. Poor taste is usually seen as a product of ignorance. According to Kant beauty is objective and universal; thus certain things are beautiful to everyone. The contemporary view of beauty is not based on innate qualities, but rather on cultural specifics and individual interpretations (internet www.google.aesthetic (accessesed February, 2009).

Connotation: is an idea suggested by a word in addition to the formal meaning of the word: the word good sometimes has moral connotations. Dress styles often have some meanings other than what is intended for by the wearers (Della, 2001).

Art: is the visual representation of products in the form of packages to which society has applied skills and knowledge to create for specific functions in the society. Dress styles are artistic creation to serve specific purposes in the society.

Education: is the act of teaching or the training of the mind and character. Education is also described as the process of learning to live well and to be useful and acceptable as a member of the collective community (Dewey cited in Kemevor, 2004). Gyekye described education as a means of socialisation or transmission of cultural values (Gyekye, 1996).

Art education: is all forms of activities that encouraged creative expressions and fostering the imagination of the individual. This is done in order to help people especially children and the youth to be aware of art in their daily lives. This is not only in pictures, colours and decorations but also in shape and suitability of all things in the environment (Collins cited in Acquah, 2004).

Decent: is of behaviour, character and attitude that conformed to the acceptable standard of what is considered proper or respectable, kind, obligatory and acceptable by the society.

Culture: is the particular system of art, thought and custom of the society. Culture is also the state of having or showing good education, good manners and sensitivity towards one's environment.

Value: is the degree of usefulness or the worth of something in which that thing could be quantified into money terms or sometimes honour, respect and reputation.

Cultural values: are the elements in the forms of beliefs, ideals and customs that guide human behaviours, attitudes and character. Within the culture are the values and they are the positive orientation towards a desirable end.

Impact: is any activity that has strong effect on a person's behaviour, character and attitude.

Implication: is to show or cause to be concerned or to be affected or to be involved in certain ways of behaviours, actions, character or crime etc.

Imply: is a way of acting or behaviour that suggested different meaning to another thing without stating directly what the meaning is about.

FGD: The Focus Group Discussion is a special type of groupings in research in terms of purpose, size, composition and procedure. This is carefully planned discussion designed to obtain perception on a defined area of interest in a permissive and non-threatening environment. The discussion is relaxed, comfortable and enjoyable by participants who share ideas, comments and perception freely.

'Data Art Education': is a process of assessing or appreciating art works or ways of dressing by first gathering the necessary information about the dress style, the person wearing the dress, and all the background information about the person and the clothing.

1.9   Importance of the Study

Ghanaian, like other African art forms (including mode of dressing) are often skillfully packaged to serve specific functions and purposes in the cultural settings. They however have deeper symbolic implications and aesthetic meanings besides the function for which they ere created. It is these reasons and purposes that critical observers saw as having infiltrated into the realm of effective education (Kemevor, 2004). Whatever cultural or educational implications these dress styles have are the focus of this research.

The finding of this research will address educational problems, thereby making the students learn better. In that respect the benefit will go to the teachers, students, the community and the government. The findings will come out with guidelines for teachers' decent dress styles that will be accepted in the Ghanaian society. If properly observed the teachers will conform to the cultural values of the Ghanaian society. The students will have teachers who are credible role models who will impact better the Ghanaian cultural values in behaviours, attitudes and aspirations which constitute part of a well balanced Ghanaian character and personality.

These measures if taken will produce educated students that will have acceptable behaviours in the Ghanaian society. Their attitudes to studies and work will make them qualified for the job market or enable them create their own jobs. Their burdens on their parents and the government will be less. The parents will have confidence in the educational system and hope that the generation will be worthy of taking over from them the inherited legacy when they leave the scene.

1.10   Arrangement of the Text

This research is organised in chapters systematically for convenience in achieving the research requirement. The introductory chapter contains The Background to the Study, The Statement of the Problem, The Objectives and The Hypotheses among others.

Chapter Two contain the Review of Related Literature. Areas that were reviewed included The Ghanaian Culture, The Art Concept and The Ghanaian Values. It also

reviewed The Ghanaian Child to justify the reasons why the Junior High School is the target for this study. Concern was given to the review of the Appropriate Criteria in the Assessment of Art and Culture within the Ghanaian Concept. There was a review on the Ghanaian Dress Styles in the Present Ghanaian Society. Others are the History of Clothing, Fashion, Occupational Clothing and Uniform Clothing.

Chapter Three is the methodology which comprised the Research Design, Population and Simple, Random Sampling Strategies, through Instrumentation to Data Analysis Plan.

Chapter Four contain the Assembly of Data, Analysis of Data, Interpretation of Data and the Main Findings.

Chapter Five comprises the Summary of the Investigations, Conclusions and Recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1   Overview

This research is the attempt to address an educational problem from an entirely new perspective. It is so because the way of dressing by teachers, most often than not, is treated as trivial and not significant in contributing to effective quality education. As a result caution is taken in applying the appropriate scientific methods of research in order that a sound base could be established for the findings. Even though there were no adequate literary materials available the following were helpful in making the review successful.

The review started by looking at the Ghanaian Culture, Art Concept and Cultural Values in relation to the teachers' dressing. The research considered the review of who the Ghanaian child is and why the Junior High School is the target for the research plus other relevant areas. The review looked at the criteria for assessing culture within the Ghanaian concept. In order to identify some meanings of dress styles, the study looked at the Ghanaian dress styles within the periods 2000 and 2006, history of clothing, history of fashion, occupational and uniform clothing from other parts of the world.

2.2 The Project Topic

The topic for discussion is 'The Aesthetic Connotation of Modes of Dressing by Teachers and their Impact on Quality Education in the Junior High School'. The word aesthetics is characterised by delight, interest, and enjoyment experienced by human beings in response to objects events and scenes which they see, read or hear. It involves sensory activities and responses which give certain reactions, feelings physically, mentally, emotionally and psychologically (Summer, 2001).

Viewer interpretations of beauty possess two concepts of value: aesthetics and taste. Aesthetics is the philosophical notion of beauty. Taste is a result of education and awareness of elite cultural values; therefore taste can be learned. Taste varies according to class, cultural background, and education. Poor taste is usually seen as a product of ignorance. According to Kant beauty is objective and universal; thus certain things are beautiful to everyone. The contemporary view of beauty is not based on innate qualities, but rather on cultural specifics and individual interpretations (internet www.google.aesthetic (accessed July, 2006).

That also means that aesthetics is also the capacity of teachers' dress styles to hold the attentive eyes and ears of the students and arouse their appreciation and enjoyment as they look at the teachers. These qualities include what they see (vision), hear (sound), movement (motion) and smell (scent). The feelings, actions and reactions often experienced by students are associated with beautiful things in art and culture. Those qualities have the capacities to arouse in the individual sentiments such as anxiety,

joy, love and amusement. As a result the individual is inspired to create, to express and to react in response to beautiful things. This is described as aesthetics and they play important roles in the life of the individual (Amenuke et al, 1973)

Connotation is an idea suggested by a word in addition to the formal meaning of the word: the word good sometimes has moral connotations. Moral is explained as keeping exactly to what is good or acceptable in behaviour, attitude or character by the society (Della, 1991). Dress styles often have some meanings other than what is intended for by the wearers. Connotation has to do with extra meaning besides the functional meaning of dressing. Ordinarily the teacher dresses in order to cover the body from nudity, protect the body from bad weather and injuries. Some of the extra meanings got from the teachers' dress styles are that the teachers represent the parents of the students, the pastor or the Imams, the chiefs of the communities. They also represent the government representatives in their areas and so these people must be seen through the teacher's dress styles. Other meanings that the teacher's dress style carried include the following; For instance, if the teacher dressed like people who are noted to be deviant in the society or not well behaved, students look at them differently and it has some connotations. Under normal circumstances the way a teacher dresses to school, by the appearance, is described as the mode of dressing but Summer, 2001 opined that mode of dressing goes beyond just the appearance of dressing. He suggested that mode of dressing include way of acting, behaving and speaking (Encyclopaedia Britannica, 2001)

The teacher is a person who teaches or educates people. Education is the act of teaching or the training of the mind and character. That means that education goes

beyond just the transmission of knowledge and skills but it includes the change in behaviour (Adu-Agyem, 1998). Education is the process of by which the learner acquires knowledge, skills, attitudes and values in consonance with the social norms of the people (Agyeman, 1986). Education is also described as the process of learning to live well, to be useful and acceptable as a member of the collective community (Dewey cited in Kemevor, 2004). Gyekye described education as a means of socialisation or transmission of cultural values (Gyekye, 1996). Education is also the transmission of values and the accumulated knowledge and wisdom of the society. In other words education is to fulfil the needs and demands of the society (Encyclopaedia Britannica, 2001)

Art is the visual representation of products in the form of packages to which society has applied skills and knowledge to create for specific functions in the society. Dress styles are artistic creation to serve specific purposes in the society. These are often practised consciously and unconsciously for a period of time within a culture until it becomes an integral part of a specific way of life. In most simple societies Ghana there is no art for art sake. Art is always expressed some object of utility. It is only by the examination of such products or objects that one can reveal the Ghanaian sense or concept of art. However, that is not to say that Ghanaians do not appreciate aesthetically art products (Adu-Agyem, 1990).

Art education is a form of encouraging creative expression and fostering the imagination of the individuals. It actually helps children, youth and strangers to be aware

of art in their daily lives. It is not only in pictures, colours and decorations, but also in shape and suitability of all things in the environment (Collins cited in Acquah, 2004).

2.3   The Ghanaian Concept of Culture

Culture is defined as the particular system of art, thoughts and customs of a society. Culture is also considered as having or showing of good education, good manners and sensitivities towards one's environment or society (Edusei, 1991). Within the culture we have the values and they are the positive orientation towards desirable ends. Members are often educated in these respects. State values exist as thoughts in recognising the values in human behaviour, attitude and aspiration. (Cook and Clare cited in Kemevor, 2004).

These thoughts formed values in the form of beliefs, ideals and customs that guided human choice of selection, opinion and action and reactions in whatever form of dress styles to select. There are three categories of value theories identified and they are positive view, conceptual view and subjective view. The subjective view is that which is based on determining the individual pleasure in the making of choice in the style of dressing (Kriztmire 1993). Whatever men learnt to do could easily be seen in the appearance, attitude, activities and thinking (The World Book Encyclopaedia, 2004)

In the culture of any society there exist certain principles, beliefs, ideals, norms and customs that guided human behaviours and attitudes. These are identified as the concept of art and culture in the Ghana concepts. These answered questions such as what

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do Ghanaians think and feel about their ways of dressing. Below are some examples of these concepts in the purpose of dressing:

- For the maintenance of the concept of beauty and reality.

- To enhance the appearance of individual object, scenes and events.

- To maintain the original sources of the culture of the society.

- To identify the organisational structure and role of culture in the society in the life of the individual.

- To use art as disciplinary measure, as a vital tool and persistent aspect of life (Kemevor, 2004).

In the same manner the culture of a society is described as unique by these concepts. These concepts enabled people to explain issues about what was or what was not beautiful? Antubam (1963) ascertained that beauty is determined by the following:

- Beauty is that which satisfied a particular group of persons, intellectually, emotionally and socially within the period of their history.

- Beauty is seen beyond the physical appearance of the subject under review and attacked the positive aspect of persons.

- Beauty is easily examined in the light of the society's beliefs, ideals, customs and philosophy (Antubam, 1963, Pg 56).

2.4   The Cultural Values

A shift in taste or values brought about changes in behaviour, attitude and character. Anytime a dress style is discussed Ghanaians made references to Ghanaian

cultural values. Value is explained by Della, 2001 as the degree of usefulness or the worth of something in which that thing could be quantified into money terms. It could also be compared with other goods, services and alternate opportunities for which it might be exchanged. A person's values determined his or her behaviour, attitude and character (Della, 2001). Ghanaians value things such as inheritance, succession, status and honour. These things are lineally determined based on paternal or maternal inheritance. These encouraged individuals to lead decent and acceptable ways of lives in order to attain such status. Clan or family members are held together and related to each other as brothers and sisters. The laws of the land are believed to be made and guarded by the ancestors and any infringement infuriates them (Sarpong, 1974).

Ackah, 1986 in his discussion of cultural values identified key areas of Ghanaian concept of values as Godliness, respect, honour, hospitality, gratitude and moral values. Ghanaians are noted to be Godly long before Christianity was introduced to Ghana (Ackah, 1986). Ghanaian values are seen in the respect for authority, respect for old age, respect for communal interest and respect for social responsibilities. The bottom-line for the reasons why Ghanaians respect is that it is sacred and the expectation is that something evil would result from its negation. Honour is a universal value. It is observed that honour had been the cause of people being fined, imprisoned, beaten up or even killed for what they considered as their honour. Ghanaians are known to be hospitable with the sense of generosity especially to strangers. Sarpong observed that Ghanaians abhorred disgrace. A person might not like a tribe and its members but that did not prevent him or her from treating those people with kindness. A guest from that tribe is

treated with kindness for the fear that the guest might go and report about his or her bad hospitality or image (Sarpong, 1974).

2.5   The Ghanaian Dress Styles

After monitoring the Ghanaian media houses for sometime it was observed that most of them had intensive discussions about the present Ghanaian dress styles in the society. The media houses including the print, the electronic and the internet. For instance some of the Ghanaian dailies had articles that were captioned "the dress to kill craze", "The law on indecent dressing must bite" and "What had happened to decent Ghanaian dressing". From some of these write-ups this research identified the trend of dress styles in the Ghana society between 2000 and 2006. The observation identified in the writing the Ghanaian dress styles under the following:

i. **Provocative Dressing: -** This described the dress styles that had disturbing and compelling attraction from the audiences towards the wearer. These are dresses styles made of seen-through fabrics, too tight fabric, vibrating body plains, protruding body shapes or structures, which compelled the observers to watch them especially from the opposite sex. Some of the local descriptions for such dress styles are 'fufu and dish', 'show your waist', 'show your back', 'backyard', 'follow me' and 'show your front' among others.

ii. **Body Exposure: –** This described the act of dressing and exposing specific parts of the body in such a manner that was considered unacceptable or indecent in the Ghanaian society. The clothing often looked too skimpy (too small) to cover the body parts thereby exposing vital parts whether male or female. These included

the chest, the back the buttocks, the breast, the nipple, the navel, the waistline, the thighs and the cleavage – (the space between a woman's breasts seen in a low cut dress). Some of the local descriptions for them were 'Free show', 'Ma tricky Jesus', 'Excursion', 'I am aware', 'Dare you' and many more.

iii. **Uncultured Dressing: –** Those were the dress styles that were not suitable or did not reflect the accepted indigenous code of dressing in the societies, no matter the reasons for wearing them. Some of the local descriptions for them were 'Apuskelenke', 'I am aware', 'show your parts' and sometimes one saw men weaving their hair or wearing earrings.

iv. **Unacceptable Dressing** – Those were the dress styles that were not acceptable to specific groups of people, for specific occasions, places or time. Those were normally with the Asafo companies (youth groups) in order to conform to age group, gender, religion, social class and occasions as expected by the major or majority members of the groups in question.

These are the narrations and descriptions of the dress styles in the Ghanaian society between 2000 and 2006 (The Mirror 2005). The discussions above were relevant because it gave a clear picture of what actually is happening in the Ghanaian society.

2.6   The History of Clothing

Historically, clothing dated back to the 'Stone Age'. That was the earliest known period of human culture - 20,000 BC. It was when man began to show concern about his or her body outfits by the use of materials available in the immediate vicinity and varying

the techniques in making them. In the 'Stone Age' period human culture was based on the use of tools and weapons mostly made of stones. The organisation of fur into suitable covering for the body started as early as the 'Stone Age'. (Ekuban, 2004)

Later these were developed into a more organised clothing or dressing style. People learnt to weave and sew their clothing with the following characteristics:

- Worn garments were triangular pieces of fabrics

- Men wore diaper-like loin cloth or a short wraparound skirts.

- Through the years men began to wear long skirts.

- The women wore straight dress which were tight fitting and had either one or two straps over the shoulder. Most of the dresses were long to the feet and the left breast was left bare.

- Later both men and women often wore long garments instead of skirts and dresses (Ekuban 2004).

These narrations indicated that dressing had not been the concern for women only. Men like women had their mode of dressing properly outlined. From the study it was realized that humanity started with four main reasons for using varieties of materials in creating clothing and they were:

- Differences in the purposes of wearing clothes.

- Differences in the available resources in the community to make the clothes.

- Differences in the abilities and technology in making the clothes.

- Differences in clothing customs in terms of environmental factors, religious beliefs, past experiences and orientation that dictated the culture of that community.

2.7   The Fashion in Clothing

Fashion is the way of life in doing things that is popular in the society within a period of time. That is also related to the way of dressing and behaviour (Encyclopaedia Britannica, 2001)

Fashion started in the late Middle Age from (A.D. 1300 – 1500). Before then people wore clothes that reflected the long-standing customs of their communities, and for that matter clothing styles changed extremely slowly. Available literature stated that true fashion started in northern Europe and Italy when a system of social class developed in the late middle Ages. People were then classified by their clothing based on factors such as wealth, ancestry and occupation. Before the late middle ages, only wealthy and powerful individuals concerned themselves with the style of their clothes. As other members of the society began to compete for position it became necessary for them to dress properly (Encyclopaedia Britannica, 2001).

That review gave the idea that dress styles had attracted the concerns of the public and used for various purposes. First it started as a way of expressing a long-standing customs of communities and so the change was extremely slow and later by the

introduction of the system of social class development it had a different meaning. People were then classified based on wealth, ancestry and occupation.

In the middle of 1960 many young people adopted an international youth dress styles that included miniskirt, mood jacket, jeans and tight trousers. These fashions appealed to the young people because at first many adults disapproved of them and they could not understand the reasons for that. However, eventually some adults began to copy similar types of dressing. These showed that if the youth were given the chance they could control the traditional practices in the societies (The World Book of Encyclopaedia, 2001).

According to Vebten's 'Theory of Leisure Class', for centuries individuals or societies used clothes and other body adornments for fashion to give the following meaning:

- Non-verbal communication to indicate occupation, rank, gender, sexual availability, social class level, wealth and group affiliations.

- As a form of free self- expression and could be understood as a free speech.

- Clothing was a powerful instrument through which the individuals could be studied because it expressed the individual's inner social and psychological influences on other people

- Right outfits minimised physical flaws and enhanced positive figures and symbol of identity.

- Dress styles could be used to express acceptances, rebel, deviation, violation, rejection of the norms of the society.

- Clothing also symbolised independence, liberal lifestyle, extreme behaviour, racist ideas and outrageous violence.

2.8   The Occupational Clothing

It was observed that high status occupation people wore clothing that they thought others expected them to wear. They did not wish to experience role conflict by wearing the incorrect clothing. These provided mental clues to a person's status and occupational role, as well as being the means of conforming to peer group expectations. The state of a person's clothes was synonymous with self-respect, and a sign of respectability. It also indicated that the person had sufficient status in the society to maintain the status by appearance. That meant that they could easily afford in terms of cost of money, time and concern for laundry activities, dry cleaning and repair, hair cuts, finger nails, shoe polishing, mending of broken buttons or zippers

Dressing for status was outward expression of wealth and it was indeed functional because some of the clothing prevented the wearers from engaging in some kind of manual labour – such as carrying heavy load, touching dirty items or engage in injurious activities. Sometime the type of dressing even tells that the wearer had to be assisted by others to dress and to keep clothing in pristine (perfect) condition (http://www.fashion_era.com/ occupational status (Accessed August, 2006).

2.9   The Uniform in Clothing

Uniform wearing to work place had been identified as important source of power to the wearer and commanded respect from the general public, colleague workers, stakeholders and students as well. Even though this research was not about teachers' wearing of uniforms it was important to look at it as some of the meanings they carry.

Data gathered from sociology of Semiotic on the wearing of Uniform confirmed that the wearing of uniform was very important source of power to the wearer. The rise of the corporate uniform adopted by banks and similar institutions in the early part of 1980s reinforced power dressing. It indicated how important the uniform was as a means of distinguishing one person from another instantly. Uniform provided mental clue to inner intention of the wearer. For example, we connected the uniform of the policeman or security guard with authority, law, order and help. Likewise we associated the nurses and paramedic's uniform with help, care, protection and mothering. It was often observed that when people put on uniform they adopted what they thought it symbolised. For instance, a child clothed with military or police uniforms was found to react with vigour, skill and agility (http://www.fashion_era.com/uniform wearing: (Accessed August, 2006).

2.10   The Ghanaian Child

It was necessary to look at the nature of the Ghanaian child and the age group under the study. That could give a clear picture of the risk and threats that Ghanaian children are exposed to by the dress styles of their teachers. Piaget, 1970 studied the nature of children and their developmental stages from birth to adulthood. Those

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characteristics are no different from the nature of the Ghanaian child. He identified the Junior High School children as those between the ages of eleven to fifteen years and above as formal operational stage.

At that stage the children developed adult physical features alongside mental, social, emotional and psychological capabilities. They are described as sensitive to social activities and extreme curiosity to find scientific answers to reasons to whatever the adults did and said about the society. He considered that stage as the prime of childhood with the following characteristics among others:

- The children are found to be physically and emotionally developed with adult temperament
- They are sensitive to imitation of personal social life especially leaders or heroes they admire most.

Some of their behaviour patterns include the following:

- They develop mental capacity that could reason in abstract.
- They are eager and able to test their understanding and reasoning by experimentation and observation.
- With these they are able to achieve hypothetical deductive reasoning (hypothetical is something that is supposed to be true but not yet proven or known to have happened, deductive is determining something from general principles)
- They did propositional thinking – this is the use of abstract logic in the absence of concrete examples.

- They have the nerves to question parents and authority figures.

- They became argumentative and idealistic (Piaget, 1970).

2.11 The Assessment of Culture

Societies are observed to have varied opinions and perceptions of the individual about life that are of common interest to all. The significant one of them is about the issue of culture. We often heard arguments amongst family elders as to what was the right practice of certain rites or cultural practices. These often resulted into confrontations among members of the same family. The common issues of contentions are between what real culture is and what ideal culture is. Sarpong, 1974 explained these to mean that real culture is what people actually did and the ideal culture is what people said and believed that they should do and practice.

He asserted that sometimes what people said they did often was not what they ought to do. These two are to be distinguished from what they thought they ought to do; and again the three are different from what they actually did under normal circumstances.

According to Sarpong, 1974, the best approach to presentation such as this is to project the ideal culture, as is often done, as the modest contribution towards the efforts that were made to preserve the loftiest (lofty is of a culture high or noble in character) aspect of our tradition for the later generation. We will thereby be paying noble tributes to our ancestors. If these ideas were accepted and adopted for the present day Ghana by all and sundry, then we would be culturally awaken and we would be doing good service to our wise and noble ancestors and their achievements. That would enable us return to

the sanity of social and moral conducts that our proud and forebears had handed down to us their progeny (children, offspring and descendants), so that we might not squander it away in the gamble of social irresponsibility (Sarpong, 1974).

These underscored the need for researchers in these areas of study to endeavour not only to seek to address education and social problems alone but endeavour to ensure cultural continuity, fulfilling social responsibility handed down by our wise and noble ancestors and above all keeping our unique culture renewed, preserved and sustained.

CHAPTER THREE

METHODOLOGY

3.1 The Overview

This chapter contains the research design which utilized the quantitative and qualitative as the main methods of data gathering and presentation. This is followed by the sampling strategies – thus identification of data, target population, accessible population and sampled population. Also included are the instrumentation, administration of instruments and the data analysis plan.

3.2 The Research Design

The research utilized the quantitative and qualitative designs as the main methods of data gathering. The reasons why these were used are as stated in items **3.2.1, 3.2.2** and **3.2.3**:

3.2.1 The Quantitative Research

Quantitative research is an objective measurement and statistical analysis of number data to understand and explain social phenomenon (observable facts). It originated from positivism which stated that the general principles and laws that govern the social world are similar to those in the physical world. Positivism emphasized on gathering measurement and data with objective techniques as the best way to answer questions, explain and predict behaviours (Kulbir, 2003). The quantitative research

approach was included because there was the need to seek the opinions of a number of students, teachers, parents, education officers and fashion designers on the dress styles of teachers and their effects on students and their education. It was necessary to gather the measurement of data in numerical terms.

Quantitative research comprises experimental and non-experimental approaches to research. In the experimental approach some of the identified variables are controlled but in the non-experimental approach the variables are not controlled. This research adopted the non-experimental approach. The variables were identified and looked at their relationship and implications within the social context. None of the variables was manipulated or controlled in this case (Hamersely, 1996).

The quantitative research approach was included because there was the need to seek the opinion of a number of respondents. These were the Students, Teachers, Parents, Education Officers and Fashion Designers. This made it necessary to gather data in numerical terms.

3.2.2   The Qualitative Research

Qualitative research is focused on understanding social phenomenon (observable fact) from the perspective of human participants in a study. It originated from phenomenology which sees social reality as unique as against the physical world (Hamersely, 1996). Though this approach was criticized as less rigorous and less acceptable, Hamersely combined the two approaches and showed three ways that this

could be done. It is explained that this could be done by using one variable to verify the other or using one variable as a group work for others and using the approaches in complimentary ways (Astor, Meyer and Behre, 1999).

This study in using the qualitative method applied the **FGD** (Focus Group Discussion) approach both in the gathering of data and presentation. The focus group discussion is a special type of grouping in terms of purpose, size, composition and procedure. This is a carefully planned, discussion and designed to obtain perception on a defined area of interest in a permissive and non-threatening environment. The discussion is relaxed, comfortable and enjoyable by participants who share ideas, comments and perception freely (Opoku-Amankwa, 2002).

The reasons why these methods were used in complimentary ways was the peculiar nature of the Ghanaian society. Most Ghanaian societies hardly speak about their style of dressing as well as those of other people. That is so because it is considered as private matter and sensitive to the individual life style. The qualitative method of research is more of descriptive of the observed processes of the research procedures.

3.2.3 The Advantages of Qualitative Design

Qualitative research method has the characteristics of on-going analysis of data, it incorporates the description of the role of the researcher and minimises biases and ideological preferences of individuals. The investigation focussed on the understanding of the given social setting and not necessarily on making prediction about the settings.

The method also demanded the researcher to stay in the research setting over time, it gave the researcher an added advantage to be a participant observer and experience the findings not only recording result but marking it established without manipulating the variables. This is actually the procedure used.

3.3   Library Research Activities

The library research activities involve the use of information from the internet, generalized and specialised Encyclopaedia, bibliography, CD ROM, Journals, periodical, dailies, theses and handouts.

The libraries visited for the research materials included the Department of General Arts Studies, College of Art and Social Sciences, Social Studies department and the KNUST main library, all in Kumasi. Other places visited were British Council library in Kumasi and the University of Education, Winneba – Kumasi campus. University for Development Studies and the Tamale Public Libraries were also visited.

3.4   Population and Sampling

The scientific method of population identification and sampling strategies were applied. For example, cluster area sampling and simple random sampling were preferred and adopted based on the characteristics of the population.

3.4.1   The Population Identified

The identified population was based on the location and characteristics of the schools in Kumasi. The schools in these areas are found to be widely scattered and so they were put under cluster areas based on the proximity and peculiarities. Most communities are heterogeneous. The cluster areas are Aboabo, Asawasi, KNUST and Roman Hill communities.

3.4.2   Sampling Strategy

After identifying the population under the cluster areas, four schools were selected from each cluster based on simple random sampling. They are Wataniya Islamic Junior High School which is at a Muslim dominant community at Aboabo and St. Theresa R/C Junior High School, a Christian institution at Asawasi. The others are Technology Junior High School (KNUST Demonstration School) and Asem Mixed Junior High school located at the centre of commercial activities called Roman Hill.

3.4.3   Target Population

The target population is identified as all the public Junior High schools in the Ashanti Region. The recorded statistics are as stated in **Table 3.0**:

Table 3.0   Target Public Junior High Schools in Ashanti Region

Number of public Junior High Schools in Ashanti Region	1,208
Student population in Junior High Schools in Ashanti Region	175,482
Teacher population in Junior High Schools in Ashanti Region	2,654

SOURCE: *Ashanti Regional Education Office* – Statistics Department - 2007

3.4.4 Accessible Population

The accessible population was identified as all the public Junior High schools in Kumasi Metropolis. The percentages stated are against the Public Junior High Schools in the Ashanti Region. The recorded statistics are as stated in **Table 3.1**:

Table 3.1   Accessible Public Junior High Schools in Kumasi Metropolis

	No.	%
Number of Public Junior High Schools in Kumasi Metropolis	169	14
Students population in Junior high School in Kumasi Metropolis	47,354	27
Teacher population in Junior High School in Kumasi Metropolis	2,213	83

3.4.5 Accessible Students' Population

The accessible students' population was identified as all the public Junior High School students in the Kumasi Metropolis from JHS 1 to JHS 3. The statistics of the data are as indicated in **Table 3.2**

Table 3.2   Accessible Students' Population in the Kumasi Metropolis

	Male		Female		Total	
Class Level	No.	%	No.	%	No.	%
Junior High School -1	8,445	48	9,051	52	17,496	100
Junior High School – 2	8,130	49	8,545	51	16,675	100
Junior High School -3	6,579	50	6,604	50	13,183	100
Total	23,154	49	24,200	51	47,354	100

3.4.6   Accessible Teachers' Population

The accessible teachers' population were identified as all the teachers in Junior High School in the Kumasi Metropolis. The statistics are as indicated in **Table 3.3**:

Table 3.3   Accessible Teachers' Population in the Kumasi Metropolis

	Male		Female		Total	
Population	No.	%	No.	%	No.	%
Teachers in Kumasi Metropolis	1200	54	1013	46	2213	100

3.4.7   Sampled Students' Population

The sampled Students' population was selected from four schools from Kumasi Metropolis and they are Wataniya Islamic Junior High School, St. Theresa Junior High School, Technology Junior high School and Asem Mixed Junior High School. Their ages range between 9 and 15 years. The statistics of the records are as indicated in **Table 3.4:**

Table 3.4   Sampled Students' Population from the Selected Schools

	Male		Female		Total	
Name of School	No.	%	No.	%	No.	%
Wataniya Islamic JHS – Aboabo	68	50	68	50	136	100
St. Theresa JHS – Asawasi	66	46	78	54	144	100
Technology JHS – KNUST	65	54	55	46	120	100
Asem Mixed JHS – Roman Hill	64	48	70	52	134	100
Total	263	47	271	53	534	100

3.4.8   Sampled Teachers' Population

The sampled teachers' population was identified amongst the 4 selected schools in the Kumasi Metropolis. Their ages ranged between 17 and 50 years. The statistics of the data are as indicated in **Table 3.5**:

Table 3.5   Sampled Teachers' Populations from the Selected Schools

	Male		Female		Total	
Name of School	No.	%	No.	%	No.	%
Wataniya Islamic JHS – Aboabo	8	57	4	33	12	100
St. Theresa JHS – Asawase	8	57	6	43	14	100
Technology JHS – KNUST	9	56	7	44	16	100
Asem Mixed JHS – Roman Hill	6	43	8	57	14	100
Total	31	55	25	45	56	100

SOURCE*: Kumasi Metropolitan Education Office* – Statistics Department – 2007

3.4.9   Sampled Education Officers' Population

The sampled education officers' population was identified at the Kumasi Metropolitan Education office. Their ages ranged between 25 and 55 years. The statistics of the data are as indicated in **Table 3.6:**

'Table 3.6   Sampled Education Officers' in Kumasi Metropolis

	Male		Female		Total	
Sampled Group	No.	%	No.	%	No.	%
Inspectorate division (GES)	18	64	10	36	28	100

3.4.10 Sampled Parents' Population in Kumasi Metropolitan Communities

The sampled parents' population was identified in the Kumasi Metropolitan communities. Their ages ranged between 25 and 50 years. The statistics of the data are as indicated in **Table 3.7**:

Table 3.7   Sampled Parents in Kumasi Metropolitan Communities

Group Sampled	Male		Female		Total	
	No.	%	No.	%	No.	%
Parents in Kumasi Metropolis	15	50	15	50	30	100

3.4.11 Sampled Fashion Designers in Kumasi Metropolis

The sampled seamstresses' and tailors' population was identified in the Kumasi Metropolitan communities. Their ages ranged between 25 and 50 years. The statistics of the data are as indicated in **Table 3.8**:

Table 3.8   Sampled Fashion Designers in the Kumasi Metropolis

Group Sampled	Male		Female		Total	
	No.	%	No.	%	No.	%
Seamstresses and Tailors	7	28	18	72	25	100

3.4.12 Total Sampled Population from Kumasi Metropolis

From Kumasi Metropolis four schools were selected plus teachers, parents, education officers and fashion designers. The statistics are as stated in **Table 3.9:**

Table 3.9　　Total of All Selected Respondents from Kumasi Metropolis

Selected Population	No.
Students	534
Teachers	56
Parents	30
Education Officers	28
Fashion Designers	25
Total	673

3.5　　The Instrumentation

The data gathering instruments included Observation, Questionnaire, Interview and Focus Group Discussions and Library Activities. Some pictures were taken to support the findings.

3.6　　The Observation

Observation is a form of effective personal experience by coming directly into face to face with persons, objects and scenes in order to get first hand information about allegations, speculations and findings. The two forms of observations were used. There were participatory observation and non-participatory observations (Opoku-Amankwa, 2002).

Observation is recognized as the most effective and direct means of studying people when one is interested in their overt behaviour. Restrictions imposed in questionnaire or

interview is missing in observation. Data collected through observation may be often more real and true than data collected by any other method. Whenever, direct observation is possible, this is the preferable method to use (Kulbir, p. 158, 2003)

As the researcher went round the schools he observed the dress styles of the teachers and took some pictures. Sometimes as the teachers taught, the researcher observed the reactions of the students. This form of investigation helped to form opinions from the information based on the observations made. The respondent's expressed their feeling and through body movement and body language and facial expressions and gestures certain clues were gathered for the research.

It is also to ascertain how people think, do and say by watching them in action as they express themselves in various situations and activities. At any point in time records were taken on what had been observed. These were often validated from time to time.

The validation of observations involved advanced preparation of what to observe with a kind of check list to guide the proceedings. After the activities, these are cross-checked to ensure validity and reliability.

3.7   The Questionnaire

Questionnaire is a set of planned question items issued to respondents to react to certain issues of investigations. This is normally validated before sent to the field for administration (Kulbir, 2003).

The questionnaire for the research was based on the issue of investigation – objectives and the hypothesis. The questions were formulated and discussed with colleague students. Few questions were printed and tested at the KNUST Junior High School. Some problems were identified and corrected. The corrected questionnaire was discussed with the supervisor before the final questionnaire was prepared for the administration on the field. The number of questionnaire papers prepared and those that were retrieved are as indicated in **Table 3.10**

3.10   Total of all Selected Respondents from Kumasi Metropolis

Selected Population	Forms Given Out	Forms Retrieved
Students	534	520
Teachers	56	50
Parents	30	30
Education Officers	28	28
Fashion Designers	25	25
Total	673	653

3.8   The Interview

Interview is the interactive activities that take place between respondents and researchers. The respondents are asked questions designed to elicit particular type of information. In this interview, the researcher focussed on gathering primary data directly from respondents in a face-to-face contact. In the investigation people were willing to talk rather than to write especially on delicate and confidential topic like this. It permitted

the investigator to follow, lead and take advantage of small clues in order to direct the course of the proceedings (Hamersely, 1996)

3.8.1   The Structured and Unstructured Interviews

For convenience, the investigator adopted both the structured and unstructured interviews. In structured interview the questionnaire is planned for specific information. In this research this was made up of ten test items that cut across all respondents. There were ten test items on the students' questionnaire and that was what was used across board for all respondents. There were extra test items for other respondents related to their professions in relation to the issues of investigations. For example, fashion designers were asked questions on their involvement in sewing dresses for teachers in the Junior High Schools. The same was done with the parents, teachers and the education officers.

3.8.2   The Advantages of Interview

With interview the investigator was able to create better atmosphere to solicit data and information and in the course of the proceedings it permitted exchanges of ideas and information. The use of interview also catered for the convenience of all categories of respondents such as children, the limited intelligence, illiterates and those with language difficulties.

3.8.3   Conducting Interview

Students were met in their classrooms and they were given individual questionnaire forms to respond to. After 45 to 60 minutes the papers were collected. Like

the students, all other respondents were met in their normal working environments – offices and homes and offered the questionnaire to respond. Just after that they were engaged in discussion for what they had responded to. The students and teachers were met in the schools, education officers were met in their offices, and parents were met in their houses whilst the fashion designers were met at their work places.

The validation of the interviews was basically on the convenience of the respondents. The first thing to do was to establish contact to discuss the issue of investigation and all that was required. If it was a group discussion or individual interview the date, time, venue and all necessary arrangements are made in advance before the actual activities took place. The validation was to carry along checklist during the subsequent visits in order to ascertain information that was previously gathered. The procedure is supposed to continue from time to time to established the facts on the issue of investigation.

3.9 The Primary Data and Secondary Data

The data collected were in the form of primary and secondary data. The primary data constituted all data collected from interactions with respondents and their environments. It played the integral part of the investigation because there was no adequate information on dress style of teachers documented. The primary data collection included questionnaire, interviews, discursions, personal observation and the pictures taken. The secondary data comprised all the literary materials located and used from books, newspapers, articles, letters and unpublished theses that were related to this study.

3.10   The Administration of Instruments

The questionnaire was administered by personal contact with respondents. Except for a few occasions where questionnaire forms were left with research assistants for collection later.

3.10.1   The Students

In the case of the students the forms were distributed assisted by the research assistants in the classrooms and within a period of forty-five to sixty minutes they were collected. 534 students were supplied with questionnaire forms. Out of that, 520 forms were retrieved for analysis and interpretation. There after, the students were engaged in discussion.

3.10.2   The Teachers

Teachers responded to the questions within thirty to sixty minutes. A few however took the forms and submitted the following day. 56 teachers were sampled and given the questionnaire forms. Out of that, 50 forms were retrieved. This was followed with discussion with respondents.

3.10.3   The Education Officers

At the Metropolitan Education office, 28 forms were deposited with the divisional head of the Inspectorate Division of GES and collected after a week. All the forms were retrieved. Some of the education officers (circuit supervisor) responded in interviews in one-to-one personal discussions.

3.10.4   The Parents

30 Parents were sampled and given the questionnaire forms. All the forms were retrieved for analysis. Parents were met at home and at workplace and taken through the interviews and discussions.

3.10.5   The Fashion Designers

25 Fashion Designers were sampled and given the questionnaire forms. All the forms were retrieved. Most of the seamstresses and tailors were met at their work places and they responded to the interviews and discussions.

3.11   The Data Collecting Procedure

Data collecting procedure was based on the classified data into primary and secondary data. The primary data was gathered through observations, questionnaire, interviews, discussions and the pictures taken through the field work and interactions. The secondary data was gathered through the use of materials from books, journals, magazines, newsletters and newspapers.

3.12   The Data Analysis Plan

Data analysis plan started with the collation of all the recorded raw data during the processes of investigations. This is called the Assembly of Data and this constituted the main findings.

 Summary of the main findings are as follows:

1. Results from Pictures taken from the Ghanaian Society.

2. Results from Teachers' Pictures taken from the Schools

3. Results from Questionnaire, Interviews and Discussions

4. Results from Observation

5. Results from Literature Review

The Assembly of Data and the Findings form the bases for the Summary, Conclusion and Recommendation of this research.

CHAPTER FOUR

ANALYSIS AND INTERPRETATION OF RESULTS

4.1 Overview

This chapter consists of Assembly of Data of Results from Questionnaire, Interviews and Discussions. The Analysis and Interpretation took the following order; the Results from Questionnaire, Interviews and Discussions from all respondents, Results from Pictures Taken from the Ghanaian Society and Results from Teachers' Pictures Taken from the Schools. The rest are the Results from Observation and the Results from Review of Related Literature.

4.2 Assembly of Data

The assembly of data started with the results from the questionnaire, interview, followed by the discussions and then the pictures. In order to conveniently interpret the data, the results of the questionnaire are presented in tabular forms. The first set of tables is the results from questionnaire from students and teachers. The next set of tables is the results from questionnaire from education officers and parents and the last set of tables is the results from questionnaire from fashion designers.

4.2.1 Results from Questionnaire

The results from the questionnaire and the personal and group interviews were put together systematically as primary data.

4.2.1.1   Results from Students and Teachers on the Questionnaire

The **Tables 4.0 and 4.1** are responses from students and teachers. The students consisted of 520 (100%) made up of 216 (42%) male and 304 (58%) female students. The teachers comprised 50 (100%) made up of 30 (60%) male and 20 (40%) female teachers. The questions are put into three categories. The first set of three questions is used to test the awareness of students and teachers on the influx of many dress styles in the present Ghanaian society. The three questions demanded 150 responses. The second set of three questions is used to test the views of students and teachers on the involvement of teachers in the foreign dress styles in the Ghanaian society. The three questions demanded 150 responses. The last set of four questions is used to test the views of students and teachers on the effects of teachers' dress styles on students' learning. The four questions demanded 2,080 responses

Table 4.0:   Results from Students' Responses on the Awareness of Dress

Styles in the Ghanaian Society

No.	Questions	Students' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
1.	Do you know that there are many dress styles in the present Ghanaian society?	442	85	78	15	520	100
2.	Can you describe some of these dress styles in the society?	390	75	130	25	520	100
3.	Could you mention and write the names of some of the dress styles in the society?	390	75	130	25	520	100
	Results	1222	78	338	22	1560	100

In **Table 4.0** are statistics of responses from 520 students for three questions. The three questions demanded 1560 (100%) responses. Out of 1560 responses 1222 (78%) responded in the affirmative. The remaining 338 (22%) responded in the negative. The respondents were able to mention, describe and write some of the names such as 'Otto Pfister', 'G-Unit', 'Apachiyoyo', 'Barrel', 'I am aware', 'Accident', 'Matriki Jesus' and 'Bare back'.

Table 4.1   Results from Teachers' Responses on the Awareness of Dress Styles in the Ghanaian Society

No.	Questions	Teachers' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
1.	Do you know that there are many dress styles in the present Ghanaian society?	35	70	15	30	50	100
2.	Can you describe some of these dress styles in the society?	33	66	17	34	50	100
3.	Could you mention and write the names of some of the dress styles in the society?	28	56	22	44	50	100
Results		96	64	54	36	150	100

In **Table 4.1** are statistics of responses from 50 teachers for three questions. The three questions demanded 150 responses. Out of 150 responses 96 (64%) responded in the affirmative. The remaining 54 (36%) responded in the negative. The respondents were able to mention, describe and write some of the names like 'Apuskelenke' (women wearing trousers most often tight to the skin), 'I am aware' (dress that show the mid-section of the female sometimes the under wear), 'Akata' (expensive or heavy duty dress worn by returnees from abroad), 'Otto Pfister' (trousers, shorts or skirts that are worn on the buttocks instead of on the waist), 'Down cut' or 'Low cut' (dress that showed the upper part of the female body) and 'Pataa' (a split straight dress or split skirt showing part of the inner body). 'G-Unit', 'Apachiyoyo', 'Barrel', 'Mangola', 'Accident',

'Matriki Jesus'. Some of these dress styles were captured in the pictures in **Plate 4.1 to Plate 4.17** and discussed with students.

4.2.1.2   Results from Pictures Taken from the Ghanaian Society.

Plate 4.1: A girl in short dress and 'skin wear' or 'City Pants'

Description: The outfit is a three-quarters skin-tight and a short dress

Comment: That is 'Apuskelenke' and popular amongst young girls both students and non students

Plate 4.2: Two ladies in trousers Popularly called 'Apuskelenke'

Description: The dark trousers is three- quarters or city-pants and the white is ordinary trousers for ladies

Comment: This is amongst the Youth and students

Plate 4.3: A lady dressed showing the upper part of her body and the breast line.

Description: The dressing show a greater part of the body especially the mid- part of the breast and the shoulder and the arms.

Comment: The dressing is considered indecent for Ghanaian women

Plate 4.4: A lady dressed showing the shoulders and arms.

Description: The dress exposed the bodies of women in public especially the arms and the shoulders.

Comment: The dressing is considered indecent in the Ghanaian so.ciety.

Plate 4.5: Two ladies in 'Akata or Alata'and 'down cut' dress style

Description: The 'Akata is a dress style that indicate the wealth status of the wearer. The dress consists of costly clothing, ornaments and expensive items. The down cut has the tendency to expose the breast of the wearer outside

Comment: The 'Akata' outfit are reserved for people who are known to be wealthy or came from wealthy families. The down cut is for ladies who are considered as morally weak and could not preserve themselves morally. In effect they may be soliciting for men in that manner.

Plate 4.6:   A lady wearing 'Bare back' or 'Show your back'

Description: This dress style exposed the back of the wearer revealing

the Nature and colour of the brassier to the general public. It is

often used to show how smooth the skin is.

Comment: That is often not acceptable in the Ghanaian society.

Plate 4.7: A student wearing a belt on the Buttocks - **'**Otto Pfister'

Description: This dressing is where the belt is put on the buttocks - called 'Otto Pfister'

Comment: This dress style is common among the young students.

Plate 4.8: A lady in a sleeted dress.

Description: This dressing has a long sleet at the side showing the underwear called 'Matriki Jesus' or 'Pataa'

Comment: That exposes the under-wear to the public.

Plate 4.9: A lady wearing expensive

clothing - 'Akata or Alata'

Description: This dressing is often made

of expensive clothing with

fabrics and big holes that could be

seen through.

Comment: This type of clothing are

reserved for specific occasion or

for the wealthy in the society
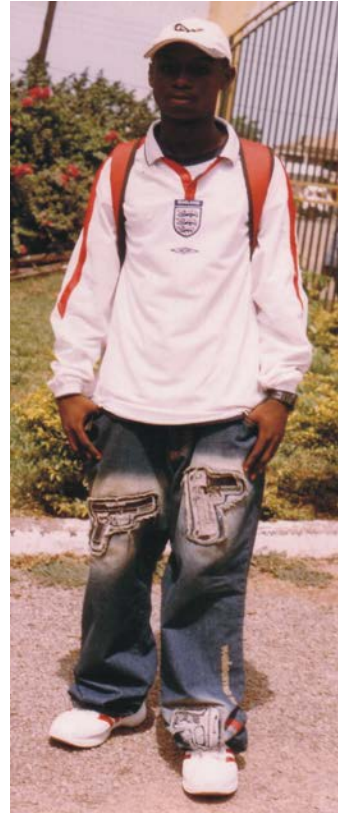
Plate 4.10: A gentleman wearing

heavy duty clothing - 'Akata'

or ''burger wear'

Description: The dressing is made

up of heavy duty fabrics,

shoes and cap.

Comment: The dressing is not

Ghanaian in terms of

Affordability, comfort and

convenience to wear.

SOURCE: interne www.ghana fashion.com

Plate 4.11 A lady showing her mid-section and knees	**Plate 4.12** A lady dressed showing one arm -**'Accident'**	**Plate 4.13** A lady dressed showing her back and arms
Description: This exposes some vital parts of the lady	**Description:** This dress shows one arm.	**Description:** This dress exposes the back and arms.
Comment: The dress style is indecent.	**Comment:** This style is not Ghanaian cultural dress style.	**Comment:** It is indecent dressing

Plate 4.14   Gentlemen dressed in sleeveless and big shirts

Description: Sleeveless shirts are considered fit for the fighting persons.

'Bola' shirts are the very big shirts sometimes below the knee level.

Comment: This is very popular among the youth. But it is considered indecent

for most occasions.
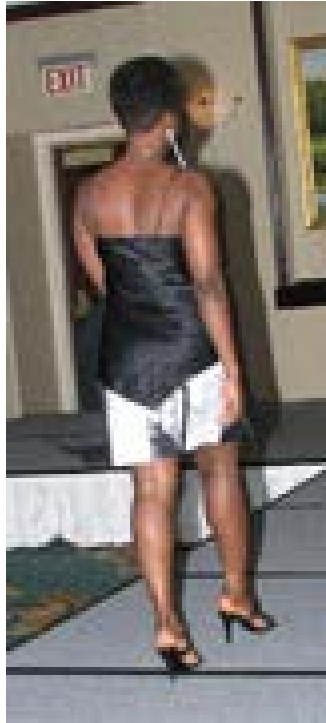
Plate 4.15   **Plate 4.16**   **Plate 4.17.**

Plate 4.15:   A lady dressed in shorts showing her back, arms and knees.

Plate 4.16: A lady dressed in long skirt showing her back and arms

Plate 4.17: A lady dressed in a short skirt showing her back and arms

Comment: These dress styles do not conform to the ethics of the Ghanaian society.

Table 4.2   Results from Students' Responses on Teachers' Involvement in

Dress Styles in the Society

No.	Questions	Students' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
4.	Do you see teachers often wearing these present dress styles in the society at home?	364	70	156	30	520	100
5.	Do you see teachers wearing these present dress styles in the society in public?	338	65	182	35	520	100
6.	Do you see teachers wearing these dress styles in the society to school?	364	70	156	30	520	100
	Results	1066	68	494	32	1560	100

In **Table 4.2** are statistics of responses from 520 students for three questions. The three questions demanded 1560 (100%) responses. Out of 1560 responses 1066 (68%) responded in the affirmative. The respondents agreed that some teachers are involved in the dress styles in the present. The remaining 494 (32%) responded in the negative society.

Table 4.3   **Results from Teachers' Responses on Teachers' Involvement in**

                  Dress Styles in the Society

No.	Questions	Teachers' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
4.	Do you see teachers often wearing these present dress styles in the society at home?	33	66	17	34	50	100
5.	Do you see teachers wearing these present dress styles in the society in public?	25	50	25	50	50	100
6.	Do you see teachers wearing these dress styles in the society to school?	33	66	17	34	50	100
Results		91	61	59	39	150	100

In **Table 4.3** are statistics of responses from 50 teachers for three questions. The three questions demanded 150 (100%) responses. Out of 150 responses 91 (61%) responded in the affirmative. The respondents agreed that some teachers are involved in the dress styles in the present society. The remaining 59 (39%) responded in the negative.

Table 4.4   Results from Students' Responses on the Effects of Teachers' Dress Styles on Students' Learning

No.	Questions	Students' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
7.	In your view do students discuss or appreciate the dress styles of teachers?	364	70	156	30	520	100
8.	Do you think students dislike some dress styles of teachers?	338	65	182	35	520	100
9.	Do you think the way teachers dress to school have impact on the learning of students?	390	75	130	25	520	100
10	In your view do the colours of the dress styles of teachers sometimes disturb students' learning?	312	60	208	40	520	100
Results		1404	67	676	33	2080	100

In **Table 4.4** are statistics of responses from 520 students for four questions on the awareness of dress styles in the Ghanaian society. The four questions demanded 2080 (100%) responses. Out of 2080 responses 1404 (67%) responded in the affirmative. The remaining 676 (33%) responded in the negative. The respondents were of the view that teachers' dress styles have some effect both positively and negatively on the students learning.

Table 4.5   Results from Teachers' Responses on the Effects of Teachers'

Dress Styles on Students' Learning

No.	Questions	Teachers' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
7.	In your view do students discuss or appreciate the dress styles of teachers?	28	56	22	44	50	100
8.	Do you think students dislike some dress styles of teachers?	23	46	27	54	50	100
9.	Do you think the way teachers dress to school have impact on the learning of students?	35	70	15	30	50	100
10	In your view do the colours of the dress styles of teachers sometimes disturb students' learning?	33	66	17	34	50	100
	Results	119	59	81	41	200	100

In **Table 4.5** are statistics of responses from 50 teachers for four questions. The four questions demanded 200 (100%) responses. Out of 200 responses 119 (59%) responded in the affirmative. The respondents were of the view that teachers' dress styles have some effect both positively and negatively on the students learning. The remaining 81 (41%) are of the view that the teachers' dress styles do not have any effect on the students' learning.

4.3   Results from Students' Discussion

The students alleged that most of the young lady teachers did not dress decently most of the time. That is because some ladies' dresses were not good enough for the classroom. They contended that some male teachers wore their trouser belts on their buttocks instead of their waists. Some female teachers also wore dresses that were too short, and sometimes any attempt to bend down revealed their under-skirts or breasts. The students agreed that when students see certain parts of their teachers' body, it disturbs their minds and feelings and they loose control of themselves and concentration to study. Whenever a teacher dresses in such an improper manner, the grown-up students in the class both male and female are disturbed during classes.

They also said that some teachers induce the gossip by students on the teachers' dress styles because the teachers discussed their colleague teachers during class hours. Some teachers gave names or meanings to the kinds of dress styles they wore to school. The discussion also disclosed that students have passionate love for most of their teachers and could do whatever they did, said or thought. Students imitate their teachers including even the way they taught, talked, walked as well as dressing. A well dressed teacher attracted attention and commanded respect from the students.

4.4   Results from Teachers' Discussion

Some headmasters alleged that it is the young teachers who are guilty of improper dress styles to school. The researcher did not accept the views by the headmasters because some headmasters and some elderly classroom teachers were also alleged to be

found in dress styles improper for their age group. Generally, the teachers felt that the whole idea of dressing made one think of the traditions of the land and the social belief system. That is because, to them, decent dress style, besides being attractive, it had to conform to the norms of the society. That meant that it has to be godly and traditional in order to be appreciated by the society. Further more any part of the body that is related to human privacy need to be properly covered. Dressing that is considered too expensive is what betrayed the wearer if he or she came from a poor background.

4.5   Results from Education Officers and Parents on the Questionnaire

The responses from Education officers and Parents are put into three categories. The first set of three questions is used to test the awareness about the influx of dress styles in the present Ghanaian society. The second set of three questions is to test their views on the teachers' involvement in the dress styles in the present society and the last set of four questions is used to test the views on the effects of teachers' dress styles on students' learning.

Table 4.6   **Results from Education Officers on the Awareness of Dress Styles**

                 in the Ghanaian Society

No.	Questions	Education Officers' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
1.	Do you know that there are many dress styles in the present Ghanaian society?	20	71	8	29	28	100
2.	Can you describe some of these dress styles in the society?	18	64	10	36	28	100
3.	Can you mention and write the names of some of the dress styles in the society?	18	64	10	36	28	100
	Results	56	67	28	33	84	100

In **Table 4.6** are statistics of responses from 28 Education Officers for three questions. The three questions demanded 84 (100%) responses. Out of 84 responses 56 (67%) responded in the affirmative. The remaining 28 (33%) said they were not aware of the foreign dress styles in the society. The respondents were able to mention, describe and write some of the names like 'Apuskelenke' (women wearing trousers most often tight to the skin), 'I am aware' (dress that show the mid-section of the female sometimes the under wear), 'Akata' (expensive or heavy duty dress worn by returnees from abroad), 'Otto Pfister' (trousers, shorts or skirts that are worn on the buttocks instead of on the waist), 'Down cut' or 'Low cut' (dress that showed the upper part of the female body)

and 'Pataa' (a split straight dress or split skirt showing part of the inner body). 'G-Unit',
'Apachiyoyo', 'Barrel', 'Mangola', 'Accident', 'Matriki Jesus'.

Table 4.7   Results from Parents on the Awareness of Dress Styles in the

Ghanaian Society

No.	Questions	Parents' Responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
1.	Do you know that there are many dress styles in the present Ghanaian society?	20	67	10	33	30	100
2.	Can you describe some of these dress styles in the society?	20	67	10	33	30	100
3.	Can you mention and write the names of some of the dress styles in the society?	15	50	15	50	30	100
	Results	55	61	35	39	90	100

In **Table 4.7** are statistics of responses from 30 parents for three questions. The
three questions demanded 90 (100%) responses. Out of 90 responses 55 (61%) responded
in the affirmative. The remaining 35 (39%) said they were not aware of the foreign dress
styles in the society. The respondents were able to mention, describe and write some of
the names like 'Apuskelenke' (women wearing trousers most often tight to the skin), 'I
am aware' (dress that show the mid-section of the female sometimes the under wear),
'Akata' (expensive or heavy duty dress worn by returnees from abroad), 'Otto Pfister'

(trousers, shorts or skirts that are worn on the buttocks instead of on the waist), 'Down cut' or 'Low cut' (dress that showed the upper part of the female body) and 'Pataa' (a split straight dress or split skirt showing part of the inner body). 'G-Unit', 'Apachiyoyo', 'Barrel', 'Mangola', 'Accident', 'Matriki Jesus'.

Table 4.8   Results from Education Officers' Views on Teachers' Involvement in Dress Styles in the Ghanaian Society

| No. | Questions | Education Officers' responses | | | | | |
| | | 'Yes' | | 'No' | | Total | |
		No.	%	No.	%	No.	%
4.	Do you often see teachers wearing some of these present dress styles in the society at home?	20	71	8	29	28	100
5.	Do you see teachers wearing these present dress styles in the society in public?	21	75	7	25	28	100
6.	Do you see teachers wearing these dress styles in the society to school?	22	79	6	21	28	100
	Results	63	75	21	25	84	100

In **Table 4.8** are statistics of responses from 28 Education Officers for three questions. The three questions demanded 84 (100%) responses. Out of 84 responses 63 (75%) responded in the affirmative. The respondents were of the view that teachers are involved in the dress styles in the Ghanaian society. The remaining 21 (25%) are of the view that the teachers are not involved in the dress styles in the society.

Table 4.9   Results from Parents on Teachers' Involvement in Dress Styles in

the Ghanaian Society

No.	Questions	Parents' Responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
4.	Do you often see teachers wearing some of these present dress styles in the society at home?	20	67	10	33	30	100
5.	Do you see teachers wearing these present dress styles in the society in public?	17	57	13	43	30	100
6.	Do you see teachers wearing these dress styles in the society to school?	17	57	13	43	30	100
Results		54	60	36	40	90	100

In **Table 4.9** are statistics of responses from 30 parents for three questions. The three questions demanded 90 (100%) responses. Out of 90 responses 54 (60%) responded in the affirmative. The respondents were of the view that teachers are involved in the dress styles in the present society. The remaining 36 (40%) are of the view that the teachers are not involved in the dress styles in the society.

Table 4.10   Results from Education Officers Responses on the Effects of

Teachers' Dress Style on Students' Learning

No.	Questions	Education Officers' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
7.	In your view do students discuss or appreciate the dress styles of teachers?	18	64	10	36	28	100
8.	In your view do students dislike some dress styles of their teachers?	20	71	8	29	28	100
9.	In your opinion do the way teachers dress to school have some impact on the learning of students?	21	75	7	25	28	100
10	In your view do the colours of the dress styles of teachers sometimes disturb students' learning?	18	64	10	36	28	100
	Results	77	69	35	31	112	100

In **Table 4.10** are statistics of responses from 28 Education Officers for four questions. The four questions demanded 112 (100%) responses. Out of 112 responses 77 (69%) responded in the affirmative. The respondents were of the view that teachers' dress styles have some effect both positively and negatively on the students learning. The remaining 35 (31%) responses are of the view that the teachers' dress styles do not have any effect on the students' learning.

Table 4.11   Results from Parents on the Effects of Teachers' Dress Styles on

Students' Learning

No.	Questions	Parents' Responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
7.	In your view do students discuss or appreciate the dress styles of teachers?	20	67	10	33	30	100
8.	In your view do students dislike some dress styles of their teachers?	15	50	15	50	30	100
9.	In your opinion do the way teachers dress to school have some impact on the learning of students?	21	70	9	30	30	100
10	In your view do the colours of the dress styles of teachers sometimes disturb students' learning?	20	67	10	33	30	100
	Results	76	63	44	37	120	100

In **Table 4.11** are statistics of responses from 30 parents for four questions. The four questions demanded 120 (100%) responses. Out of 120 responses, 76 (63%) responded in the affirmative. The respondents were of the view that teachers' dress styles have some effect both positively and negatively on the students learning. The remaining 44 (37%) are of the view that the teachers' dress styles do not have any effect on the students' learning.

4.6   Results from Education Officers' Discussion

The Metropolitan Education Officers insisted that it is the intention of the Ministry of Education to ensure that teachers dressed appropriately to school. They said it is unfortunate that some teachers persistently violate the need to dress decently to school. The reasons they give for some teachers' improper dress styles are that they are for the sake of fashion and sometimes some teachers are careless about their dress styles. They agreed that they had several confrontations with the teachers on the way they dressed to school. They said that they made the teachers aware that they represented the parents of the students and the prominent members of the society. They however insisted that it is the duty of the inspectorate division of the Ministry of Education to ensure that teachers dressed appropriately to school everyday.

4.7   Results from Parents' Discussion

Most parents believed that the dress style of teachers is copied most of the time by students. To them they think that Ghanaian children are 'copy-cats' and easily picked up new behaviours and attitudes. Based on those assumptions the parents expected teachers to lead exemplary ways of life. They also strongly believe that, if the teachers who are the immediate role models dressed properly, it would go a along way to educate the students and the society on what is considered decent Ghanaian dressing. To them, some teachers who are poor indulged in dubious ways of making money in order to dress like their colleague teachers which is not decent ways of living. Some dress styles that include the excessive exposure of the female hair or the head and showing some parts of the body in public was against Ghanaian traditional beliefs and laws of the land. The values in which

Ghanaians cherished in the preservation of our body parts in public were no longer upheld by the present generation most parents contended.

4.8   Results from Fashion Designers on Questionnaire

The responses from Fashion designers were put into three categories. The first set of three questions is used to test their awareness about the influx of foreign dress styles in the present Ghanaian society, the second set of three is used to test their views on the teachers' involvement in the dress styles in the society and the last set of four questions is used to test their views on the effects of teachers' dress styles on students'.

Table 4.12   Results from Fashion Designers on the Awareness of Dress Styles in the Ghanaian Society

No.	Questions	Fashion Designers' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
1.	Do you know that there are many dress styles in the present Ghanaian society?	24	96	1	4	25	100
2.	Can you describe some of these dress styles in the society?	21	84	4	16	25	100
3.	Can you mention and write the names of some of the dress styles in the society?	19	76	6	24	25	100
	Results	64	85	11	15	75	100

In **Table 4.12** are statistics of responses from 25 Fashion Designers for three questions. The three questions demanded 75 (100%) responses. Out of 75 responses 64 (85%) responded in the affirmative. The respondents were able to mention, describe and write some of the names like 'Apuskelenke' (women wearing trousers most often tight to the skin), 'I am aware' (dress that show the mid-section of the female sometimes the under wear), 'Akata' (expensive or heavy duty dress worn by returnees from abroad), 'Otto Pfister' (trousers, shorts or skirts that are worn on the buttocks instead of on the waist), 'Down cut' or 'Low cut' (dress that showed the upper part of the female body) and 'Pataa' (a split straight dress or split skirt showing part of the inner body). 'G-Unit', 'Apachiyoyo', 'Barrel', 'Mangola', 'Accident', 'Matriki Jesus'. The remaining 11 (15%) said they were not aware of the foreign dress styles in the society.

Table 4.13   Results from Fashion Designers' Views on Teachers' Involvement in Dress Styles in the Ghanaian Society

No.	Questions	Fashion Designers' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
4.	Do you often see teachers wearing some of these present dress styles in the society at home?	18	72	7	28	25	100
5.	Do you see teachers wearing these present dress styles in the society in public?	20	80	5	20	25	100
6.	Do you see teachers wearing these dress styles in the society to school?	16	64	9	36	25	100
Results		54	72	21	28	75	100

In **Table 4.13** are statistics of responses from 25 fashion designers for three questions. The three questions demanded 75 (100%) responses. Out of 75 responses 54 (72%) responded in the affirmative. The respondents were of the view that teachers are involved in the dress styles in the present society. The remaining 21 (28%) are of the view that the teachers are not involved in the dress styles in the society.

Table 4.14   Results from Fashion Designers on the Effects of Teachers' Dress Styles on Students' Learning

No.	Questions	Fashion designers' responses					
		'Yes'		'No'		Total	
		No.	%	No.	%	No.	%
7.	In your view do students discuss or appreciate the dress styles of teachers?	15	60	10	40	25	100
8.	In your view do you think students could dislike some dress styles of teachers?	14	56	11	44	25	100
9.	Do you think the way teachers dress to school could have some impact on the learning of students?	19	76	6	24	25	100
10	Do you think the colours of the teachers dress styles sometimes disturb students' learning?	14	56	11	44	25	100
	Results	62	62	38	38	100	100

In **Table 4.14** are the statistics of responses from 25 fashion designers for four questions. The four questions demanded 100 (100%) responses. Out of 100 responses, 62 (62%) responded in the affirmative. These people are of the opinion that the teachers' dress style effect both positively and negatively on students' learning. The remaining 38 (38%) are of the view that the dress style of the teachers do not affect students' learning.

4.9   Results from Fashion Designers' Discussion

Some fashion designers agreed that they had sewed some of the foreign dress styles for some teachers. Sometimes they advised against the styles but the clients would not listen, but on some few occasions some listened to them. The reasons that some of the teachers gave was that they wanted to be abreast with time now that we are in a global village. They said that some of the new dress designs in the present society come from magazines, TV screens and the Internet sources. However, some of the dress styles are the improved version of some of the indigenous dress styles over the years.

4.10   Main Findings:

Having assembled the data the Main Findings of the research has been considered under the following summary:

1. Results from Pictures taken from the Ghanaian Society.

6. Results from Teachers' Pictures taken from the Schools

7. Results from Questionnaire, Interviews and Discussions

8. Results from Literature Review

9. Results from Observation

4.10.1   Results from Teachers' Pictures Taken from the Junior High Schools

In **Plate 4.18** to **4.27** are the pictures taken during the field trips from the selected schools. These pictures were discussed with students and they described and comment about them.

Plate 4.18: A teacher in a 'T' shirt and

trousers.

Description: A casual Dress.

Comment: Not suitable for a Junior

High School headmaster

Plate 4.19: A teacher in long sleeves,

trousers and a tie.

Description: A well dressed teacher

Comment: This teacher commands

respect in the school.

Plate 4.20: Two ladies in Tie dye dresses.

Description: Two ladies in 'kaba', skirt

and trousers made of tie dye.

Comment: Good for female teachers

Plate 4.21: A lady inPlain dress uniform

Description: Headmistress in dress

commonly used by some ladies.

Comment: Good for female teachers.

Plate 4.22: A teacher in Jumper and

trousers

Description: 'African wear' for men.

Comment: Acceptable decent

teachers.

Plate 4.23: A lady teacher in long dress

Description: 'African wear' for women.

Comment: Acceptable for female teachers

Plate 4.24: Tie and dye shirt and trousers

Description: A big shirt over trousers.

Comment: Well dressed teacher.

Plate 4.25: A lady in a shirt and long skirt

Description: A lady in bright dress style

Comment: Well dressed lady teacher.

Plate 4.26: A dressing by a male and a lady teacher

Description: The lady is in long skirt and 'Kaba' from tie dye and the man in a shirt and trousers.

comment: The lady is well dressed and the gentleman not well dressed.

Plate 4.27: A male teacher in spectacles

Description: A gentleman in a long sleeves and trousers plus shoes to match

Comment: Though the dress items are well selected, the belt is not properly placed.

4.10.2   The Analyses of the Teachers' Pictures Taken

The descriptions and comments written by the pictures are some of the meanings that students get from their teachers' dress styles. The comments and descriptions were recorded from the students. These are evident that there is abundant knowledge about the teachers which the students know that could be used as vital educational resources for Art Education. That is why the researcher is advocating for the use of data in Art Education.

4.10.2   Summary of All Respondents on the Awareness of Dress Styles in

   the Ghanaian Society

From the data gathered from all respondents put together on the awareness of dress styles, the respondents demonstrated sufficient evidence of awareness on the dress styles in the present Ghanaian society. The statistics in **Table 4.15** summarized all the responses from Students, Teachers, Parents, Education Officers and Fashion Designers.

Table 4.15   Summary of All Respondents on the Awareness of Dress Styles in

   the Ghanaian Society

	'Yes'		'No'		Total	
Respondents	No.	%	No.	%	No.	%
Students	407	78	113	22	520	100
Teachers	32	63	18	37	50	100
Education Officers	19	67	9	33	28	100
Parents	18	60	12	40	30	100
Fashion Designers	21	85	4	15	25	100
Analysis	497	71	156	29	653	100

The **Table 4.15** indicates the summary of responses of all respondents on the awareness of dress styles. Out of 653 (100%) total respondents, 497 (71%) of them responded 'Yes' to express the awareness on dress styles in the Ghanaian society as against 156 (29%) who responded 'No' to say that they are not aware and could not describe or write the names of the dress styles in the present society.

4.10.3   Summary of All Respondents' on Views on the Teachers' Involvement in the Dress Styles in the Ghanaian Society

From the data gathered from all respondents put together on their views on the teachers' involvement in the dress styles in the present Ghanaian society. The statistics in **Table 4.16** summarized all the responses from Students, Teachers, Parents, Education Officers and Fashion Designers.

Table 4.16   Summary of All Respondents Views on the Teachers' Involvement in the Dress Styles in the Ghanaian Society

	'Yes'		'No'		Total	
Respondents	No.	%	No.	%	No.	%
Students	355	64	165	36	520	100
Teachers	30	60	20	40	50	100
Education Officers	21	75	7	25	28	100
Parents	18	58	12	42	30	100
Fashion Designers	18	72	7	28	25	100
Analysis	442	66	211	34	653	100

The **Table 4.16** indicates the summary of responses of all respondents on the teachers' involvement in the dress style in the Ghanaian society. Out of 653 (100%) total respondents, 442 (66%) responded 'Yes" to express the view that teachers are involved in the dress styles in the Ghanaian society as against 211 (34%) who responded 'No' to say that the teachers are not involved in the dress styles in the present Ghanaian society.

4.10.4   Summary of All Respondents' on Views on the Effect of Teachers'

Dress Styles on Students' Learning

From the data gathered from all respondents put together on their views on the Effect of Teachers' Dress Styles on Students' Learning. The statistics in **Table 4.17** summarized all the responses from Students, Teachers, Parents, Education Officers and Fashion Designers.

Table 4.17   Summary of All Respondents' Views on the Effect of Teachers'

Dress Styles on Students' Learning

Respondents	'Yes'		'No'		Total	
	No.	%	No.	%	No.	%
Students	351	68	169	32	520	100
Teachers	30	59	20	41	50	100
Education Officers	19	69	9	31	28	100
Parents	19	63	9	35	30	100
Fashion Designers	16	61	9	39	25	100
Analysis	435	64	216	36	653	100

The **Table 4.17** indicates the summary of responses of all respondents on the effects of dress styles on students' learning. Out of 653 (100%) total respondents, 435 (64%) of them responded 'Yes' to express the view that teachers affect students both positively and negative by way of their dress styles as against 216 (36%) who responded 'No' to say that they did not think there is any effect of teachers' dress style on students learning or quality of education.

4.10.6   The Interpretation of the Summarised Tables 4.15, 4.16 and 4.17

Having analyzed the results of the questionnaire based on the components the following interpretations could be deduced based on the analysis of the issue of investigation in **Table 4.18**.

Table 4.18   Analyses of Responses and Respondents on the Three Main

Issues of Investigation

Issues of investigation	'Yes'		'No'		Total	
	No.	%	No.	%	No.	%
Level of awareness on dress styles in the society.	497	71	156	29	653	100
Teachers' involvement in dress styles in the society	442	66	211	34	653	100
Effect of teachers' dress style on students' learning.	435	64	216	36	653	100
Total	459	67%	194	33%	653	100

In **Table 4.18** are the statistics that indicates the analysis of all the responses and respondents put together based on the findings made on the issues of investigation. The interpretation of the finding is as follows:

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1. The analysis indicates that from the findings one could deduce that Ghanaians have about 497 (71%) of awareness on the foreign dress styles in the society, whilst 156 (29%) are not aware of the foreign dress styles in the system. That means that there is massive awareness of foreign dress styles in the Ghana society.

2. As to the involvement of teachers in these foreign dress styles in the society, there is about 442 (66%) who are of the view that the teachers are involved in the foreign dress styles, whilst 211 (34%) who think that teachers are not involved. That also means that the teachers are actually involved in the foreign dress styles in the society to a larger extent.

3. On the effect of the teachers' dress styles on students learning, there are 434 (64%) respondents who expressed the view that the teachers' dress styles have both positive and negative effects on the learning of the students, whereas 216 (36%) respondents expressed the view that the teachers' dress styles do not have any effect on the learning of students. That also means that the teachers dress styles have effect on students learning both positive and negative.

4.10.7   Tested Objectives

The findings of the study are that the investigation has fulfilled all the three set objectives of the research which are as follows:

1. To identify whether the dress style in the present Ghanaian society has influence the dress style by teachers in the Junior High School in the Kumasi Metropolis?

2. To ascertain whether the way teachers dress to school has impact on the learning of the students and quality education in the Junior High School.

3. To identify, discuss and document the forms of dress style by some teachers in the Junior High school.

All these three objectives have been satisfied.

4.10.8   Tested Hypotheses

The finding also established two of the hypotheses and falsified one of them. The hypotheses are as follows:

1. Junior High School teachers are likely to be influenced in dress styles by the influx of foreign dress styles in the Ghanaian society within the Kumasi Metropolis.

2. With the influences from the present society Junior High School teachers are likely to dress anyhow into the classroom that might affect negatively on the students' learning and quality of education.

3. Students are influenced by fashion in dress styles and sometimes appreciated and discussed their teachers' dress styles instead of concentrating on their studies.

   The falsified hypothesis is that teachers do not dress anyhow into the classroom or school.

4.10.9   Findings from the Discussion

During the discussions respondents tried to portray the impression that most of the teachers are involved in dress styles considered as undesirable for the classroom.

However, observations indicated that most of the examples given by students about the teachers' dress styles are what the teachers wear to other public places and their private life styles. These public places included wedding, naming ceremonies and funerals. What is clear from all respondents is that teachers are supposed to show exemplary lifestyles not only in the classroom but also in public and private life which is not the focus of this study.

The discussions also revealed that under no circumstance should the teacher be associated with dress styles known to be identified with deviants in the society. This way of dressing, they said, made the teachers have no respect. Such dress styles like wearing the cap with the flap back turned, wearing of cowry chains or necklace, wearing of twisted hair into rasta, women wearing dresses that expose their female features in public should not be practised by teachers.

All the respondents had the common perception that in the Ghanaian values, children learn by imitating the elders in the society and once students are under the tutelage of the teachers whatever they did reflect on the character of the students. These were the bases of the fears by the parents.

From the findings from the discussions the researcher did not share some of the views expressed by the respondents. The focus of the research is on the teachers' dress styles in school and not in the public or private life of the teachers.

4.10.10   Findings from the Pictures Taken

From the data gathered from the Junior High School teachers' dress styles, it was observed that they did not match with the descriptions of the pictures described in the present Ghanaian society. The teachers' dress styles did not exhibit dress styles like 'Otto Pfister', 'I am aware', 'Accident', 'Show your back', 'Matriki Jesus' and 'Apuskelenke' just to mention but a few.

The dress styles of the female teachers did not expose their brassiere or bra, skirts, pants and other body parts like was described as found in the Ghanaian societies.

From the descriptions and comments that the students gave about the pictures indicated that the students had much knowledge and information about dress styles in the society. It also indicated the preferences of the students among the dresses that their teachers wore to school. They seemed to prefer the local fabrics and local sewn designs than the foreign ones

The respondents created the impression that the Headmasters of Junior Secondary Schools were expected to dress differently from other teachers by virtue of their positions and the people that they represented.

4.10.11   Findings from the observations

The findings from the observations are considered as the elements or factors considered as relevant to the issues of investigation. These incorporate the field trips observations and the studies made in the library studies. These included the Ghanaian art

and cultural concept of what is beautiful and why? These were traced into several angles of perceptions such as the value systems, family ties, aesthetic connotations of modes of dressing by teachers, the nature of the Ghanaian child and the mode of assessing the Ghanaian culture.

4.10.12   Positive View

There are three value theories identified and they are positive view, conceptual view and subjective view. Positive views are inherent into the Ghana cultural practices. These are often inculcated into the individual from birth through adolescence, old age to death. Specifically, positive views are the positive orientation towards a desirable end for the interest of the society. This is often determined by the collective views of the society of the individual. The individual is constantly reminded, monitored, advised, and counselled by the sayings such as 'We don't do such things in this society', 'we don't say such things in this society' or 'we don't dress that way in this society'.

A person's values determined his or her behaviour, attitude and character and if the values changed the behaviour and attitudes changed as well. Ghanaian cherishes and values things like inheritance, successions, status and honour.   These encouraged individuals to lead decent ways of lives in order to attain such status.

4.10.13   Subjective view

The subjective view is that which is based on determining the individual pleasure in the making of choice, opinion or in the selection of style of dressing. Once the

individual begins to say that I have my individual right to do what I think is right then tradition is said to be broken, taboos seize to be recognized as valuable, and custom moves in every direction. In the end sovereignty becomes dislocated within the society.

4.10.14 Conceptual View

Conceptual view existed as state values. State values exist as thoughts in recognizing the value of human behaviour, attitude and aspiration. For example, the concept of the Ghanaian values is that we must 'Be proud to be Ghanaian' and 'Ghana must be first in our lives'. Ghanaians must think and believe that 'Ghana championed the African excellence'.

4.10.15 Clans and Family Ties

Clans or family members are often held together by these values of ties. The laws of the land are believed to be for the ancestors who are everywhere but closer to the clans at night. It is also believed that any violation of the ideals and customs and beliefs, infuriates the ancestors and the culprit could be brought to justice.

4.10.16 Aesthetic Connotations of Teachers' Dress Styles

It is observed that extra meanings of dress styles such as what is summarized herein could be seen through the teachers' dress styles even though they may not be the intended reasons. These are collected from Vebtens 'Theory of Leisure classes' as free language and free interpretation among others:

- Dress styles indicated non – verbal communication to indicate occupation, rank, gender, sexual availability. Social class level, wealth and group affiliation.

- It is a form of free self – expression and can be understood as a free speech.

- Clothing can be powerful instrument through which the individual could be studied because it expressed the individual's inner social and psychological influence on other people.

- Right outfit minimizes physical flaws and enhances positive figures and symbols of identity.

- Dress styles can be used to express acceptance, rebel, deviation, violation and condolences, rejection of the norms of the society.

- Clothing also symbolizes independence, liberal lifestyle, extreme behaviour, racist ideas, and outrageous violence.

- High profile people used clothing in a manner so as to avoid conflict of interest and purpose. "Do you know who I am' is a common statement we hear important people say when they were not recognized by their dress styles. These cannot always solve certain problems but dressing can do?

- Dressing provides mental clues to a person's status, and occupational role.

- Acceptable dressing was synonymous to self – respect and sign of respectability.

- Uniform wearing is a vital source of power to the wearer e.g. The Police and the military (http. /// www. Fashion – era. com/ occupational status: 2006)

4.10.17   Ghanaian Child

From the related literature the nature of the Ghanaian child is found to be curious, adventurous and "copy-cats", they are therefore threatened in terms of diversion of behaviour pattern if not properly managed. They are said to be sensitive to social activities, extreme curiosity to find scientific answers to reasons. They are sensitive to imitations of personal social life especially leaders, teachers or heroes they admire most. (Piaget 1970)

4.10.18   Assessment of Culture

Sarpong looked at the society and said that society consists of people of diverse opinions and perception about life that are of common interest to all. This often leads to confrontation as to what is real culture and what is ideal culture. Sarong further explained these to mean that real culture is what people actually do and the ideal culture is what people say and believe that they should do and practice.

Sarpong recommended that the best approach to investigation such as this is to project the ideal culture , as is often done, as the modest contribution towards the efforts that are made to preserve the loftiest (lofty is of a culture high or noble in character) tradition for later generation.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1   Overview

This chapter is the summary, conclusions and recommendations as a result of the findings.

5.2   Summary

The summary is based on the findings of the research and that the research activities has cleared doubts in the minds of many about the problems identified. All the three stated objectives have been tested and established. Out of the three hypotheses speculated before the investigation, two of them have been established and one of them falsified. The falsified one is that, it is not true that because of the influx of many dress styles in the Ghanaian society teachers dress anyhow into the classroom.

However, it is observed that all respondents including the students had exaggerated the involvement of teachers in the dress styles in the present society. That was evident in the contrast in the dress styles recorded from the Ghanaian society and the pictures of teachers taken from the classroom.

On the other hand the perceptions by the respondents including the students emanated from the Ghanaian cultural background – thus the belief system, concepts of art

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and culture, and the value systems as discussed in the review of related literature. Significant amongst the finding is the theoretical review on the Ghanaian value system. These are positive view, conceptual view and the subjective view. They are issues that demand urgent attention.

Furthermore, the scenario created by the descriptions of the type of dress styles in the Ghanaian society from the media did not appear desirable or acceptable to the Ghanaian society. Globalisation and urbanisation have brought about breakages in family and clan ties. These are obvious signals that Ghanaian cultural bonds are falling apart. Similarly, by the nature of the Ghanaian child as described by Piaget and the kind of results and the products of the educational system, gave Ghanaians good cause to be worried and the call to put on enquiry minds. No wonder Sarpond suggested that there should be specific criteria to assess the Ghanaian cultural practices.

Based on these informed opinions the following are recommended:

1. It is recommended that the teaching of Art Education be given much more prominence in the educational curriculum coupled with the training of more Art educators with study leave. This would encourage the teaching of the decent Ghanaian cultural values and ethics.

2. The government should revisit the re-introduction of cultural programmes into basic educational system. These used to teach students drama, dance, story telling, drum language and poetry recitals and they learnt the Ghanaian cultural values.

5.3   Conclusions

The research conclusion considered the philosophical concept of the Ghanaian cultural views which is also based on the values comprising of the beliefs system, the ideals, wisdom and the time tested traditions and customs. It takes the stranger a long time to understand the philosophical implications of these practices. Any dress style that is devoid of the decent ethics, moral and social norms of the society will not be acceptable by the Ghanaian society.

The worry expressed by the public on foreign dress styles was genuine because many people use dress style without knowing the sources and meanings. By the nature of the Ghanaian child discussed the implication will not be favourable.

It is therefore prudent to adhere to the advice of Sarpong (1973) that Ghanaians should endeavour to project the ideal Ghanaian culture as a way of preserving the inherited philosophical elements in Ghanaian dress styles. That is not to make development stagnant, but rather consider the values, ethics and moral decency as against those of the foreign origin.

5.4   Recommendations

The recommendations for the research are as follows:

1. It is recommended that the teaching of Art Education be given much more prominence in the educational curriculum coupled with the training of more Art

educators with study leave. This would encourage the teaching of the decent Ghanaian cultural values and ethics.

2. The government should revisit the re-introduction of cultural programmes into basic educational system. These used to teach students drama, dance, story telling, drum language and poetry recitals and they learnt the Ghanaian cultural values.

3. Research materials such as this book should be made available to teachers through the Ministry of Education to read. Similar handouts were supplied in the form of booklets to teachers on "Courtesy for Boys and Girls" in the early part of 1970.

4. The Government should intensify nationwide cultural orientation. Fortunately, the Ministry of Information and National Orientation has started something in that direction. Think of yourself as a Ghanaian first and what can you do for your country, Ghana rather than what the nation will do for you?

5. It is suggested that 'data art education' be made a prominent feature in art education.

It is believed that if these recommendations are carried out;

- The Ghanaian teacher will be better dressed and be accepted into the indigenous society.

- This would make the teachers credible role models and parents would have confidence in them and trust that they would take better care of the students.

- This would make the students learn better and acquire the needed skills in order to fit into the job market.

- The students would be less burdensome to their parents, the society and government.

- 'Data art education' would create general public awareness about what dress styles to choose and wear

- This would place Ghana into its previous position as a highly developing nation with credible values.

- The guideline for 'Data Art Education' could be considered as follows:

  o What are the sources, origin and reasons for wearing a certain type of dressing?

  o What is the background of the person wearing a type of dressing?

  o What intention or result does the dress create in the environment?

  o What comments dose the society make about the dress style?

  o What impression does the dress style make on the students and their learning?

  o How affordable is the dress style to students and the society?

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Samples of Questionnaire and Interview Guide

Used for the Research

Appendix A: The Students' Questionnaire for the Investigation

Students in the JHS in the Kumasi Metropolis Questionnaire-2007

QUESTIONNAIRE TO EVALUATE THE AWARENESS AND OPINIONS OF

STUDENTS ON THE IMPACT OF THE TEACHERS' MODE OF DRESSING

ON THE STUDENTS' LEARNING IN THE

JUNIOR HIGH SCHOOL

Introduction: Background Information

Could you please tick the most suitable response or write brief answers to the questions

below: Gender: Male […]   Female […]

    a.   Age in years: below 18 […]   18-20 […]   20-30 […]   31-40 […]

    b.   Educational Level: Below JHS […] JHS […] SHS […] Above SHS […]

Part 1: The Fashion Awareness in the Ghanaian Society

   1.   Do you realize the influx of different types of dress styles in the Ghanaian society

     these days?   Yes [….]   No [….]   I don't know [….]

   2.   Could you describe some of these dress styles in the society?

     Yes [….]   No [….]   I don't know [….]

   3.   Could you mention and write the names of some of the dress styles in the society?

     Yes [….]   No [….]   I don't know [….]

If yes, could you please write some of the name of the dress style that you know?

Part 2: The Teachers' Involvement in Dress Styles in the Ghanaian Society

4. Do you often see teachers wearing some of these dress styles in the society at

   home?   Yes [….]   No [….]   I don't know [….]

5. Do you see teachers wearing these dress styles in the society in public?

   Yes [….]   No [….]   I don't know [….]

6. Do you see teachers wearing these dress styles in the society to school?

   Yes [….]   No [….]   I don't know [….]

Part 3: The Impact and Implication of Teachers' Dress Styles on Students'

   Learning

7. In your observation do students discuss or appreciate the dress styles of teachers?

   Yes [….]   No [….]   I don't know [….]

8. Do you think students sometimes dislike or hate some dress styles of teachers?

   Yes [….]   No [….]   I don't know [….]

9. Do you think the way teachers dress to school have impact on the learning of

   students?   Yes [….]   No [….]   I don't know [….]

10. Do you think the colours of teachers' dress affect students in their learning?

   Yes [….]   No [….]   I don't know [….]

   Thank you for the cooperation

Appendix B: The Teachers' Questionnaire for the Investigation

Teachers in the Junior High School - Kumasi - Questionnaire-2007

QUESTIONNAIRE TO EVALUATE THE AWARENESS AND OPINIONS OF

TEACHERS ON THE IMPACT OF THE TEACHERS' MODE OF DRESSING

ON STUDENTS' LEARNING IN THE

JUNIOR HIGH SCHOOL

Introduction: Background Information

Could you please tick the most suitable response or write brief answers to the questions

below: Gender: Male […]   Female […]

    a. Age in years: below 18 […]   18-20 […]   20-30 […]   31-40 […]

        41-50 […]   51 and above […]

    b. Educational Level: Below JHS […]   JHS […] SHS […] Above SHS […]

Part 1: The Fashion Awareness in the Ghanaian Society

    1.   Do you realise the influx of different types of dress styles in the Ghanaian

        society? Yes [….]   No [….]   I don't know [….]

    2. Could you describe some of the dress styles in the society?

        Yes [….]   No [….]   I don't know [….]

    3. Could you mention and write the names of some of the dress styles in the society?

        Yes [….]   No [….]   I don't know [….]

If yes, could you please write some of the names that you know?

Part 2: The Teachers' Involvement in Dress Styles in the Ghanaian Society

4. Do you often see teachers wearing some of these dress styles in the society at

   home?   Yes [….]   No [….]   I don't know [….]

5. Do you see teachers wearing these dress styles in the society in public?

   Yes [….]   No [….]   I don't know [….]

6. Do you see teachers wearing these dress styles in the society to school?

   Yes [….]   No [….]   I don't know [….]

Part 3: The Impact and Implication of Dress Styles on Students' Learning

7. In your observation do students discuss or appreciate the dress styles of teachers?

   Yes [….]   No [….]   I don't know [….]

8. Do you think students sometimes dislike or hate some dress styles of teachers?

   Yes [….]   No [….]   I don't know [….]

9. In your opinion do you think teachers are influenced by the current dress style in

   the society?   Yes [….]   No [….]   I don't know [….]

10. Do you think the way teachers dress to school have impact on the learning of

    some students?   Yes [….]   No [….]   I don't know [….]

11. In your opinion do students sometimes hate or dislike teachers' style of dressing

    in school?   Yes [….]   No [….]   I don't know [….]

Part 4: The Public Complaints about Teachers' Style of Dressing to School

12. Could you remember some confrontations between teachers and the GES officers

    (circuit supervisors) on the way teachers dress to school?

    Yes [….]   No [….]   I don't know [….]

13. Could you remember public complaints about the way teachers dress to school?

   Yes [….]   No [….]   I don't know [….]

14. In your opinion do you think students copy the style of dressing by teachers in

   school? Yes [….]   No [….]   I don't know [….]

15. In your opinion do you think teachers would dress better if given clothing

   allowances?   Yes [….]   No [….]   I don't know [….]

Thank you for the cooperation

Appendix C: The Education Officers' Questionnaire for the Investigation

GES Metro – Education office Kumasi - Questionnaire-2007

QUESTIONNAIRE TO EVALUATE THE AWARENESS AND OPINIONS OF

EDUCATION OFFICERS ON THE IMPACT OF THE TEACHER'S

MODE OF DRESSING ON THE STUDENTS' LEARNING IN THE JUNIOR

HIGH SCHOOL

Introduction: Background Information

Could you please tick the most suitable response or write brief answers to the questions

below: Gender: Male […]   Female […]

   a.   Age in years: below 18 […]   18-20 […]   20-30 […]   31-40 […]

                                 41-50 […]   51 and above […]

   b.   Educational Level: Below JHS […]   JHS […] SHS […]   Above SHS […]

Part 1: The Fashion Awareness in the Ghanaian Society

   1.   Do you realise the influx of different types of dress styles in the present Ghanaian

       society?   Yes [….]   No [….]   I don't know [….]

   2.   Could you describe some of these dress styles in the society?

       Yes [….]   No [….]   I don't know [….]

   3.   Could you mention and write the names of some of these dress styles in the

       society?   Yes [….]   No [….]   I don't know [….]

       If yes, could you write some of the names of the dress styles that you see in the

       society?   --

Part 2: The Teachers' Involvement in Dress Styles in the Ghanaian Society

4. Do you often see teachers wearing some of these dress styles in the society at

   home?   Yes [….]   No [….]   I don't know [….]

5. Do you see teachers wearing these dress styles in the society in public?

   Yes [….]   No [….]   I don't know [….]

6. Do you see teachers wearing these dress styles in the society to school?

   Yes [….]   No [….]   I don't know [….]

Part 3: The Impact and Implication of Teachers' Dress Styles on Students'

   Learning

7. In your observation do students discuss or appreciate the dress styles of their

   teachers?   Yes [….]   No [….]   I don't know [….]

8. Do you think students sometimes dislike or hate some dress styles of teachers?

   Yes [….]   No [….]   I don't know [….]

9. Do you think the way teachers dress to school have impact on the learning of

   students?   Yes [….]   No [….]   I don't know [….]

10. Do you think the colours of teachers' dress styles affect students' learning? Yes

    [….]   No [….]   I don't know [….]

Part 4: The Public Complaints about Teachers' Style of Dressing to School

11. Do you sometimes observe confrontations between teachers and the GES officers

    (circuit supervisors) on the way teachers dress to school?

    Yes [….]   No [….]   I don't know [….]

12. Could you remember public complaints about the way teachers dress to school?

    Yes [….]   No [….]   I don't know [….]

13. In your opinion do you think students copy teachers' dress styles in school?

    Yes [….]   No [….]   I don't know [….]

14. In your opinion do you think teachers would dress better if given clothing

    allowances?   Yes [….]   No [….]   I don't know [….]

    Thank you for the cooperation

Appendix D: The Parent's questionnaire for the investigation

Parents in the Kumasi Metropolis - Questionnaire-2007

QUESTIONNAIRE TO EVALUATE THE AWARENESS AND OPINIONS OF

PARENTS ON THE IMPACT OF THE TEACHERS' MODE OF DRESSING

ON THE STUDENTS' LEARNING IN THE

JUNIOR HIGH SCHOOL

Introduction: Background Information

Could you please tick the most suitable response or write brief answers to the questions

below: Gender: Male […]   Female […]

    a. Age in years: below 18 […]   18-20 […]   20-30 […]   31-40 […]

                            41-50 […]   51 and above […]

    b. Educational Level: Below JHS […]   JHS […] SHS […] Above SHS […]

Part 1: The fashion Awareness in the Ghanaian Society

    1. Do you realise the influx of different types of dress styles in the Ghanaian society

        these days?   Yes [….]   No [….]   I don't know [….]

    2.   Can you describe some of these dress styles in the society?

       Yes [….]   No [….]   I don't know [….]

    3. Could you mention and write the names of some of these dress styles in the

        society?   Yes [….]   No [….]   I don't know [….]

If yes, could you please write some of the names of the dress styles that you

know? ---

Part 2: The Teachers' Involvement in Dress Styles in the Ghanaian Society

4. Do you often see teachers wearing some of these dress styles in the society at

    home?   Yes [….]   No [….]   I don't know [….]

5. Do you see teachers wearing these dress styles in the society in public?

    Yes [….]   No [….]   I don't know [….]

6. Do you see teachers wearing some of these dress styles to school?

    Yes [….]   No [….]   I don't know [….]

7. In your observation do students discuss or appreciate the dress styles of their

    teachers?   Yes [….]   No [….]   I don't know [….]

8. Do you think students sometimes dislike or hate some dress styles of teachers?

    Yes [….]   No [….]   I don't know [….]

9. Do you think the way teachers dress to school have impact on the learning of

    students?   Yes [….]   No [….]   I don't know [….]

10. In your opinion do you think students sometimes hate or dislike teachers' style of

    dressing in school?   Yes [….]   No [….]   I don't know [….]

11. In your view do you think the colours of the dress styles of teachers sometimes

    disturb students' studies?   Yes [….]   No [….]   I don't know [….]

Part 4: The Public Complaints about Teachers' Style of Dressing to School

12. Could you remember public complaints about the way teachers dress to school?

    Yes [….]   No [….]   I don't know [….]

13. In you opinion do you think students copy the way of dressing by teachers in

    school?   Yes [….]   No [….]   I don't know [….]

14. In your opinion do you think teachers would dress better if given clothing

    allowances?   Yes [….]   No [….]   I don't know [….]

                                                    Thank you for the cooperation

Appendix E: The Fashion Designers' Questionnaire for the Investigation

Fashion Designers in Kumasi Metropolis - Questionnaire-2007

QUESTIONNAIRE TO EVALUATE THE AWARENESS AND OPINIONS OF

FASHION DESIGNERS ON THE IMPACT OF THE TEACHER'S MODE OF

DRESSING ON STUDENTS' LEARNING IN THE

JUNIOR HIGH SCHOOL

Introduction: Background Information

Could you please tick the most suitable response or write brief answers to the questions

below: Gender: Male […]   Female […]

   a. Age in years: below 18 […]   18-20 […]   20-30 […] 31-40 […]

                 41-50 […]   51 and above […]

   b. Educational Level: Below JHS […] JHS […] SHS […] Above SHS […]

Part 1: The Fashion Awareness in the Ghanaian Society

   1. Do you realise the influx of many types of dress styles in the Ghanaian society?

           Yes [….]   No [….]   I don't know [….]

   2. Could you describe some of these dress styles in the society?

     Yes [….]   No [….]   I don't know [….]

   3. Could you mention and write the names of some of the dress styles in the society?

     Yes [….]   No [….]   I don't know [….]

     If yes, could you please write some of them that you know?

Part 2: The Teachers' Involvement in Dress Styles in the Ghanaian Society

4. Do you often see teachers wearing some of these dress styles in the society at

   home?   Yes [….]   No [….]   I don't know [….]

5. Do you see teachers wearing these dress styles in the society in public?

   Yes [….]   No [….]   I don't know [….]

6. Do you see teachers wearing some of these dress styles to school?

   Yes [….]   No [….]   I don't know [….]

Part 3: The Impact and Implication of Teachers' Dress Styles on Students'

Learning

7. In your observation do students discuss or appreciate the dress styles of their

   teachers?   Yes [….]   No [….]   I don't know [….]

8. Do you think students sometimes dislike or hate some dress styles of teachers?

   Yes [….]   No [….]   I don't know [….]

9. Do you think the way teachers dress to school have impact on the learning of

   students?   Yes [….]   No [….]   I don't know [….]

10. Do you think the colours of teachers' dress affect students in their learning?

    Yes [….]   No [….]   I don't know [….]

Part 4: The Public Complaints about Teachers' Style of Dressing to School

11. Could you remember public complaints about the way teachers dress to school?

    Yes [….]   No [….]   I don't know [….]

12. Do you think students copy the way of dressing by teachers in school?

    Yes […]   No [….]   I don't know [….]

13. Do you think teachers would dress better if given clothing allowances?

    Yes [….]   No [….]   I don't know [….]

14. Do you sometime sew such dress styles to teachers?

Yes [….]   No [….]   I don't know [….]

Thank you for the cooperation