

## An Exploration of Teachers' Pedagogical Knowledge on Teaching Practical Skills in Fashion and Fabrics to High School Learners

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### ABSTRACT

*Fashion and Fabrics is a discipline that involves practical and theoretical skills, and to achieve better results, teachers need to possess pedagogical knowledge for teaching practicals as well. This study aimed to establish the teachers' pedagogical knowledge for teaching Fashion and Fabrics practical skills in Eswatini High Schools. This qualitative study utilized a descriptive research design to get in-depth information. A sample of 16 Fashion and fabric teachers was purposively selected, with eight being interviewed, while the others were observed during their practical lessons. Data were analyzed using thematic analysis. The study results show that Fashion and Fabrics teachers need to gain pedagogical knowledge in teaching Fashion and Fabrics practical skills. They must prepare for valuable lessons, as evidenced by a need for proper student-sitting arrangements. Teachers were found not to use visual aids and supervise students' work for corrective feedback when necessary. The study concludes that Fashion and fabric teachers need to be stronger in content knowledge and pedagogical competencies, essential for effective learning; hence, students' achievements could have been higher. The study recommends that the training institutions stress peer teaching of Fashion and Fabrics practicals for more practice.*

### Keywords:

Coursework, Fashion and Fabrics, Pedagogical Knowledge, Practical Skills, Theoretical Skills

### ABSTRAK

*Fashion dan Kain adalah disiplin yang melibatkan keterampilan praktis dan teoritis dan untuk mencapai hasil yang lebih baik, guru perlu memiliki pengetahuan pedagogis untuk mengajar praktik juga. Tujuan dari penelitian*

*ini adalah untuk membangun pengetahuan pedagogis guru untuk mengajar keterampilan praktis Fashion dan Kain di SMA Eswatini. Penelitian kualitatif ini menggunakan desain penelitian deskriptif untuk mendapatkan informasi yang mendalam. Sampel 16 guru Tata Busana dan Kain dipilih secara sengaja, dengan delapan orang diwawancarai, sementara yang lain diobservasi selama pelajaran praktik mereka. Data dianalisis dengan menggunakan analisis tematik. Hasil penelitian menunjukkan bahwa guru Tata Busana dan Kain kurang memiliki pengetahuan pedagogik dalam pengajaran keterampilan praktis Tata Busana dan Kain karena mereka tidak mempersiapkan pelajaran praktik yang dibuktikan dengan pengaturan duduk siswa yang kurang tepat. Guru ditemukan tidak menggunakan alat bantu visual dan mengawasi pekerjaan siswa untuk umpan balik korektif bila diperlukan. Studi ini menyimpulkan bahwa guru Fesyen dan Kain lemah dalam pengetahuan konten dan kompetensi pedagogis yang penting untuk pembelajaran yang efektif, sehingga prestasi siswa ditemukan rendah. Studi ini merekomendasikan agar lembaga pelatihan menekankan pada pengajaran sejawat tentang praktik Mode dan Kain untuk lebih banyak praktik.*

**Kata kunci:**

Kuliah, Fashion dan Kain, Pengetahuan Pedagogis, Keterampilan Praktis, Keterampilan Teoretis

## 1. Introduction

Pedagogical knowledge is teachers' specialized knowledge in creating and facilitating effective teaching and learning environments for all students, independent of subject matter (Guerriero, 2014). The teachers' technical professional knowledge enables them to teach and has their students learn. Pedagogical components include classroom management, teaching methods, classroom assessment and structuring learning objectives and learning process, lesson planning, and evaluation (Sonmark, 2017). Arubayi and Obunadike (2011) argue that if teachers are weak in content knowledge and pedagogical competencies, the students' achievements would be below expectations. Has been noted that a crucial element of all the components needed to improve the caliber of instructors' professional development to improve their pedagogical knowledge and content and raise the overall quality of educational service delivery; teachers must acquire new concepts, ideas, and knowledge before entering the classroom (Muyunda, 2023).

Moreover, the experiential learning component of doing science show provides teachers with instructional skills essential for developing better pedagogical knowledge (Johari, 2023). Pedagogical Problems in the teaching-learning process are a significant part of the scholar's life. They are often an arena in which the conflict of cultures plays out aloud and openly, affecting the affective domain of the migrants (Ahmed, 2021). Pedagogical approaches can be integrated to improve vocational students' knowledge and inquiry skills (Hamdan, 2022).

According to Coe, Aloisi, Higgins, and Major (2014), effective teaching is the teaching that enables students to have better learning outcomes that matter to their future success. Students learning outcomes are the determinants by which teacher competence can be judged. An effective teacher demonstrates pedagogical content knowledge, quality of instruction, classroom management, and classroom climate. On the same note, Rosenshine (2012) revealed that there were principles that teachers should know to improve students' academic performance. These include the review of concepts and skills that would be required in the day's lesson. This review helps strengthen connections between the theory and practical study and ensures that the students have acquired, rehearsed, and connected knowledge before engaging in the practicals. Rosenshine (2012) further points out that effective teachers demonstrate the steps with explanations and then guide and supervise the students as they engage in the practical to give corrective feedback.

Furthermore, the teachers provide students with visual aids which show a step-by-step demonstration of how to perform the task. The teacher assesses the end product at the end of the lesson to check for students' understanding of what was learned. The teacher ensures that the learner has this knowledge, defined as the declarative knowledge needed for the task. Teachers do this through direct and indirect teaching procedures (Essa, 2022).

In Eswatini, candidates in Form 5 generally do not perform well in Fashion and Fabrics (ECOS, 2012) report. Statistics from the ECOS (2017) report indicates that from 2012 to 2016, an average of 48% of students obtained grades D-G, and it was noted that in 2017 the fail rate was high as 64.98% of students received degrees D-G. This grade effectively means that the students failed to get credits, which implies they cannot access tertiary institutions. Fashion and Fabrics have two components that are evaluated: the theory section and practicals in the form of coursework. Reports from the ECOS (2014; 2015) about the coursework (practicals) reveal that some centers could not produce work of high standard; it was either work of mediocre or low standards. Arubayi and Obunadike (2011) argue that if teachers are weak in content knowledge and pedagogical competence, essential for effective learning, students' achievements will also be low. There needs to be more literature on pedagogical knowledge teaching Fashion and Fabrics practicals in Eswatini. Hence, this study sought to cover the gap in the literature on the pedagogical knowledge in teaching Fashion and Fabrics practicals in Eswatini High Schools.

### *1.1 Theoretical Framework*

#### **1.1.1 Social cognitive theory**

According to Rosen et al. (2010), the theoretical rationale for behavior modeling describes the use of demonstration for training is born from Bandura's (1986) social cognitive theory that includes attention whereby students actively process what they have observed during the process; the students store what they kept symbolically to affect the future behavior which means that what the students have attended will be what they will do when they engage in the actual practical, sewing their garments of what they had observed from the teacher.

Therefore, the theory is relevant to the study and the pragmatism theory by Dewey (1938), who believed that human beings learn through a hands-on approach. For students to learn by doing, they should have observed the teacher demonstrating skills to do what they have marked when they engage in the actual practical. The student's performance will be influenced by what they had observed during a demonstration by the teacher, so the observed behavior should be favorable enough to help students produce work of high standard (Rubio, 2009). This theory clearly states the importance of demonstration in teaching and learning Fashion and fabric practicals to improve student performance. In Fashion and Fabrics, students observe the protest and, after that, engage in the practical of what was observed during the demonstration, and the quality of the products will be influenced by what was being watched. If a teacher is competent in the demonstrated skill, the students will produce quality garments (Daluba, 2013).

### 1.1.2 Piaget's constructivist theory

According to Piaget (1970), in Chimbindi's (2017) theory, students interact with objects and events available in the physical and social environment and eventually comprehend the features held by such things or events using the process of assimilation, accommodation, and equilibration. Therefore, Fashion and Fabrics teachers must use appropriate strategies to create favorable teaching and learning environments that improve students' performance. Therefore, this theory is relevant to the pragmatism theory, which anchored the study in the sense that for students to learn by doing, they need to interact with objects and events in the classroom, that is to say, the use of appropriate teaching methods by Fashion and Fabrics teachers help students to perform better when they engage in the actual practical.

### 1.1.3 Research Questions

The following research questions guided the study:

- (1) What are the views of Fashion and Fabrics teachers on pedagogical practices in teaching practical skills in Fashion and Fabrics?
- (2) What are the pedagogical practices in teaching Fashion and Fabrics practicals employed by Fashion and Fabrics teachers?
- (3) What are the visual aids that teachers use in the teaching of Fashion and Fabrics practicals?

## 2. Methods

This study employed a qualitative research procedure. Qualitative research refers to a process of naturalistic inquiry that seeks an in-depth understanding of individuals or groups to a social or human problem within their natural setting (Ahmad et al., 2019). This type of research involves the systematic collection, organization, description, and interpretation of textual, verbal, or visual data (Hammarberg, Kirkman & de Lacey, 2016). In addition, Busetto, Wick, and Gumbinger (2020) state that this approach collects data in the participant's environment. Data is analyzed from general

themes, and the researcher interprets the data; all these are related in a cyclical (iterative) manner rather than following one after another in a stepwise approach.

Furthermore, Busetto et al. (2020) further state that the process ends when saturation is achieved, i.e., when no relevant new information can be found. This type of research approach was considered more appropriate as it produces a detailed description of participants' feelings, experiences, meaning, and perspectives, most often from their standpoint (Hammarberg et al., 2016). It also simplifies and manages data without destroying context and complexity (Mohajan, 2018). Furthermore, qualitative research has the potential to provide richly detailed insights and contextual explanations and is appropriate for research that requires a deep understanding (Lanka, Rostron & Singh, 2021). The researcher chose this research approach to get a deep understanding of pedagogical knowledge for teaching Fashion and Fabrics practicals.

### *2.1 Research Design*

The descriptive research design was adopted in this study to describe the pedagogical knowledge for teaching Fashion and Fabrics practicals in Eswatini High Schools. McCombes (2022) defines descriptive research as a scientific method that involves observing and describing the behavior of a variable without manipulating it in any way. This type of research design is suitable as the subjects are kept in a completely natural and unchanged environment. The researcher interviewed and observed the participants in their schools. Janine (2018) argues that descriptive research needs to be stronger because participants may give false information, thinking it is what the researcher wants to hear. The researcher used different methods of data collection to overcome the weakness

### *2.2 Population and Sample*

The study's target population was Fashion and fabric teachers employed by the Ministry of Education and Training, Teaching Service Commission in Eswatini. These teachers were targeted because they had experience teaching Fashion and Fabrics. The sampling technique used for selecting the teachers for observation was purposive sampling. Campbell et al. (2020) define purposeful sampling as a technique widely used in qualitative research for identifying and selecting respondents most likely to yield appropriate and valuable information with limited resources. In autonomous learning, students can choose what educational resources to utilize. However, acquiring good resources is challenging for learners still new to directing themselves (Yussop, 2021). The researcher used purposive sampling to identify the participants, and the random strategy was used to ensure that every case of the population had an equal chance of inclusion in the sample (Taherdoost, 2016). The researcher identified and selected information-rich issues related to the phenomenon of interest, who was the Fashion and Fabrics teachers. Sargeant, (2012). argues that purposeful sampling is based on the assumption that, given the aims and objectives of the study, specific kinds of people may hold different and essential views about the ideas and issues of the research question.

Fashion and Fabrics teachers were selected because they were viewed as the most knowledgeable and experienced in the Fashion and Fabrics practicals field.

The study comprised 16 Fashion and Fabrics teachers. According to Bhardwaj (2019), a sample is a procedure to select individuals from a large population group for a specific research purpose. Eight teachers were observed in this study, where two teachers were drawn from each of the four regions of Eswatini. The aim for the researchers to keep only eight teachers was based on the fact that they wanted to obtain relevant data with depth. On the other hand, eight Fashion and Fabrics teachers were sampled for the interviews, and two teachers were drawn from each region. Vasileiou, Barnett, Thorpe & Young (2018) echo that the number of participants in qualitative research should be less hence the reason for only eight participants. The Fashion and Fabrics teachers were selected for the study because they had the necessary experience in Fashion and Fabrics curriculum teaching and learning in Eswatini high schools.

### 2.3 Data collection

Data was collected through individual interviews and observations of Fashion and fabrics teachers. The semi-structured interviews were used to establish pedagogical practices in teaching practical skills in Fashion and Fabrics. George (2022) defines a semi-structured interview/face-to-face interview as a qualitative method of inquiry that relies on asking questions within a predetermined thematic framework. It allows respondents to discuss and raise issues the researcher may not have considered. In addition, DeJonckheere and Vaughn (2019) state that the interviewer also has the freedom to probe the interviewee to gather subjective information about a particular topic or experience. Hence, it helps to uncover more detailed and in-depth information. The interview took one hour, and the researcher used an audio recorder to record the interviews and transcribed the information immediately to keep the information as accurate as possible (Blandford, 2013). The researcher requested to conduct the study through a formal letter seeking permission to complete the survey from the Ministry of Education and Training. Fashion and Fabrics teachers were invited personally to be participants in the study.

Participant observation was also used to collect data in this study because statements are more reliable and serve as a technique for authenticating information provided in face-to-face encounters. This has also helped the researchers to be aware of distortions or inaccuracies in the information supplied by participants. Kawulich (2005) further states that participant observation allows the researchers to check the events that participants may be unable or unwilling to share due to their sensitivity.

Participant observation allows researchers to check definitions of terms that participants use in interviews, observe events that informants may be unable or unwilling to share when doing so would be careless, impolite, or insensitive, and watch situations informants have described in interviews, thereby making them aware of distortions or inaccuracies in the description provided by those informants.

All observation guide schedules focused on pedagogical practices in teaching Fashion and Fabrics practicals. The observation guide had the pedagogical practices that the teacher was expected to demonstrate knowledge and skill to the students, and they were presented in a table form with broad categories to write on-the-spot comments. In this study, the researchers avoided biases in data collection by suspending any preconceived personal experiences that might unduly influence the data gathered from participants. Trustworthiness was achieved to ensure the research is systematic by establishing transferability, conformability, credibility, and dependability. Ethical considerations in this study included informed consent, confidentiality, anonymity, and protection from harm

#### *2.4 Data Analysis*

The researcher used thematic analysis to analyze the data. According to Braun and Clarke (2006), thematic investigation is identifying, analyzing, and reporting patterns or themes within data. According to Sutton and Austin (2015), data collected from interviews, observations, and focus group discussions can be analyzed by interpreting the data, transcribing and checking, reading between the lines, coding (identification of topics, similarities, and differences that are revealed through the participants' narratives and interpreted by the researcher), theming and planning and writing the report. Consequently, the researcher used thematic analysis to analyze the data.

#### *2.5 Ethical Considerations*

The first step was to ask the participants to consent to participate in the study by signing the consent form. The researchers were responsible for ensuring that participants were not harmed and their privacy was maintained. Researchers are responsible for ensuring that participants are not damaged, privacy is held, and the participants have provided informed consent.

### **3. Results and Discussion**

#### *3.1 Pedagogical practices in teaching Fashion and Fabrics practical skills*

Pedagogical knowledge is teachers' specialized knowledge in creating and facilitating effective teaching and learning environments for all students, independent of subject matter (Guerriero, 2014). The teachers' technical professional knowledge enables them to teach and their students to learn. Pedagogical components include the knowledge of classroom management, knowledge of teaching methods, knowledge of classroom assessment and the structuring of learning objectives and the learning process, lesson planning, and evaluation (Sonmark, 2017)

#### *3.2 Preparation and positioning of students before the demonstration*

Data collected from semi-structured interviews revealed that teachers were aware that they have to prepare for practical lessons and arrange students' seating plans in such a way that they can be able to see the demonstrations. In some observed schools, teachers did not prepare for the

practical lessons and had to run around looking for the tools to use during the study. Teacher 3, who was interviewed, stated that;

*When we have a practical, I come up with the steps. Usually, I come with a book and samples, set up the machines, and demonstrate all the steps.*

*I just called them to come closer to the demonstration table, and then, because I will be sewing,*

Similarly, in school E that was observed, the teacher prepared for the construction and neatening of a plain open and closed seam. The teacher had cut pieces of fabric, sewing machines arranged and threaded to save time, and steps of constructing straight seams well outlined on photocopied notes. Students were asked to come around the teacher's demonstration table to observe the teacher demonstrating.

On a different note, the teacher had prepared appropriate tools and materials for laying out and cutting out fabric in school D. The tools were dressmaker's shears, pins, dressmakers' carbon papers, and pattern pieces. The devices were there but needed to be better arranged. The students needed to be better organized for the demonstration; some sat in groups, and some faced the teacher. The teacher did not call them to the demonstration table.

On the same note, in school A, the demonstration was not done as the teacher stated that she helped individual students as they were doing different sewing processes and was not used to the protest. The sewing machines, pins, threads, and dressmakers shears were prepared after the practical lesson. Students started collecting the equipment, tools, and their projects and then tried threading the sewing machines, which took them about an hour since they could not thread them and adjust the tension.

### *3.3 Related theory lesson to practical lesson*

Data collected from semi-structured interviews revealed that teachers start by teaching theory during the lecture method before the practical lesson, where they would demonstrate how to do a sewing process. In some schools observed, the teachers connected the theory lesson to the valuable lesson. Teacher 2, through a semi-structured interview, stated that;

*When I teach, I start with the theory, then I show them some samples of the different seams, and I demonstrate the students make their samples. We do make samples first before they sew the processes on the garment. So when I'm teaching seams, I would start with the theory part, which is lecturing; then, as I am preaching, they will be some charts, so as I talk, I will be busy referring to the chart, and then I will show them samples of the different types of seams. Then we had a practical where I sewed the process we were discussing.*



In school E, the researcher observed the topic was the construction and neatening of plain open seams, and the researcher observed that the teacher stated the objectives, connecting the practical lesson to the theory lesson that was done the previous day. The teacher defined a seam and listed the qualities of a good seam that students should pay attention to while constructing their seams. The teacher further emphasized that students should attend the demonstration to avoid making mistakes.

One teacher from school D taught laying out and cutting out the fabric; the teacher reviewed the theory lesson before the demonstration. The teacher reminded the students how to prepare the material before laying it out, that is, straightening the fabric by snipping and tearing the fabric as one method, and the second method was to pull the fabric diagonally with the help of a friend. She further explained how to identify the right and wrong side of the material.

### *3.4 Use of visual aids in teaching and learning*

Visual aids help make a lesson clearer and easier to understand and know in teaching Fashion and Fabrics (charts, samples, completed garments, portfolios, and books). Visual aids are essential in the education system as they make teaching effective and the best dissemination of knowledge (Shabiralyani et al., 2015). Data collected from semi-structured interviews revealed that teachers use visual aids when teaching Fashion and Fabrics theory.

Teacher 1, through a semi-structured interview, stated that;

*I use visuals, I show them the final thing, like seams, plain seams, the ways they have been neatened, and I will ask them to do that. I bring samples to class, and sometimes I ask them to check their garments for seams; sometimes, I use garments that have been done by students in previous years and show them how they should be and how it is done.*

On the same note, teacher 2, through a semi-structured interview, pointed out that;

*I use charts and provide some samples of the processes I discuss. Sometimes, these samples will go step by step. Let me give you examples of the seams, so to sew the seams. First, I have a model that has been tacked, machine stitched, neatened, and then pressed, and then show them what a finished hem should look like.*

The researcher observed that some visual aids, like charts, were pinned on the walls in the needlework classroom. There were garments left by students from previous years which were used as visual aids when teaching Fashion and Fabrics. Furthermore, some portfolios had samples to be used as visual aids when teaching the students. Contrary to the above views, in schools A, the researcher observed that there were no finished products (visual aids) during the practical lesson; samples, completed garments for the seams, and in-seam pockets the students were sewing so that

they could refer to. On the same note, in school C, the researcher observed no visual aids during the practical lesson for embroidery stitches. The students had to verify from the teacher now and again if they were doing the right way, and this only favored those students who were open while the others were chatting as they needed reference material.

### 3.5 Engaging in the different practical processes

After the demonstration, students are given opportunities to experience the sewing of the different processes. Teachers should be there to supervise and provide corrective feedback to the students as they practice the shared skills, which are the knowledge of classroom management. Data collected from semi-structured interviews revealed that teachers do make a follow-up as students engage in the practical, even though it was challenging to monitor a large group of students. Teacher 3 from the semi-structured interview pointed out, *"After that, I give them the samples and get to work. My completed sample is there, and the one I've sewn today and the other one that I've brought is there, and then I move around to help them"*.

On the same note, teacher 1, through a semi-structured interview, revealed that;

*After I have demonstrated, I give them a chance to do it the same day. Sometimes you may need more time to finish the task; some are slow if I have asked them to sew a seam for a start. Also, when the class is significant, it is not easy to monitor all of them, and you may find out that some students sew seams for others, and the end product you may think is for 'Vusi,' but you may find out that he cannot sew a seam since it was done by somebody else.*

In schools B, C, and E, that was observed, teachers moved around watching student work and made corrective feedback when necessary. In schools A and D, the teachers did not move around to help students; instead, they were busy with their phones. Students sat in groups, talked to themselves, and did not do the practicals.

### 3.6 Assessment of students' products

Teachers are supposed to assess students' products after an activity or a practical session to determine if objectives were met and if they have learned the sewing process. The researcher observed that the students did not finish their work in the time allocated in class, and thus, teachers could not assess the students' products, which was done when they had spent at a later date. Teacher 5, through a semi-structured interview, echoed that;

*Okay, firstly, I teach the theory, then demonstrate, and after that, I allow the students to sew what they have observed and set a deadline. I explain more than one process, then let them sew, and then I put a deadline to submit. The demonstration does help because they see how they are supposed to sew alone. After all, our time is insufficient to demonstrate and allow them to sew and finish in class.*

### *3.7 Discussion*

Muzenda and Duku (2014) argue that competent teachers should be skilled in choosing suitable teaching methods for their subjects. Korstjens (2018) echoes the sentiment that good teachers adopt an acceptable teaching style. Fashion and Fabric teachers are, in the same manner, expected to choose suitable teaching methods to impart practical skills to the students.

According to Chimbindi (2017), there are various methods and techniques that the Fashion and Fabrics teacher can employ during teaching to make students understand the lesson, and these teaching methods and techniques will take care of individual differences in students. These include lectures, demonstrations, group discussions, questions and answers, practicals, and assignments (Sarpong, Howard, & Amankwah, 2012). Among these teaching methods, the lecture, demonstration, and practical are best suited for imparting practical skills to the students.

The lecture is the most commonly used teaching method by Fashion and Fabrics teachers during theory lessons. According to Elaine (2013), the lecture method is good in that a lot of information can be impressively presented in a short time, attention of students can be secured and maintained. In addition, the lecture is good since students can listen to the teachers instead of a mute appeal by books. Kaur (2011) argued that although the lecture method is convenient for higher education as it could reach a more significant number of students and provide a broader range of information that may not be readily available for students at a given time, it makes Fashion and Fabrics teachers the sole participants and directors of the lesson and as a result discouraged learning in students. In addition, French and Kennedy (2016) state that the lecture method is rarely employed as the sole teaching method in a subject but as one element in a suite of teaching and learning activities. The lecture method needs to be integrated with other teaching methods, such as demonstrations and practical lessons, as the lecture method cannot achieve some aspects of teaching and learning.

On the same note, Sarpong, Howard, and Amankwah (2012) point out that demonstration must be followed by practical lessons to enable students to conduct and experience things themselves by converting the knowledge acquired into practicality. There is a need for the teacher to be well prepared so that they can control the class. This also applies to Fashion and Fabrics, in which instead of using the lecture method for theory and practical lessons, the teacher can expose students to the demonstration method.

According to Elaine (2013), a demonstration is when a teacher shows students how something is done by actually doing it. Korstjens and Moser (2018) further state that Fashion and fabric practicals are mainly taught using demonstrations. The demonstration method helps to set standards for practical work. Strategies that promote the effective acquisition of practical skills, like demonstrations and supervised practice, should be used in teaching Fashion and Fabrics (Mupfumira, 2014). A person can only learn a valuable skill by engaging in practical work.

In addition, Daluba (2013) further stated that the teacher does the practical skills that the students are expected to do at the end of the lesson by showing them how it is done and explaining the step-by-step process. It is of great importance that demonstrations should be done correctly for students to copy the correct ways of doing things. In the same sentiments, in Fashion and Fabrics, students learn best after observing the teacher demonstrating a skill. According to Rubio (2009), effective teachers use demonstration to promote and enhance learning. They know how to manage the classroom and the students in terms of discipline, work, and teacher interaction.

Smith, Wenderoth, and Tyler (2013) pointed out that there are procedures for applying the demonstration method, which include; planning and preparation; the teacher plans the steps in the demonstrational process, including the things that should be done and the key points to be emphasized in each step. The teacher also prepares the equipment, tools, and materials needed for demonstrating the skill. Smith et al. further pointed out that a teacher should introduce the lesson and explain the study's objectives so that the students know what they will do. The teacher has to focus on the students and whether they can observe the demonstration done by the teacher. Then, the teacher has to demonstrate each step slowly and carefully with explanations, and the teacher then asks the students to do the practical skill based on what they observed during the demonstration.

Similarly, Allery (2009) echoed that there is a four-step model for teaching practical skills. These steps include the real-life demonstration whereby the teacher demonstrates the students' talent, and the students observe the mastery of the craft. The second step is when the teacher repeats the procedure while explaining each step adequately, answering students' questions, and clarifying some points. Thirdly, the students direct the teacher, providing instructions to the teacher on each step she does the skill. The fourth step is when the student does the observed skill under the close supervision of the teacher providing corrective feedback.

Visual aids are essential in the education system. Visual aids are tools used when teaching to encourage learning among students and make the learning process easier and more enjoyable. They help disseminate knowledge, making teaching more effective and positively affecting students (Manthra, Vishnu & Gayathri, 2018). In Fashion and Fabrics, teachers use pictures and natural objects, such as garments and portfolio samples, as visual aids. The presence of such physical qualities of visual aids helps achieve quality education for the students because they provide knowledge acquisition and skills adaptation. Teachers should use visual aids to promote learning. In addition, Lahti (2012) revealed that the use of variety sources of visual aids helps students in the creation of the construction detail when sewing their garments. Shabiralyani et al. (2015) further pointed out that if visual aids are not used during teaching, that will affect the teaching and learning for both the teacher and students, respectively.

The research revealed that teachers prepare for practical lessons and arrange students' sitting for demonstration. Contrary to the focus on pedagogical knowledge, the researcher observed that students were not well organized for the protest as they were usually called to the demonstration

table. It was further observed that some teachers must prepare for the practical lesson and collect the equipment, tools, and materials during class. Smith et al. (2013) concurred that the teacher plans the steps in the demonstrational process, including what should be done and the key points to be emphasized in each step. The teacher also prepares the equipment, tools, and materials needed for demonstrating the skill. Bandura's (1986) social cognitive theory states that for students to learn, they need to observe during the demonstration, which would affect their future behavior in that they reconvert the symbolic knowledge to practical, determining their performance. Bandura (1986) further stated that the demonstration must be favorable enough to strengthen the likelihood of future performance.

The study revealed that teachers were competent in connecting theory and practical lessons. It was observed that before the demonstration, the teacher started by reviewing the theory lesson. The findings of the study are confirmed by Roseshine (2012), who states that the review of concepts and skills that would be required in the day's lesson helps to strengthen connections between the theory and practical study and to ensure that the students have acquired, rehearsed and connected knowledge before engaging in the valuable lesson. Smith et al. (2013) concurred that there should be a relationship between the related theory lesson and the current demonstration. The teacher reviews the previous theory lesson and then explains the lesson's objectives so that students know what they will do.

The study revealed that teachers use visual aids to enhance learning in theory lessons. Through observation during the practical lessons, visual aids were not used as there were no reference materials for the students to refer to. These findings align with a study by Shabiralyani et al. (2015), who concluded that visual aids are tools used when teaching to encourage learning among students and make the learning process easier and more enjoyable. They help in the dissemination of knowledge, make teaching more effective, and have positive effects on students. This assertion is confirmed by Kaswa (2015), who argues that the presence of such physical qualities of visual aids helps achieve quality education for the students in the sense that they provide knowledge acquisition and skills adaptation. Teachers should use visual aids to promote learning. In addition, Lahti (2012) states that the use of variety sources of visual aids helps students in the creation of the construction detail when sewing their garments. Shabiralyani et al. (2015) further point out that if visual aids are not used during teaching, that will affect the teaching and learning for both the teacher and students, respectively. According to Piaget (1970) in Chimbindi (2017), students interact with objects and events available in the physical and social environment and eventually comprehend the features held by such things or events.

The study results show that teachers observed students' work and gave corrective feedback when necessary. The teachers further pointed out that it was difficult for a large group. However, in some schools, the teachers should have paid more attention to the students while doing the practicals. Consequently, the students sat in groups, chatting and not doing the practical. Roseshine (2012) revealed that effective teachers demonstrate the steps with explanations and then guide and supervise the students as they give corrective feedback. This assertion is confirmed by Allery

(2009), who states that students do the observed skill under the close supervision of the teacher providing corrective feedback.

Findings revealed that teachers assess students' products after they have been sewn. The study further revealed that the assessment of the students' products was done later because students needed to finish their work in the given time as it was limited. Daluba (2013) states that the teacher does the practical skills that the students are expected to do at the end of the lesson by showing them how it is done and explaining the step-by-step process. It is of great importance that demonstrations should be done correctly for students to copy the correct ways of doing things. Roseshine (2012) revealed that teachers assess the end product to check for students' understanding of what was learned.

#### 4. Conclusion

The study concluded that Fashion and Fabrics teachers' views on the pedagogical practices in teaching Fashion and Fabrics are underpinned by the demonstration of the process, allowing the students to follow the procedures and supervision of the student articles. Although teachers knew they had to plan for lessons, they needed to be adequately competent in preparing the practical studies and the proper positioning of students for demonstration. The use of visual aids during practicals was lacking, yet the students needed to refer to them as they worked on the assigned projects. However, teachers were competent in connecting particular theory lessons to practical lessons. Therefore, by implication, teachers need to be stronger in content knowledge and pedagogical competencies, which are essential for effective learning of Fashion and Fabrics practical skills.

##### 4.1 Recommendations

It is recommended that UNESWA, as the institution for training Fashion and Fabrics teachers, should include a course where the students can practice teaching Fashion and Fabrics practicals. Furthermore, teachers in pre-service should also do their teaching practice in Fashion and Fabrics. The Ministry of Education and Training should organize and fund in-service training for all Fashion and fabric teachers in the country.

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