MODIFICATION OF FULANI HAND WOVEN DRESS TO CONTEMPORARY DESIGN AND ITS ACCEPTABILITY AMONG FEMALE STUDENTS IN TERTIARY INSTITUTIONS IN KANO STATE, NIGERIA

BY

Halima, ABDULLAHI
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SUPERVISORS:
PROF. AISHA Z. MOHAMMED
DR. M.F AHUWAN

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DECLARATION

I declare that this Thesis was written by me in the Department of Vocational and Technical Education, Faculty of Education, Ahmadu Bello University, Zaria under the supervision of Prof. A.Z Mohammed and Dr. M.F. Ahuwan.

The information derived from the literature has been duly acknowledged in the text and list of references provided, There is no part of this work that was previously presented for another degree or diploma at any university.

_____ _____

Halima Abdullahi **Date**

CERTIFICATION

The Thesis titled "Modification of Fulani hand woven dress style to contemporary dress designs and its acceptability for female students in tertiary institutions in Kano State, Nigeria" by Halima Abdullahi meets the regulations for the award of Masters' Degree in Home Economics Education (M.Ed) of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literacy presentation

_____ _____

Prof. Aisha Z. Mohammed Date
Chairperson, Supervisory Committee

_____ _____

Dr. M.F. Ahuwan Date
Member, Supervisory Committee

_____ _____

Prof. A.A Udoh Date
Head of Department,
Vocational and Technical Education
ABU, Zaria

_____ _____

Prof. K. Bala Date
Dean, School of Postgraduate Studies
ABU, Zaria

DEDICATION

This research work is dedicated to my husband, Abdullahi Ibrahim Fagge, my children Baddariyya, Shamsiyya and Mas'ud

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ABSTRACT

The study was conducted to access the acceptability of modified Fulani hand woven fabric dress style to contemporary dress designed among female students in tertiary institution in Kano State. Three specific objectives were formulated among which was to modify the Fulani hand woven dress style to contemporary use by female students in tertiary institutions in Kano State. Three research questions and Three null hypotheses were formulated. Descriptive survey research design was used for the study. Population for the study was five thousand (5000) female students from the five tertiary institutions in Kano State. Sample size for the study comprised of five hundred (500) female students from the five tertiary institutions in Kano State selected at ten percent (10%) proportional random sampling. The instrument used for data collection were a designed structured questionnaire and a four (4) point rating score card. Analysis of variance (ANOVA) and t-test were the statistical tools used to test the null hypotheses. Null hypotheses one, two and three, were rejected at 0.05 alpha level of significance. The major findings of the study revealed that, the modification made on the dress style led to the acceptability by 450 female students of 500 respondents with grand mean acceptable of 3.83 above cut-off point of 2.50 indicating highly acceptable. Also female students were of the opinion that the modified Fulani hand woven dress style affected the social life of the female students. Based on the findings it was concluded that the modification done on the dress style changed the appearance making it attractive and it was accepted. Based on the findings, it was recommended that, contemporary dress styles should be introduced into the new developed product, hence Nigerian dress makers should adopt the Fulani hand woven fabric into foreign dress styles as is done to some traditional fabric, such as Aso Oke, Ghanaian kante cloth.

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OPERATIONAL DEFINITION OFTERMS

Abada or Ankara: African prints or the modern cotton textile fabrics made as printed cotton for use.

Binjima/Taggo: A typical Fulani bell-shaped gowns for males

Buba: A Yoruba ethnic blouse for females with long free sleeves also free to the body up to the waist, the free sleeves up to wrist of the hand.

Chemise: Drapped Fulani woven fabric with the measurement of wrapper that is hung on the shoulder which covers half the chest and down to the knees.

Dan Saidu: Is a small scarf with two stings at both ends used by Fulani women

Fure: Flower from the plant of local tobacco used to colour female Fulani teeth

Lalle: Henna locally prepared to decorate the hands and feet of females.

Malfa: Is a big hat, weaved from raffia, worn by Fulanis especially during the sunny days to protect them from sun rays.

Mazari: A local spindle used to spun thread for weaving

Motif: Unit of design used as a decoration commonly on Fulani clothes.

Raffia: A tall grass which is cut and dried, then used in making "Malfa". It is also used making mats and hand-fan.

Saki: Is a plain woven cloth with black threads. It is the most popular type of wrapper used traditionally by Fulani ethnic group.

Sakkare/Tundare: The same Fulani woven fabric as chemise, but differs on occasion of usage. If Fulani used it as occasional wear it is called "sakkare" but when used by old men, it is called "tundare".

Shaddah: A light to medium-weight plain weave cotton fabric or cotton blend, smooth on both sides, usually with a sheen on its surface and comes in different colours, used by both males and females in making dresses, household linen, etc.

Wawa: A plain woven Fulani fabric white or dyed in indigo colour used by married women.

CHAPTER ONE

1.0 INTRODUCTION

1.1 Background to the Study

There are different types of traditions in Nigeria and each with its distinctive costumes. Fulani tradition is among them and had its own way of dressing. Fulani clothing reveals the type of dresses used in the past by different sexes both young and old. The garments are essentially used as body covering and as elements of beautification. Bill (1990) in Oguntona (1993) reported that since pre-historic time, people in almost all societies of the world have worn some kind of clothing from materials available in their traditional environment. Some used animal skin, some obtained fibres from wild plants such as flax, hemp and raffia. These were spun into threads and woven into fabrics. Dhacko (1970) explained that the Fulanis are nomad that wondered in the Sahara bush to rear their cattle. For protection they wore skin-skirts that are obtained from wild animals. With the coming of civilization, they changed to the use of locally hand woven fabrics called "Saki". A typical male Fulani gown with open sides called "Binjima/Taggo" together with knee-length tight fitting trouser or tunic called "Kafishanu wuya" were made from 'saki'. Both the old and young male Fulani wear hats called "Malfa" which they weave from raffia. The art and craftsmanship displayed in the weaving of these hats were of a high standard. For the female Fulani, they dress by tying wrappers on the chest without any top. These wrappers were usually plain hand-woven white or dyed in indigo colour called '*wawa*'. The females also tie a small scarf which

has two strings at both ends known as '*dan-saidu*'.The Fulanis have variety of hand-woven fabrics used in making their dresses, these also have different uses and significance.

Ismail (2000) said the various ethnic groups hold special meanings on motifs. They also have different functions with symbolic meanings attached to their fabrics. Most of the clothes are named according to the design on them and the name of loom used for weaving the cloth. The author further reported that the Fulanis are very fashionable and their dresses are comfortable, exotic, simple, but not practical and un-Islamic, since Islamic religion prohibits individuals exposing certain parts of their bodies. By accepting the Islamic religion, they have to change their mode of dressing to suit their new religion. That was the beginning of new fashion for the Fulanis. Glencoe (1990) described fashion as anything that is current. A fashion is made when someone begins to wear it. The person using it could be a model in a magazine a celebrant or a small group with similar taste. A fashion matures when many people begin to use it. It is old-fashioned, or out dated when people do not want to use it anymore. Oguntona (1993) stated that fashion revolves in circle, hence it reflects historical, cultural, political and social life of the nation. Fashion can be temporary, fluctuates and faded, but can resurface again with time. The duration of time may be short, when a new fashion appears up, the pre-event one disappears into history. Fashion however causes styles to change. A clothing style may be introduced as a fashion, but the style becomes a custom if it is handed down from fashion generation. Islam has great influence on the

settlement of the Fulanis and also intermarriage with other cultures, has an impact that changes the Fulanis way of dressing. Akiga (1973) in Ismail (2000) reported that in later years the "buba" blouse came into fashion. This can be attributed to the influence of migrated Yoruba to the Northern part of Nigeria or immigration of Fulanis to Yoruba land. The "buba" blouse has loose sleeves below the hand knee cap, and the bodice also is loose. A wrapper is used with the "buba". Later sleeveless blouses, quarter and half sleeve blouses became a new fashion particularly among the younger girls. The Islamic religion and the cultural change, made the Fulanis fashion went through changes in the dress style. The existing dress style of the female Fulani, made from the Fulani hand woven fabric need some modification to be accepted by the contemporary society. Contemporary is defined by the Oxford Advanced Learner's Dictionary of Contemporary English (2001) as something belonging to the present time. Afolabi (1992) explained that, contemporary fashion is a fashion in vogue. The modern Fulani outfit observed is now made of African prints and knits wear of all sorts. The author further said, the African print "Ankara or Abada" are made into two wrappers for women and a blouse top. The wrapper is tied round the waist and the second wrapper is tied in style as the head gear. However, Solade (1994) observed that many ethnic groups in Nigeria such as the "Yoruba" of the south-west, the "Tiv" in the Benue state and the Ebira in Kogi State, for example came up with new innovations from traditional textiles which appealed to the test of fashion conscious Nigerians. In addition to these challenges, the former President of

Nigeria "President Olusegun Obasanjo" has been in the forefront in the promotion of locally crafted fabric. The former president went a step further by banning the importation of foreign textiles so that Nigerians can look inwards and appreciate what they have so as to improve our economy and encourage local production. Also Situ (2005) opined that garment production if given priority attention the government of Nigeria can be developed to the nation's economic development and reduce unemployment. Speaking on the same issue Iweala (2006) on her budget defence during the regime of the former President, Olusegun Obasanjo, affirmed that garment production can generate income for the nation through specializing in pattern drafting, clothing construction and making ready- made wears for export to other countries. Under these circumstances, the creative idea and design through a new interpretation of Fulani clothing may play an important role in transforming paradigms in the coming years. Thus by developing a dress style for the female Fulanis, upon the unique and interpretation of Fulani culture, clothing for the female Fulani can develop into a cottage industry to improve the living standard of the users, weavers, and the garment producers.

1.2 Statement of the Problem

Fulanis have varieties of beautiful hand-woven fabrics with different designs, uses and significance. However, Akiga (1973) in Ismail (2000) noted that some of the female dress styles such as tying of "*wawa*" on the chest by married women and the short blouse, which sometimes exposes all the clevage of the young maid, is unacceptable by the contemporary society. In the

contemporary society exposing the contours of the body results to indecent dressing, Ozougwu and Anyakoha (2005) stated that, female students who expose the contours of their body by are likely to face a lot of problems which include humiliation by male students, rape attempts, sexual harassments by some boys.

Ozougwu and Anyakoha (2005) further emphatically stated that, these female students debase womanhood and destroy not only the female students, but also the nation as a whole. This is because according to them, indecent dressing induces sexual urge and sex scandal; a contributory factor to the spread of HIV/AIDS scourge and other sexually transmitted infections in the society. This situation has definitely resulted into low patronage of the female, Fulani dress style, hence decline in the production of the dress and the Fulani hand-woven fabric. Dennis (2006) also observed that Nigerian traditional textiles have been replaced with such foreign textiles such as English wax, Hollandaise, High-target and China wax for women.

The researcher also observed that the traditional weavers are getting old, weaker and dying without transferring the knowledge and skills of the hand woven fabric to the new generations. The younger generations on the other hand are reluctant to take their places despite the efforts made by the government of former President, of Nigeria President Olusegun Obasanjo who encouraged the production and use of indigenous fabric, Solade (1994). The situation keeps upsetting the female students whenever this fabric is being mentioned and seen with an individual. The search for the answers to the

puzzles led to the problem of the study. The researcher therefore attempted to modify the Fulani female dress style from Fulani hand woven fabric to contemporary design for female students in tertiary institution and find possible means of improving it for contemporary styles for female students fashion in tertiary institutions in Kano State.

1.3 Objectives of the Study

The main objective of this study was to modify the Fulani dress style from Fulani hand woven fabric to contemporary dress designs for female students clothing in tertiary institutions in Kano State.

Specific Objectives

The specific objectives of the study were to: -

1. ascertain the perception level of female students in tertiary institution on the existing Fulani dress style from Fulani hand woven fabric.
2. modify the Fulani female dress style for acceptability to contemporary usage among female students in tertiary institutions.
3. assess the impact of the Fulani modified dress on the social life of female students in tertiary institutions in Kano State.

1.4 Research Questions

The study provided answers to the following research questions:

1. What are the existing Fulani female dresses styles from Fulani hand woven fabric used by female students in tertiary institutions in Kano State?

2. To what extent was the modified dress to contemporary, Fulani dress design accepted by female students?
3. What impact has the modified Fulani dress style on the social life of female students in tertiary institutions in Kano State?

1.5 Research Hypotheses

The research was set to address the following null hypotheses:

1. There is no significant difference among female students in their perception of the existing Fulani female dress styles from hand woven fabric used by female students.
2. There is no significant difference among students on their level of acceptability of the modified Fulani female dress style among female students in tertiary institutions in Kano State.
3. There is no significant difference on the impact of modified Fulani dress on the social life of female students in tertiary institutions in Kano State.

1.6 Significance of the Study

The findings of this study will be of significance to Kano populace as it seeks to enlighten them about hand woven fabrics and how it can be explored particularly for the production of contemporary apparel use. The findings of the study will also call the attention of textile experts, fashion designers, dress makers, textile students and creative individuals to make use of the knowledge in producing contemporary dress style from hand woven fabric. Jari (1985) in okeke (1990) said, the home made goods which many Nigerians now rush for

include, textile product such as adire, eledo, okene cloth, akwetee and many others.

It would encourage the use of traditional and local fabrics by female students in Kano State, weavers, and dress makers, who would make use of them to produce dresses which will be acceptable to individuals. This would enhance the standard of living of the people engaged in the production of the new dress style. In addition, it would enhance the productivity and usage of an indigenous manufactured fabrics for garment making.

The study will provide opportunity on how the local weaving and dress making craft can contribute to the economic well-being of the people in the study area. The findings of this research work will stimulate weaving centres , dress making centers and individuals to set up more cottage industries in the study areas. If cottage industries are established, they will not only reduce unemployment, but also encourage self-reliance among weavers and dress makers in the study area.

The findings of the study will provide more information to Educators who would want to organized workshops and conference on hand woven fabrics, a change to contemporary usage, these ideas would letter be carried into the larger society.

1.7 Basic Assumptions of the Study

The study assumed that:

The cherished Fulani female dress style used is functional serving, deserving and reflecting certain social, economic and cultural aspirations of the Fulani

people as well as that of the nation, when the modified dress style of the Fulani is put into use, it will be accepted and appreciated in Kano State and beyond, to stir-up the use of the modified hand woven fabric for female students' garment making and promoting the craft adequately, female students would be motivated towards the use of modified dress.

1.8 Delimitation of the Study

The study was delimited to acceptability of modified Fulani hand woven dress to contemporary dress design, among female student in tertiary institutions in Kano State. These institutions included Bayero University Kano (BUK). Sa'adatu Rimi College of Education Kano. Kano State Polytechnic, Kano University of Science and Technology Wudil. Federal College of Education (Technical) Bichi, Kano. Two hundred level female students were involve in the study, because they have spent two years in their institutions and are used to taking part in activities like this. It was delimited to students in higher institutions of learning because it was believed that with the level of their education, they are aware of contemporary styled clothes and their judgment on the modified dress style will have tremendous effect on the acceptability of the new product. Their exposure will also help in valuing the modern acceptable ways of dressing, and at the same time, this would conform to the norms, customs and religious beliefs of Kano State.

CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

Review of related female dress style was carried under the following sub-headings:

2.1 Theoretical framework

2.1. Modesty theory

2.1.2 Adornment or decoration theory

2.2 Concepts

2.2.1 Weaving

2.2.2 Fashion and contemporary designs

2.2.3 Attitudes of students in tertiary institutions towards hand-woven fabric dress

2.3 History of hand-woven fabric in general

2.4 History of hand-woven fabric in northern Nigeria

2.5 Philosophy and functions of motif designs on Fulani hand-woven fabrics

2.5.1 Fulani hand-woven fabrics and their significance to the ethnic group

2.6 Factors influencing fashion change

2.6.1 Designers influence

2.6.2 Media events and personalities

2.6.3 Cultural events

2.6.4 Foreign influences

2.6.5 Technology

2.6.6 Group of people

2.7 Fulani hand embroidery

2.8 Empirical studies

2.9 Summary of reviewed literature

2.1 Theoretical Framework

Since prehistoric times, people in almost all societies have worn one kind of clothing. Many theories have been advanced as to why humans began to wear clothing (Anikweze, 2010). The author further explained that, according to archaeologists and anthropologists, the earliest clothing likely consisted of fur, leather, leaves or grass which were draped, wrapped or tied around the body, knowledge of such clothing remains inferential, since clothing materials deteriorate quickly compared to stone, bone, shell and metal artifacts. According to Khaminwa (2010), the precise origins of cloth production in Africa is lost in time, but archaeological findings indicate some of the earliest sites. Drawings of looms can be seen in the tombs of ancient Egypt, dating back to at least 200BCE. Archaeologists have found linen remnants in Ancient Egypt, as well as fifth century cotton cloth remnants in Northern Sudan. Evidence of loom use in Mauritania dates back to the eleventh century, Anikweze (2010) said that, many theories have been advanced as to why humans began to wear cloth. Thus, clothing theories could be said to revolve around the common reasons for wearing clothes. That is for protection, modesty, social status, attractiveness. Jones (1990) said, as late as the 19th

century, most Europeans and Americans believed that people wear clothing primary for reasons of modesty. With the rise of a non-religious worldview, people began to offer other theories. The author further discussed theories of clothing under major headings, namely; modesty theory, protection theory, adornment or decoration theory, social status theory, conformity and individuality theory, traditional identity theory, etc.

2.1.1 Modesty Theory

Anikweze (2005) referred to modesty as the covering of a person's body according to the code of decency of that person's society. Hence, the modesty theory of clothing could be considered to imply the share that follows improper dressing. According to Bodley (2009), body image is influenced by the culture of a people. Of course, dresses are aspects of a peoples' culture, therefore, dresses hide the body shape, so that the erotic parts are not offensive to the eyes of moralists. The author also noted that a Muslim woman would be embarrassed without her veil. However, the author argued that modesty or shame was not a causal factor in the initial development of clothes. Children brought up in groups where little clothing is worn are not embarrassed by their near-nakedness. Similarly, most men in traditional societies wore only parts at home or in the farm and felt that justice had been done to clothing.

2.1.2 Adornment or Decoration Theory

An important function of clothes is to decorate the body for attraction. History suggests that the 17^{th} and 18^{th} centuries, men wore silk and velvets trimmed with lace and frills for attraction (Berry, 2004 in Anikweze, 2010). It was

fashionable then, hence this theory of clothing is also known as fashion leadership theory. Today, we can see that women have taken over this attraction role completely. This explains why beauty contests which are based mainly on attraction are organized only for ladies and no man has ever emerged as a beauty pageant. Anyakoha (1992) observed that each occasion requires its own appropriate clothes and style for dress. For male students in tertiary institutions, this may be true only for observance of cultural days and categories of students that conform to stipulated dress code such as the law students perhaps their colleagues other faculties during certain vocational or technical courses. The author went on to argued that, for female students in favour of good dress sense by insisting that women wear clothes to look presentable and well groomed.

2.2 Concepts

Modification of Fulani female dress style from Fulani hand-woven fabric, to contemporary designs for acceptability by female students' apparel in tertiary institutions in Kano State. The purpose of this research was to construct conceptual framework on Fulani hand-woven fabric in relation to contemporary design and response to acceptability among female students in tertiary institutions. Five concepts which form the basis of this research work – weaving, fashion, contemporary design, attitudes and tertiary institutions – were discussed.

2.2.1 Weaving

Hand weaving is a most ancient craft which involves the forming of a pliable plane of threads by interlacing them rectangular-shaped. Prevented in a pre-ceramic age, it has remained essentially in changed to this day. Even the final mechanization of the craft through introduction of power machinery has not changed the basic principles of weaving. Glencoe (1990) defined weaving, as the interlacing of warp threads, placed lengthwise, with weft threads, placed cross-wise, the interlacing of warp and weft threads are done in two ways, rising shed and lowering shed. The way in which the threads interface depends on the way the warp threads are threaded through the heddles and this operation is called threading. This is the foundation of weaving. Meilach (2002) describe weaving as the process of making cloth by crossing two sets of threads over and under each other. Many fabrics and most blankets are weaved these days. Clothing and rugs are woven and weavers may use thread span from such natural fibers as cotton, silk and wool. The author further emphasized that; hand weaving is close to nature as it allows the weaver to express him or herself and at the same time exerts a calming influence, although it is the past. Old folklore is recalled and perhaps this explains why weavers usually prefer to use natural fibers rather than synthetics. http://en.wikipedia.org/wiki/weaving (2006) described weaving as an ancient textile art and craft that involves placing two sets of threads or yarn made of fiber called the warp and weft to the loom and turning them into cloth. Thus, cloth can be plain (in one colour or a simple pattern) or it can be woven in

decorative or artistic designs, including tapestries. Arjun (1978) in Adeoti and Nuhu (2011) stated that woven textiles are as old as man, and further explained that it all began after the early man had started weaving mats from grass. From this idea, cotton and woolen thread were extracted from plants and animals which were made to weave cloth.

2.2.2 Fashion and Contemporary Designs

Aside from religion and politics, probably no subject of contemporary life has been more controversially discussed than that of modern clothing designs. In contemporary clothing culture, people rely mainly on line and form, colour and textile for pleasing apparel effect. But how these elements of design are put together generate cultural conflicts. Glencoe (1990) defined fashion as anything that is currently (in). Fashion is usually associated with clothes, but there are fashions in other styles, such as in home decoration and in the food we eat. The author further explained that, every fashion has a life cycle. A fashion is born when someone begin to wear it. The person who wears it could be a model in a magazine, a celebrity or a small group of people with similar tastes. A fashion matures when many people start to wear it. It is old-fashioned, or (out) when people do not want to wear it anymore. It is only time and designers that play on the intelligence or the short memory of the fashion conscious world, with their new designs in the market. Oguntona (1993) in Weekes (1997) presented the same view on fashion as that which revolves in circle; hence it reflects historical, cultural, economical, political and social life of the nation. It should therefore reflect a time and express people's mood and

lifestyle. The author further explains that, like music, fashion is seasoned, temporary fluctuates and fades, but can resurface again with time, can be likened to an epidemic which is contagious and spreads like wildfire. The lifespan may be short, when a new fashion hits town, the pre-events one mellow into history. Steele (2002) asserted that, fashion in its broadest sense, is a particular style. Fashion causes styles to change readily for a variety of historical, psychological and sociological reasons. A clothing style may be introduced as a fashion, but the style becomes a custom if it is handed down from generation to generation. Fashion involves more than simply imitating another person's style. It is a form of non-verbal communication that provides a way for people to express their identities and values. The BBC English Dictionary (1992) defined contemporary as happening or existing now or at the part time you are referring to. The more mention of the word contemporary to those who do not like it, is like waving a red flag at a bull, they snort in disgust and response of the matter divertingly with one word (hideous). Fortunately, the ranks of those die-hards are becoming smaller as contemporary designs styles improve.

Others, more open minded, react to contemporary as many visitors do to the accustomed complexities of the city life. Its' a fine place to visit, but they certainly do not like to live there. So with contemporary clothing, it could be interesting to look at, but they don't want to live with it.

However, thanks to constant improvement in design styles and production and years of exposure to exhibitions, articles and pictures, not to mention fine

fabrics or garment store presentations, the younger generations and many of their parents too, now take contemporary for granted. Adeoti and Nuhu (2011) stressed that, contemporary is an idea rather than a specific design or craftsmen. Fashion appears to be a social process in which some people begin by adopting the image of people unlike themselves. Those in the same sector of society tend to emulate their distinctive appearance.

2.2.3 Attitudes of Students in Tertiary Institutions towards Hand-woven Dress Designs

Abraham (2003) defined attitudes as ones feelings or mood towards things, circumstances or people. Attitude is said to be what one thinks and feels about something or somebody. No matter how we may choose to define attitude, it is one of our priceless possessions. It is important to remember attitude is everything, whether positive or negative. It shows in our daily lives. The author went on to emphasized that, attitudes or feelings give us strength and control during time of change. Prior to a change, most people are comfortable. Attitude pushes us to meet new people and learn new things, if we are to be competitive and develop skills. It is imperative that we recognize also, our resources and look from within with the same eagerness and respect we exhibit to the outside competitors in our country. What we do with these feelings is what makes the difference. Breckler (1992) said, an attitude is a hypothetical construct that represents an individual degree of like or dislikes for an item. Attitudes are generally positive or negative views of a person, place, thing or event. People can also be conflicted or ambivalent towards an object, meaning

that, they simultaneously posses both positive and negative attitudes towards the item in question. The authors further emphasized that, the effective response is an emotional response that expresses an individual degree of preference for an entity. The behaviour intention is a verbal indication or typical behavioural tendency of an individual. The cognitive response is a cognitive evaluation of the entity that constitutes an individual belief about the object. Most attitudes are the result of either direct experience or observation learning from the environment. Tertiary institutions, according to Olaniyi (2000) are essentially built by active participation of all citizens for the benefit of the immediate community and the country at large. The writer further emphasized that, with the high level of awareness in tertiary institutions by the students they are affected by what happen in their immediate environment.

The present research is used this fact to carry out the study in tertiary institutions in Kano State. The high – level of awareness is developed through education. As we are aware, education improves human relations, enhances individual efficiency and encourages the development of socio- culture of the society. Education according to Igwe (1982) in Aibangbe (2009) is the training that a man to be an effective and functional member of his community in accordance with its acceptable or approved norms and values in both peace and war. Olaniyi (2000) further emphasized that one of the roles of the school in general is to preserve, promote and transmit the cultural values of the community from one generation to another. It was on this important reason that the present study wants to use the tertiary institutions students in Kano

State for the modified Fulani dress style from Fulani hand-woven fabric, for acceptability. Education also helps to dissipate fear of new and the unknown, people become more aware of the choices and possibilities that are open to them and more confident of their judgments in making most decisions. Kiran (1999) while working on factors affecting changes in the clothing patterns of the adolescent girls study reported that, increased contacts, ease of communication with various cultures and mass media antithetically speeds up the rate of change and acceptability.

The author further emphasized that, in any age there are some forces of work like attitudes that help fashion change. That, the factors that promoted acceptability of clothes were particularly ascendant in our society and were responsible for the increased tempo of youth in the contemporary world, social norms, social habits, consisting of folkways, customs and law, which govern clothing behaviour of any group of people to some extent. In this millennium age, there is probably no other sphere of human activity being important to such an extent in which our values and lifestyles are reflected more than they are in the clothes that we choose to wear. Kiran (2001) stressed that, the language of another country may be difficult to learn, but the outward symbols of clothing are easily transmitted from one culture to another. In contemporary era, media including television movies, satellites, newspapers and magazine, are very powerful tool of communication for change of attitude for acceptability of local fabrics. Widespread education also accelerates students

towards fashion change. It opens the door to new areas of experience and it increases the interest in and desire for a more fashionable appearance.

2.3 History of Hand-woven Fabrics in General

The centrality of clothing need in the life of human beings is rather uncontroversial world-wide. Clothing ranks among the most basic necessities of life, such as food and shelter. It is therefore needful to man. In addition, part of the decency that man desires is provided by clothing. In spite of the unique nature of clothing, however, it would appear that not many people understand it beyond being wearing apparels. The development of new materials for use as covering or ornament has played a major role in the history of clothing. The production of textiles required the ability to process fibers, spin them into threads and make cloth from the thread. Cloth can be made in a variety of ways, such as knotting, knitting and braiding, but most clothes are made by weaving and is usually done on a loom (Adeoti and Nuhu, 2011). Glencoe (1990) also explained that, the manufacture of textile fabrics is by interlacing threads, the machine employed being called a loom.

The power loom in its simplest form is essentially the same as a hand-loom adapted to rotary driving. It consist chiefly of a large frame in which several hundreds of parallel threads collectively called the warp are laid between rollers situated at each end and of two oscillating frames at right-angles to the warp, each carrying a row of small rings called heralds, through which the odd and even warp threads pass. In 1760, Robert Kay invented the drop box loom, which enables several different colours of weft to be used at will, thus

providing for the weaving of cloured patterns and in 1801 Joseph Marie Jacquard developed a loom in which the warp threads could be raised and lowered in sets of several threads each, thus making possible the weaving of fabrics with elaborate patterns. The power loom, invented by Dr. Edmond Cartwright in 1785, began to be widely used at the beginning of the 19th century and has since been steadily improved and elaborated. A modern development is the shuttles loom; this high-speed machine is increasingly coming into use.

Weaving being, after agriculture, the prime necessity of man has its origin as prehistoric, that is, dateless. Spitzer (2002) observed that, weaving probably originated in China where the Chinese raised silk worms. With the long fibers, it was necessary to invent a system that would interlock easily, because of the immense number of threads that had to be packed together into a limited space. The author further explained that, weaving is so old that it probably started even before the migration of man. Amongst primitive people on all continents, the Chinese, the Tibetans, on their mountain tops, the Monads from Asia Minor, the Yeman living in south of Arabia, the African ethnic groups, the American Indiana, employ similar weaving methods. The same techniques are used today among people who have had no communication with the outside for thousands of years. Meilach (2002) also observed that, people learned to weave thousands of years ago with grasses, leafstalks, palm leaves and thin strips of wood. The author further said, historians do not know when the process of weaving cloth developed. But civilization in central Europe, the

Middle East, and Pakistan probably had learned to weave textiles by 2500BC. Ancient wall paintings illustrate weaving techniques mastered by the Egyptians as early as 5000BC. Today weaving ranks as a major industry in many countries, weaving is also a popular craft. Many people design and weave colourful fabrics as a hobby.

2.4 History of Hand-woven Fabric in Northern Nigeria

Traditional cloth weaving in Nigeria has contributed immensely to the social, cultural and economic development of many societies from generation to generation, today traditional woven fabrics have remain in existence, despite intensive competition with foreign textiles. Hathcote (1976) in Ismail (2000) reported that, it is not known when cloth weaving began in West Africa but loom may have been introduced. They are comparatively with the type used today by the men and often referred to as the Sudanese or band loom arriving in Hausa land from the near east after a circuitous route via North Africa. Strip cloth of the kind made on the Sudanese loom is cut and sewn edge to edge to make women's wrappers and men's gown, trousers and turbans. In the past, such cloth has also been used as a form of currency in West Africa. Adeoti (2003) observed that, in Nigeria traditional textiles are found across the country and are practiced according to the cultures of the people. That certain clothes have been identified with some people, for example; the Hausa have produced woven fabric from cotton. Mohammad (1990) said that, the Fulani hand-woven fabric originated from our Nigeria weavers. The use of natural Nigerian wild silk (tsamiya) was provided by the nomadic Fulani herdsmen

who collected the cocoons while traveling with their cattle southwards through the savannah and brought them to the market in the villages through which they passed. The villagers bought the cocoons which were then passed to the major yarn centers in Kano, Zaria, Sokoto and Bida who weave the yarns into a variety of pieces of cloth which were sold by weavers themselves or petty traders in the villages and towns. The author further explained that, the Fulani people then went out on market days and bought the woven clothes which they wore. These woven clothes are accepted by the children because they were what they grew up with and saw or were made to use by their parents or elders. They accepted these things and use them without questioning. The Fulanis are a people of the grassy regions of Western Africa.According to Beidelman (2002), the Fulani's live as far west as Senegal and as far east as Cameroon. The Fulani are known as Fula, Foulah, or Peul in some African nations. The author further emphasized that, for hundreds of years, most Fulani have been cattle herders and have lived as minority groups among various agricultural people. The Fulani originated in what are now Senegal and Guinea. The author further explained that a group of Fulani called the (Tukulor) also spelt (Toucouleur) built a powerful empire there during the A.D (600). Descendants of these Fulani often intermarried with those they conquered. The Fulani gradually spread eastward and reached Nigeria and Cameroon the early 1800s. Many Fulani became Muslims in the early 1700s, and conquered a number of their neighbours in cold war's. Between 1804 and 1809, Uthman Danfodio a Muslim religion leader conquered most of the Hausa states of Northern

Nigeria. He then established an empire consisting of several Fulani States. Uthman's Empire remained powerful until the British conquered Northern Nigeria in 1903. Many Fulani still live in the Northern part of Nigeria.

The researcher further revealed that the Hausa settlements were probably built during the 1000AD. By the 1300AD, many Hausa city states had developed including Kano, Katsina, Sokoto and Zaria. According to Spitzer (2002), in the early 1800s, locals revolt against the traditional leaders of the city states. The Fulani and Muslim Hausa rebels conquered many of the city states and established a Hausa Fulani empire. The origin of Fulani is however surrounded even today in mastery. Dhacko (1970) said that, as we can read, so also with their weaving. The Fulani put into advantageous use, the tall grasses among which they live and graze. Very strong ropes are made from different grasses and bark of trees. The hand woven cloth used by Fulani nomads to shield from rain called (Kabido) is made with grasses. The author further explained that (Kabido) is made flexible that they can be sold and carry it comfortable either on the head or tucked under the armpit. It is used as protection, from the rain as mentioned before and from the scorching sun.

Another good example of the origin of their weaving is the (Malfa) or hat, which grass is used in weaving and one can observe the craftsmanship displayed in the art of weaving here of a very high standard. These straw hats have recently grown to be very popular, even among the non-Fulanis. The writer further explained that, the Fulani women also are not left out in this art as they weave the (faifai) a kind of grass tray or food cover usually used by the

Fulani women to cover their calabashes in which they carry salt, milk and pots, today you find many homes using them as decoration in the house. Kolo (1986) in Bodely (2009) reported that, the Nupe weaving is practiced by the traditional craftswomen who are mainly engaged in the production of clothes so strongly tied to their traditions and beliefs, so they hold tenuously to the patterns and techniques, which have been passed on from one generation to another. Akiga (1977) in Ismail (2000) reported that (tsamiya) woven cloth got to Bida, became famous all over northern Nigeria and also with the Nupes. The Bida version of the woven cloth called (sanyan) is made from half of home-made silk obtained from a silk worm which lives in the tamarind tree and which was manufactured in Nupe. It was reported that, the Lamido of Adamawa has an example of this (tsamiya) which he called (kakwata). He considered it to be one of his best robes and used it when riding round Yola on official or festivity days.

2.5 Philosophy and Function of Motif Designs on Fulani Hand-woven Fabrics

The terms philosophy cannot be defined precisely because the subject is so complex and so controversial. Different philosophers have different views of the nature, methods and range philosophy. Singer (2002) defined philosophy as a study that seeks to understand the mysteries of existence and reality. It tries to discover the nature of truth and knowledge to find in life. It also examines the relationships between humanity and nature between the individuals and society. Philosophy is thus a form of inquiry, a process of

analysis, criticism, interpretation and speculations. Design as a human cognitive reaction implies conceptualization, innovation and creativity. In these terms, design becomes the creation of visual structures and organizations of forms and motifs. Oguntona (1993) in Weekes (1997) said design in broad concept has implication for most human behaviour, especially with respect to manipulation of structural elements. The design phenomena started with the creation of man himself when various anatomical pieces were molded into what we know as the human body. Designs abound everywhere in the environment - from the far away architectural ant-hills to the fragile and intricate spider-web at the corner of the house. Design therefore, is inherent, integral and wholly related to mans' daily life. Designs on clothing, textiles and fashion are inseparable, because all come under one of man's basic necessities. The significance of design in human development cannot be more clearly projected and clothing is one of its most important recipients. The way clothing of people are distinct, so also the motif preference are culturally distinct. Weekes (1997) defined design as to, contrive, to formulate, to project, to plan. Design is visual thinking perhaps of a higher order than verbal thinking. A preliminary sketch, a study. Mann (2002) emphasized that, design is the organized arrangement of materials to satisfy a functional or artistic purpose. Design plays an important role in all the five arts in the creation of industrial products. BBC English Dictionary (1993) defined motif as a design used as a decoration on textile fabrics. Weekes (1997) opinioned that, a symbol is an object typifying or representing something by resemblance or

association and these objects can be inform of motifs. These can be used on clothes or garment through the appliqué method, embroided or superficial sewing effects.

Jefferson (1974) in Ismail (2000) pointed out that certain fundamental geometric designs are used all over the world and it is possible by multiplication, subdivision and interlacement, to produce an endless variety of shapes. It is not surprising therefore to find that these shapes and motifs are found to re-occur at one point or another in the vast collection of African designs.The Fulani ethnic groups hold special meanings on motifs and concepts on their hand woven cloth. One will see embedded in cloth are motifs, patterns, designs colour and styles. The Fulani love bright coloured wosted wool mostly of primary and secondary colours. They have different functions with some symbolic meanings attached to them. The Fulani's have variety of hand woven fabrics with different designs, uses and significance. For these cloths the same name could be used both for the cloth and weave in contemporary fashion, in Kano State. The Fulani ethnic group holds certain meaning attached to the garments which they wear, made from their woven cloths. Most of the cloths are named according to the design on them, the name of loom used for wearing the cloth in accordance to its use. The name is usually given by the weavers, to petty traders and the Fulani's themselves. The Fulani ethnic groups hold certain meanings attached to the clothes they wear.

2.5.1 Fulani Hand Woven Fabrics and their Significance to the Ethnic Group

Saki- Ismail (2000) reported, saki is made locally from hand woven fabric. That it is dark hand woven fabric worn as wrapper. It is woven with black-dyed yarn or dark blue dyed yarn. For another variety, the black or blue yarns are mixed with white and violet yarns. It is worn during wedding, Sallah and also as casual wears.

Arikilla- According to Ismail (2000), arikilla hand woven fabric had a mixed weave of white and blue threads. The black thread usually dominates white thread as such the wrapper appeared dark in color. The pattern of Arikilla consists of blocks of weft to produce large checks which may be randomly distributed or may create a regular overall effect, it is made in strips of four (4rn) wide by seventy two (72m) in length. Thirteen strips are stitched together to form a wrapper. It is worn on any occasion by the Fulani girl.

Gwanda- Anfani –Joe (1978) in Afolabi (1992) described this wrapper is usually woven in blue and white yarns. The combination make the cloth look beautiful as a result of this, It is thought to be much better than all other woven cloth of the Fulani's. It is worn during sharo, Sallah, wedding and festivals.

Zugu- According to Afolabi (1992) zugu is usually woven and measured one inch to two inches wide. The name of the strip is a result of the pattern made on it and plain blue indigo which had a beaten gloss.

Zugu is sold in loose bundles or wound into wheels. The woven cloth is used as payment for midwives during naming ceremonies.

Sakida-Kudi- Literary means (woven with money). This cloth has strips containing (aiharini) yarn which are considered to be of popular value, both social and financial. This cloth is one of the most acceptable marriage gifts. As many suitor could afford could be given to his be wife. Mohammad (1990).

Fan- Mohammad (1990) stated that, Fari is the basic (swayed) cloth. That is, it is unbleached white cotton. It may have a very thin red strip down its Center which adds to its value. The hand woven cloth is used casually.

Duniu-mai-tuta Akiga in Mohammad (1990) described, this hand woven cloth, as one woven with navy blue black and red yarns. The woven cloth is casually worn by Fulani on market days and during sharo ceremonies.

Bini da kallo- ***:-*** Literally means (follow me with looks) Dhacko (1970) described this hand woven cloth as being heavily decorated with motif and embroidery stitches especially at the back of the user. On lookers admire the user until she gets out of sight. As a result the name was given. It is very common to get but expensive it is used on special occasions, like marriage ceremonies, naming ceremonies, festival days etc.

Bunu- This means dark in (Fulfilde) the woven cloth has this name because it is made mostly with very dark, black yams. It is used as work clothes.

Bakurde- Means (in between). The woven cloth is named so because the weaving is done alternatively with white and blue yams. It is used on wedding, Sallah and festival days.

2.6 Factors Influencing Fashion Changes

For many hundreds of years, kings and queens and their court set styles. They were the only groups who could afford to change their fashions. When people saw members of the royal court, they copied their style of clothing. Since the 1960's fashion has changed rapidly. There are many theories as to why this is occurring; probably there is no one single cause. Perhaps, fashion is reflecting the many changes that are happening within our society. Steele (2002) enumerated six factors influencing fashion to change, viz:

1. Designers' Influence
2. Media events and personalities
3. Cultural events
4. Foreign influences
5. Technology
6. Group of people

2.6.1 Designers Influences

Glencoe (1990) defined a designer as, a person who is creative enough to have new ideas and practical enough to know how to turn those ideas into a product. Fashion designers create the styles of clothes that we see in magazines,

newspapers, catalogues, and stories. Fashion designers also decide the type of lines, colours and fabric for each garment and designers are able to do these art works because they are influenced by the world of fashion that we live in. most designers attend art exhibitions, study the history of costumes, go to the movies, read newspapers and travel wide. Furthermore, designers look at the way people around them dress. All these provide ideas for new designs. The net also pointed out that fashion designers accelerate fashion change to create new business.

2.6.2 Media Events and Personalities

Steele (2002) pointed out that the influence which motivated people to follow fashion is to make themselves more attractive. When the standard of beauty changes, fashion changes with it. In the 20th century media stars have emerged as leaders of fashion. A popular movie, a television series, a musical group, a sports event, a newspaper headline or a political event can all inspire fashions. It is said that fashion reflects the society of which it is a part. Royalty and heads of states have set fashion. For example, the locally made batik fabric being in fashion, because the Nigerian head of state is presently making the fabric his national attire. In addition, new means of mass communication spread from European and American fashion throughout the rest of the world.

2.6.3 Cultural Events

Amagon (2003) opined that fashion can also reflect the trends and values of a society. The African continent is vast and contains a variety of different environments and societies, the people of Africa dress in many types and

styles of clothing, with some basic similarities appearing in the clothing of each region. In the past, some fashion changes took place because people wanted to imitate royalty. Other changes occurred because of the influence of historical events, such as a revolution or colonization. Today, people and events continue to influence fashion to change. Cultural events, such as a stage play, an art exhibition can inspire fashion trends. For example, National art festivals in Nigeria that regularly, produces a historical costume exhibit, Glencoe (1990) observed that, often you can see the influences of the latest exhibit in the New York designers' collection.

One can see it in the style of the clothes, the trim that is used or in the fabrics and prints that are selected. Cultural events in other major fashion cities such as Paris, London and Milan, have similar influences, other international events like, Olympic Games, the clothing designed for the different teams reflect current fashion and may make certain styles more popular in future years.

2.6.4 Foreign Influences

According to Steele (2002), people all over the world like to follow fashion, although their styles are not always western. They may combine elements of international fashion with elements of their own cultures traditional dress, or they may choose to wear primarily traditional dress. Other countries can have influence on the fashion that we wear. This has been true throughout history. Occasionally, foreign wars or voyages of exploration, conquests, laws, religion and the arts have introduced people to new styles of clothing. Steele (2002) further pointed out that, the industrial revolution that occurred during the 17th

and 18th centuries caused rapid changes in the development of fashion. The researcher further observed that the industrial revolution caused people throughout the world to dress more and more alike. Foreign influences continue even today.

2.6.5 Technology

According to Okeke (1990), many years ago, fashion change very slowly. Changes in technology occurred gradually and communication between groups of people took a long time. People often wore the same style of clothing for their life. Today fashion changes very quickly. New forms of communication such as radio, television and the computer can tell us this afternoon what people in London or elsewhere were wearing in the morning. Because of new developments in fiber and fabric technology, a variety of styles are fashionable today. These recent developments have produced fabrics made from manufactured fiber that look and feel like fabrics from natural fibers. For example, polyester can now be knitted or woven so that it drapes like silk at less cost and easier care. In addition the invention of mechanical loom, chemical dyes, and methods of mass production made fashions affordable to many more people.

2.6.6 Group of People

Amagon (2003) pointed out that, people in small and large groups, can influence fashions. With mass communication today, representatives of the fashion industries are able to monitor fashion trends in all parts of our society. They may report a unique style being worn by people in a certain region or

occupation or age group. For example, popular rock groups and teenagers are major influences. Steele (2002) observed that, a clothing style may become fashionable overtime with many different groups. For example people bean wearing blue jeans in the 1940 and 1950s; American teenagers adopted blue jeans as a comfortable casual fashion, Also fashions considered appropriate for men and women have changed a standards of masculinity and feminity have changed. By the 1920s, however standards of feminity modesty had changed to the point that women began to wear both trousers and shorter skirts. Today the same fashion still exists, among both the youth and matured adults. Many cultures through history have followed fashion. Styles of clothing have changed as a result of contact with other societies and competition for status within a society. Ultimately fashions change because many people like new and different styles. In Nigeria media events and personalities set fashion, for example during the reign of president Olusegun Obasanjo (1999-2008) made locally produced batic fabric being in fashion because the then head of state made the fabric his national attire. In addition, newscasters on Nigerian televisions screen also help to influence fashion change. Okeke (1990) maintained that changes in technology influence fashion change in Nigeria because of new developments in fabric technology.

The new development helps to produce a variety of fabrics, coming from natural and synthetic fibres at our disposals such as cotton mix, linen mix, silk and wool mix, satin, etc. In addition, variety of Nigerian wax materials abound for our consumption such as Nichem wax, ABC English wax, Ghana wax,

Hollandaise wax, batik, damask, lace, etc. Because of these new developments in fibre and fabric technology, a variety of styles are fashionable today.

2.7 Fulani Hand Embroidery

The history of embroidery crafts on Fulani hand woven fabric varies to a large extent according to the type of work they do. Mohammed (1990) suggested that the Fulani hand-woven cloth originated from our Nigerian weavers. The involvement of Fulani people in embroidery crafts is minimal, because most of the craft is carried out by the Hausa people. The Fulanis only go to the market on market days to buy the products. The embroidery works are done mostly by men, although few women practice this craft at home. Both men and women who practice this craft do it as part time occupation and mostly in the dry season, when the farming activities are less. However, owing to the fad that there is the market demand for the fabric these days the weavers practice their craft almost all the seasons. Ismail (2000) reported that "saki", a hand woven fabric of the Fulani is woven with white and black-dyed yarn or blue black dyed yarn. For another variety, the black or blue yarns are mixed with white and violet yarns. The author also reported of "Arikilla", another Fulani hand woven fabric, which the design is introduced during the weaving processes. The woven fabric had a mixed weave of white and blue threads. The black threads usually dominate the white threads as such the fabric appeared dark in colour. The same is said of "Gwanda" only that during the weaving processes, blue is less than white yams. This makes the woven fabric to look beautiful. "Bakurde" is a Fulani woven fabric who's weaving is done alternatively with

white blue and red yarns. Ahuwan (1994) also observed that, the “walki” was the first traditional costume worn by the Fulani herdsmen. This was achieved by tanning the animal skin prior to being worn. Most of the designs on the “walki” is applied by the use of traditional ink and whip stitch. Some animals like bird motifs (Koranic Board) and circles form most of the designs. It is also observed that the free dangling belts are decorated with whip-stitch while fringes are used to complete the hemp line. These fringes serve to drive-off flies and insects. The waist band is finished using the blanket stitch. A closer look at this item shows some intricate designs in abstract forms. The line and the zig-zag dominate the designs. The “taggo” is the first costume made from woven materials. The fabric has a structural design where lines are created as part of the design. There are however applied decorations using wool in rectangular patterns. The satin and chain stitches were the medium for applying the decorations, the blanket and running stitches are used to finish the neck line. Most of the costumes are plain. The “Binjima” has structural designs using narrow bands. The flared designs to the hem level are achieved by rapping the narrow band to the chest level. It is observed that the “Gbariye” flare was achieved by the insertion of triangles of similar materials. The neck line is finished with blanket stitch. The Gbariye was adapted from the Binjima/Taggo. The Fulani maidens wear the “mudunkare” which the researcher calls the “mini-blouse” or “Belero”. This small blouse is enriched by a loosely applied designs using satin and criss-cross stitch. The designs are mostly geometric motifs-triangles and rectangles creating linear expression

within the rectangles. The colours are bright almost a brilliant like typical of Fulani taste. The neck line is finished using blanket and running stitches. The married women on the other hand tie “salci” wrapper on their chests adorned with beads. Mohammad (1990) described these Fulani hand woven fabrics, i.e. “Saki-dakudi”, “Diniumaitata”, and “Bini-da-kallo”. These are woven using the normal weaving, after the fabric is heavily decorated with motif and embroidery stitches, especially at the back of the user. This is most especially of “Bini-dakallo” as the name implies, on lookers admire the user until she gets out of sight.

The Fulani love bright colours e.g. red, yellow, lemon, green, orange etc. these coloured hosted wool are used to make designs on the woven fabric, both for the top and down wrapper The brighter and heavier decorated, the more expensive the fabric.

2.8 Empirical Studies

Situ (2008) carried out a research study on assessment of construction qualities of garments in urban cities in Niger state, made by tailors or dressmakers. Four (4) urban areas in Niger state were selected using survey research design. The population comprised of two hundred and forty (240) popular tailors in four urban cities in Niger state. Purposive sampling technique was used to select eighty (80) tailors/dressmakers, irrespective of gender and eighty (80) of the lady fitted blouses made by them twenty (20) from each urban area. The eighty (80) sampled blouses made were assessed by three experts in clothing and textiles area of home economics. Two (2) instruments were used for the study,

an observation guide and a quality assessment form. The observation guide outlines standards to look out for in assessing the quality of the various construction processes. This was on a scale was developed by Stamper, Sharp and Dennel (2006) in Ampong and Gover (2006). A rating scale range from 1 to 5, with 1 as the lowest and 5 as the highest standard (excellent=5, good=4, average=3, fair=2, poor=1). Data were collected through the help of trained research assistants in the studied areas. Three (3) experts in clothing and textile area of home economics assessed the blouses collected. Mean rating from 1.00 – 2.49 = less competent, mean rating from 2.50 – 2.69 = competent, mean rating from 2.70 and above = most competent. Data analysis was based on the three assessor's ratings of eighty (80) lady fitted blouses using frequency, percentages and mean rating. A total number of 1305 (54.38%) ratings out of 2.400 were below average. The mean average response is 2.35 which is below the competent level generally. This showed that garments locally made fall below standard in quality, in construction processes, when compared with international standards.

The present study made use of this study to modify and produce the Fulani female dress style in such a way that the construction met the international standard, also efforts have to be intensified to improve the quality of locally made garments; for this attention was paid to every construction detail when making the dress style in order to achieve a high quality standard that is expected of a product. Shailong (2010) identified different strategies to enhance the teaching of craft in tertiary institutions in Nigeria to help boost the

economic status of the country. The population of the study was made of sixty two (62) home economics lecturers, from sixteen (16) tertiary institutions in Plateau state, that have standard home economics laboratory. Two (2) home economics lecturers were randomly selected from each of the sixteen (16) tertiary institutions in Plateau, Benue and Nasarawa states, while I experienced home economics teacher was also randomly selected from each of the twenty four (24) secondary schools in Plateau state that have standard home economics laboratory. A total forty – six home economics personnel were used as the study. Questionnaire was the instrument used for data collection. Respondents were requested to score in five (5) point scale, the extent they agreed to each item in the questionnaire. Forty six (46) copies of the instrument were administered by the researcher and exactly forty six (46) questionnaires were collected back giving a return rate of 100%. The levels of agreements on the items in the questionnaire as regards the study were determined using male respondents. The folio wings were the nominal values assigned to the levels of agreements, which include; strongly agreed = 5, agreed = 4, undecided = 3, disagreed = 2, strongly disagreed = 1 point.

The study used interval scale of 0.05 and decision was taken that any item with mean above 3.05 was regarded as positive whereas any item with mean below 3.05 was regarded as negative. In this study, the major findings revealed that out of thirteen (13) strategies suggested in the study, twelve (1) were accepted by home economics teachers as strategies that will promote the teaching and learning crafts. Kiran (2001) carried out a research study on factors affecting

changes in the clothing patterns of the adolescent girls. In order to find out the effect of various factors like social status, a survey study was conducted in the University of Agriculture Faisalabad. All the one hundred and two (102) students of B.Sc. Home Economics during the year 2000 – 2001 were taken as the respondents. The data were collected with the help of a structured questionnaire.

For data analysis, percentage method was employed. The findings showed that majority of the respondents (88%) belonged to middle income family whereas (10%) respondents came from high income families respectively. The results also revealed that (35%) of the respondents were inspired by their friends in the process of changing styles. Whereas, 26% of the respondents picked families influence, 22% of the respondents picked changing trends, 14% of the respondents picked education as the factor affecting the change in the clothing patterns among the adolescent girls.The findings also showed the impact of mass media on clothing patterns. According to the finding, television had a very high impact, while the magazines, fashion shows and movies came second, third and fourth positions respectively. The research revealed that friends, families' socio-economic status, changing trends and education were the most important responsible factors. It was also observed that the adolescent girls were more impressed by the television fashion shows and magazines.

Some of the researcher's ideas were however useful in the ongoing study in the area for discussing the acceptability of the modified Fulani female dress style from Fulani hand woven fabric for contemporary designs in tertiary

institutions in Kano State. Weeks (1997) carried out a research study on clothing, a functional art form. The method of research utilized the experimental survey as the design and three (3) data collection instruments were established, the primary source of data was the fabric acquired for the experiment, the secondary source of data was already published works related to the study, the third (3rd) source was the studio experimentation of the eight (8) garments. Eight (8) garments were produced in the studio, through the basic application of cut and sewing machine stitching.

The major findings was that, the sculptural and painterly qualities of each garment was established in reflections of the aims and objectives of the study and concluded that as wearable art reflective of African culture, the researchers work could be worn within the society for any occasion. The present study used most of the ideas, hence two (2) modified Fulani female dress style was experimented for acceptability by female students in tertiary institutions in Kano State which fortunately forms the major objective of the present study.

Ozougwu and Anyakoha (2005) carried out a research study on clothing communication problems of the female under graduates of selected Nigerian universities. The study area was south-east geo-political zones in Nigeria. The total population was made up of all female undergraduates in all the universities in the South-East Geopolitical zone in Nigeria and beholders of the female undergraduates comprising of male undergraduates and lecturers both males and females, married and single in the ten universities located in the area of study.

Systematic random sampling was used to select five (5) universities from the population. Stratified random sampling was further used to select five (5) Faculties from each of the universities. From each of the Faculties of each university, ten female undergraduates, four (4) male undergraduates and four (4) lecturers were sampled. A total sample was female undergraduate two hundred and fifty (250), male undergraduates 100 and making four hundred and fifty (450) subjects. Two sets of structured questionnaires were used for data collection. The first sets on questionnaire collected data from the female undergraduates. The second set of questionnaires was for the female undergraduate's beholders. The instrument was developed using Likerts' 5-point rating scale. Four hundred and fifty (450) copies of the questionnaires were administered. Data collected were analyzed using mean. Any option with score equal to or greater than 3.05 was accepted but any option with score less than 3.05 were considered a non-factor.

The findings of the study revealed that the female undergraduates under study will encounter problems as a result of the message they communicate to people through the way they dress. These problems ranged from verbal rebuke, assaults, mockery, lack of attention and concentration during lectures, denial of attention by some lecturers to such more serious problems as accident, humiliation, sexual harassment, rape and health problems. The present research used some of the ideas especially taking into consideration the culture, religion of the majority of the students in tertiary institutions in Kano State and modified the dress style in the acceptable design for the study. Also

the present research used the ideas to answer the research question on, to what extent do students in tertiary institutions in Kano State accept the modified Fulani female dress style from Fulani hand-woven fabric. Ahmad (2009) carried out a research study on establishment of small scale textile industry in Bauchi State, problems and prospects. A survey design was used for the study. Two (2) types of questionnaires were used as for instrument for data collection; one for the small scale textile industries and the other for the users of their products. Interview and observational method were also used as additional instruments. A total number of one hundred and thirty nine (139) users of eighteen (18) small scale textile industries were the respondents. The samples were selected by random sampling technique. Likert scale was employed using the following keys, strongly agreed (SA) = 4, agreed (A) = 3, disagreed (D) = 2, strongly disagreed (SD) = 1. Percentages and means were used to analyze the data. Using an interval scale of 0.05 and decision was taken that any item with mean above 3.05 is regarded as positive, whereas any time with mean below 3.05 is regarded as negative.

The major objective of the study was to help small scale textile individuals establish cottage industries. The major findings of the study revealed that, eighty percent (80%) of the respondents agreed that, if good capital is involved there would be prospect for the cottage industry in Bauchi state. Also the study discovered that the demand for their products has created employment for Bauchi populace. Tanko (2011) carried out a research study on re-branding clothing and textile curriculum for better performance and higher productivity

of the Nigerian economy. The population was made up of lecturers and students of college of education, Minna and Federal College of Education Kontagora. The sample which consisted of one hundred and fifty (150) students and twenty (20) lecturers, totaled one hundred and seventy (170) students were randomly selected for the study. The instrument used for data collection was questionnaire. Data collected were analyzed using t – test statistics at 0.05 levels of significance. Result revealed that, for clothing and textile education to be used to enhance the better performance and higher productivity of Nigerian economy the curriculum should be re-branded in such a way to reflect the needs of the learners and the society.

The present study modified a old Fulani dress style to contemporary style for consumption of the Kano populace. Tanko's ideas were relevant to the present study, since the authors subjects for study have the same characteristics with the present study. The present study adapted some questions from Tanko (2011) questionnaire with little modification. Ombugadu (2005) carried out a research study on clothing purchasing decision making practices of home-makers in Nasarawa State. The population was made up of two hundred and fifty (250) secondary school female teachers in Akwanga area inspectorate office, which comprises of Akwanga, Nassarawa Eggon and Wamba educational zones. Random sampling technique was used to select one hundred and twenty five (125) female teachers from the population. To arrive at the sample size, 50% of the population was used. Questionnaire was the instrument used for data collection. Personal contact was utilized by the

researcher with the help of two research trained assistances in the distribution and retrieval of the instrument. The data collected were analyzed using mean. The mean of 3.5 represents the cut-off point so that any item with a mean rating of 3.5 and above was regarded as agreed, while any rating below 3.5 was regarded as disagreed. The findings from the study showed that educated home-makers make decisions on clothing purchasing practices. This they made among others, joint decision – making, wife dominant in decision making, decision making by both husband and wife. The present study used the study ideas in the area of purchasing preference among female students. Also some of the study questions were modified for the present study. Otieno (1990) carried out a research study on factors influencing clothing selection and buying practices among Kenyans, a study of Kenyatta university community. A survey research design was used to investigate how socio-economic factors influence clothing selection and buying practices among Kenyans. The major objective of the study was to identify the socio-economic factors influencing clothing selection and buying practice among Kenyans. The data used in the study were collected using a questionnaire, which was administered by the researcher to a sample of one hundred and fifty (150) members of staff at the Kenyatta University. The data were analyzed by the use of frequencies, percentages, mean scores, T-tests and Pearson product – moment correlation.

The socio-economic factors that had most influences on consumers' clothing selection and buying practice were amount of money available, number of dependents in one's household, ones age and status one held in society, in which

one looked beautiful, one's own beliefs and values, and acceptable styles by society. Socio-economic factors showed significant difference between males and females, with a higher influence on the female than the male consumers. The present study used the ideas of Otieno (1990) on the research objective four (4) to assess the social and economic impact of the modified designs on the female students. Also some of the study questions were modified to get more information on research question three (3) and four (4) of the present study.

2.9 Summary of Reviewed Literature

The study has highlighted the attributes of clothing among the Fulani, ethnic group. Starting with the background of an elaborate weaving culture, the study has shown that from time in history Fulani's are not a nude people and that they possess a traditional which adds value to cloth. In this regards, the research pinpointed the diverse uses to which Fulani woven cloth is put and each use convey a specific philosophical functions of motif designs. Accordingly, the types of cloth common among the Fulani's use for contemporary designs were discussed. The factors influencing fashion to change was highlighted, since fashion is known not to be stagnant. The review of literature equally revealed that weaving, designs are among sources of fabric inspirations. The benefits of this review highlighted facilitating the means of identifying and assessing the source of materials and design techniques which will be used in the proper modification of the Fulani female dress styles to contemporary styles, including any influence in the enterprises.

This review has provided opportunity for the researcher to establish a lasting design and styles for a lasting usage of the Fulani hand-woven cloth. It also highlighted the opportunities for the researcher to determine the need for proper development encouragement and promotion of traditional cloth weaving, usage of the fabric to contemporary dress styles, enterprises of the Fulani's towards the appreciation of their weaving cultural heritage. Many researchers have been conducted on the Fulani hand woven fabric. Few, were Adeoti and Nuhu (2011) Traditional textile for technological transformation, Ahuwan (1994) the impact of the 19th century traditional costumes on the contemporary Nigerian apparel. Dhako (1970) Traditional costumes among the Fulani Tribe in Sokoto State. However less research work was conducted on how to modify the Fulani female dress. This study filled that gap.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

In this chapter, the researcher used the following method for collecting data for the research:

3.1 Research design

3.2 The population for the study

3.3 Sample size and sampling procedure

3.4 Instrument for data collection

3.4.1 Validity of the instrument

3.4.2 Pilot study

3.5 Procedure for data collection

3.6 Procedure for data analysis

3.1 Research Design

The study adopted the descriptive survey research design. This was because the study has to do with the collection of data from a large and scattered population. Descriptive survey design also provides avenue for comparative study and analysis. Karua (1991) in Ibrahim (2010) advocated the use of this design, because it involves gathering data from a large target population, then generalizing the findings based on the analyzed data of the sample to the population. The survey research design was used for the collection of data for this study with the aid of structured questionnaire designed by the researcher.

3.2 Population for the Study

The populations of the respondents for this study were made up of female students in two hundred levels (200 Level) in five (5) tertiary institutions in Kano State. Five thousand female students formed the target population which comprised of: Bayero University Kano (BUK); Kano State University of Science and Technology Wudil; Federal College of Education (Tech.) Bichi; Sa'adatu Rimi College of Education Kumbotso Kano; and Kano State Polytechnic, School for Management Studies Kano. The researcher decided to involve 200 level students because they have spent two years in their institutions and are used to taking part in activities like this. The population was 5,000 as shown by the statistical records of the Kano State Unified Tertiary Institutions Admission 2011/2012 academic session.

(www.kuti.edu.ng) 10:16AM

Table 3.1: Population for the study

	Name of Tertiary Institutions	Total No. of Female Students
1	Bayero University, Kano (BUK)	1,320
2	Kano State University of Science and Technology Wudil, Kano (KUST)	1220
3	Federal College of Education (Tech) Bichi, Kano	800
4	Sa'adatu Rimi College of Education, Kano	840
5	Kano State Polytechnic, School for Management Studies, Kano.	820
	Total	**5,000**

Source: Kano State Unified Tertiary Institutions. Admission 20/1/2012. www.kuti.edu.ng. 10:16AM

3.3 Sample Size and Sampling Technique

Multi stage sampling was employed in selecting the sample for the study. This comprised of three stages. In this first stage two faculties were randomly selected from each of the five institutions. In the second stage, four departments were selected out of the two faculties in each institution. This was because female students were found more in these departments. In the third stage which was the final stage, 25 female students were selected in each of the four departments as follows.

Department of Vocational and Technical Education=25, Department of Agronomy=25, Department of Food Sciences=25, Department of Chemistry=25, Department of Biological Education= 25, making a total of 100 student per institution. Thus the total sample size in five institutions was 500 respondents.

Table 3.2: Sample size for the study

	Tertiary Institutions	Population	Sample
1	Bayero University, Kano (BUK)	1320	100
2	Kano State University of Science and Technology Wudil, Kano (KUST)	1220	100
3	Federal College of Education (Tech), Bichi, Kano	800	100
4	Sa'adatu Rimi College of Education, Kano	840	100
5	Kano State Polytechnic(SMS)	820	100
		5,000	500

Section B: assessment of modified and unmodified dress style

Instruction: before you there is three samples of finished product, please handle, evaluate and record your observations in the score card using the scoring keys with the corresponding numbers, to represent your observations.

M1 = Unmodified
M2 = modified

Scoring keys

Appearance

Highly attractive	4
Attractive	3
Fairly attractive	2
Not attractive	1

Scoring keys

Acceptability

Highly acceptable	4
Acceptable	3
Not acceptable	2
Highly not acceptable	1

3.4 Instrument for Data Collection

The instrument used for data collection of this research was the structured questionnaire for the target group. The questionnaire was divided into two sections: A and B. Section A was on demographic information of the respondents like married or single, age in years, tribe, religion, if married number of children. Section B contained items on the research questions. Photographs of two models were attached to questionnaire; one of the models wearing the old dress and the other the modified dress style to aid respondents in answering the questionnaire effectively. Section A of the questionnaire

required respondents to tick the correct information from the options provided, while section B was developed using a four (4) points rating scale. Using score card for accountability as shown below in table 3.4.1 the sample of score card.

Table 3.4.1 score card

	M1					**M2**			
variables	1	2	3	4		1	2	3	4
Appearance									

3.4.2 Validity of the Instrument

The developed questionnaire and score card was face validated by the two supervisors in home economics and two senior lecturers in industrial design. Ahmadu Bello University, Zaria. Based on their comments, the instruments was reviewed, during the process of validation, these experts adjusted the questionnaire from eighteen questions to three questions using four point scale. Also a score card was also introduced to determine the level of acceptability, after this exercise the instruments were used for pilot study to ascertain the reliability.

3.4.2 Pilot Study

The pilot study was conducted in Federal College of Education, Kano using the validated instrument. Thirty (30) female students from the college participated in the pilot study. Test re-test method was used to test the reliability of the questionnaire because one school was involved as suggested by Sambo (2005). Thirty (30) copies of questionnaire were administered on the first occasion and after two (2) weeks the same thirty (30) questionnaires were administered again to the same respondents. The data collected from the respondents were subjected to analysis using T-test method and Analysis of Variance (ANOVA) to determine the reliability coefficient of the instrument. Photographs of two (2) models dressed in the old dress style and the modified contemporary design were provided. This was for respondents to look at the photographs and answer the questions in section B effectively.

3.4.4 Reliability of the Instrument

The data collected were analyzed using T-test method and Analysis of Variance (ANOVA). The reliability coefficient was found to be 0.72 and 0.83. These figures

suggested that the questionnaires were reliable as advocated by Bello and Ajayi (2000) in Ibrahim (2010) where it was stated that in general, coefficients between 0.70 and 0.90 are considered as indication of good reliability.

3.5 Procedure for Data Collection

The data for this study were collected through the use of questionnaire and score card designed by the researcher using a four (4) point rating scale. The researcher distributed the questionnaires to the respondents with the help of two (2) trained research assistants in the study areas. The researcher and two (2) research assistants administered 100 copies of the questionnaire to the respondents in each of the five study area these made a total of 500.Photographs of the old dress style design and the modified dress style were also attached to the questionnaire. Five hundred (500) questionnaires were administered while. Four hundred and eighteen (418) were collected back. The questionnaires that were collected back by the researcher constitute about eight three point six percent (83.6%) of the total number. The copies of questionnaire were collected back after one week. The security threat in the state affected the collection of the questionnaire because some students abandoned school and some student could not respond.

3.6 Procedure for Data Analysis

In order to draw conclusions from the data which were collected, the following statistical techniques were used. Responses of research questions, from question one to twenty one in section B were analyzed using descriptive statistics, (mean and standard deviation). This was to calculate the mean of respondents on the dress design and acceptability of the modified dress design. In addition, t – test statistics was also

used to find the significant difference if any between female students who accepted the modified dress style form hand-woven fabric and those who rejected them in five (5) tertiary institutions in Kano State. Null hypotheses one, two, three and four were tested using Analysis of Variance (ANOVA) at 0.05 level of significance. Analysis of Variance (ANOVA) was used because it is a statistical instrument that is used to test data obtained from more than two groups. Under this research, five (5) tertiary institutions were used. The researcher used four (4) point rating scale of 0.05 level of significance and decision was taken that any item with mean above 3.05 was regarded as accepted whereas any item with mean below 2.50 was regarded as rejected.

CHAPTER FOUR
4.0 DATA PRESENTATION AND ANALYSIS

This chapter contained the results, data analysis and discussion of findings. The under the following sub-headings:

4.1 Analysis of Demographic data

4.2 Answers to Research questions

4.3 Testing of Null hypotheses

4.4 Summary of Major Findings

4.5 Discussion of the Major findings

4.1 Analysis of Demographic Data

Table 4.1 Analysis of Distribution of Respondents according to Their Tertiary Institutions

Institutions of Respondents	Responses	Percentage Response
BUK	90	21.5
Sa'adatu Rimi COE	87	20.8
Kano Poly	76	18.2
KUST Wudil	85	20.3

FCE(T) Bichi	80	19.1
Total	***418***	***99.9***

The data in Table 4.1 showed that, female students from Bayero University Kano (BUK) were 90, representing (21.5%). Female students from Sa'adatu Rimi College of Education were 87, representing (20.8%). Female students from Kano State Polytechnic were 76, representing (18.2%). Female students from Kano University of Science and Technology Wudil (KUST) were 85 representing (19.3%). Female students from Federal College of Education (Tech) Bichi were 80, representing (19.1%). Thus (BUK) female students had the highest percentage of responses, while Kano State Polytechnic had the lowest percentage of responses

4.2 Answering of Research Questions:

To enable the research gather relevant information for the study four (4) questions were made:

Research question one: ***What are the existing Fulani female dresses styles from Fulani hand woven fabric used by female students in Tertiary Institutions in Kano State?***

Table 4.6: Opinion of respondents on the existing dress styles of Fulani hand woven fabric used by females students in tertiary institutions in Kano State.

S/N	ITEMS	Institutions	Response Categories				Mean	Std Dev	Std error
			SA	A	SD	D			
1	The styles of the existing dress from the Fulani hand woven fabric are different	BUK	37	43	8	2	3.28	.719	.076
		RIMI	17	51	6	3	2.83	.918	.098
		POLY	20	48	6	2	3.13	.661	.076
		WUDIL	41	26	5	13	3.12	1.074	.116
		BICHI	20	55	5	0	3.19	.530	.059
2	The dress style reveals the extent in recognizing the costume origin of the Fulani	BUK	38	25	25	2	3.10	.887	.094
		RIMI	35	35	0	17	3.01	1.094	.117
		POLY	32	41	3	0	3.38	.565	.065
		WUDIL	60	13	3	9	3.46	.983	.107
		BICHI	48	14	6	12	3.23	1.113	.124
3	Aesthetic appearance on the dress are the center of interest on the apparel	BUK	38	42	9	1	3.30	.694	.073
		RIMI	12	53	7	15	2.71	.914	.098
		POLY	20	41	9	6	2.99	.841	.096
		WUDIL	36	20	5	24	2.80	1.261	.137
		BICHI	30	25	22	3	3.03	.900	.101

4	The dress style is associated with the Fulani culture	BUK	31	44	14	1	3.17	.723	.076
		RIMI	32	34	4	17	2.93	1.097	.118
		POLY	32	35	8	1	3.29	.708	.081
		WUDIL	38	22	0	25	2.86	1.274	.138
		BICHI	33	32	13	2	3.26	.802	.090

Table 4.6 showed the perception of respondents on the existing female dress style from Fulani hand woven fabric.

Item 1: The styles of the existing dress from the Fulani hand woven fabric are different.BUK female students mean response was 3.28, and their response also showed that, 80 respondents agreed while 8 of them strongly disagreed. According to female students from Sa'adatu Rimi College of Education mean response from item one showed 2.83. 68 respondents agreed; while 6 respondents strongly disagreed. Kano State Polytechnic showed mean response of 3.13. 68 respondents agreed, while 6 respondents strongly disagreed. Female students from Kano University of Science and Technology Wudil showed mean response of 3.12. 67 respondents agreed with this item while 5 respondents strongly disagreed College of Education Bichi (TECH) showed mean response of 3.19. 75 respondents agreed with item one, while 5 respondents strongly disagreed.

Item 2: From research question one; the dress style reveals the extent in recognizing the costume origin of the Fulani. BUK students showed the mean

response of 3.10. 63 respondents agreed, while 25 respondents disagreed. Students from Rimi COE showed mean response of 3.01, 70 respondents agreed, while 17 respondents disagreed with the item. Kano Polytechnic showed mean response of 3.38. Also 73 respondents agreed while 3 respondents disagreed. KUST Wudil students showed mean response of 3.46 on item two. 73 respondents agreed, while 12

respondents disagreed. COE Bichi showed mean response of 3.23 on item two. Also 62 respondents agreed with the item while 18 respondents disagreed with it. This shows that two schools Kano Polytechnic and KUST Wudil were the highest number of respondents that agreed with this item.

Item 3: From research question one, Aesthetic appearance on the dress are the center of interest on the apparel. On this item BUK students showed mean response of 3.30. Their response also showed 80 respondents agreed with the item, while only 10 respondents disagreed. Rimi COE showed mean response of 2.71. 65 respondents agreed with the item, while 22 respondents disagreed. Kano Poly showed mean response of 2.99 on the item. 61 respondents agreed. While 15 respondents disagreed, KUST Wudil showed mean response of 2.80 on the item. Also 66 respondents agreed with the item, while 29 respondents disagreed with the item. COE Bichi showed mean response of 3.03 the item. They also showed 55 agreed while 25 disagreed. Thus, majority of the respondents from BUK agreed with item three.

Item 4: From research question one; the dress style is associated with the Fulani culture. BUK students showed mean response of 3.17 on this item. 75 respondents agreed on the item, while 15 respondents disagreed. Sa'adatu Rimi COE, showed mean response of 2.93. 66 respondents agreed on the item, while 21 respondents disagreed. Kano Poly showed mean response of 3.29. 67 respondents agreed on the item, while 9 respondents disagreed. KUST Wudil showed mean response of 2.86 items, while 25 respondents disagreed. COE Bichi showed mean response of 3.26 on the item, 65 respondents agreed with the item, while 15 respondents disagreed. From the mean response Kano Poly and COE Bichi were majority agreed on item four. In

conclusion BUK female students mean response of 3.30 from item three of research question one showed that, aesthetic appearance on the dress are the center of interest on the apparel, thus the modified dress should have a representation of aesthetic appearance for acceptability.

Research question 2: ***to what extent was the modified Fulani female dress to contemporary Fulani dress design accepted by female students?***

Table 4.7: Opinion of respondents on the level of acceptability of modified female dress style from fulani hand woven fabric by female students in tertiary institutions in Kano.

S/N	ITEMS	INSTITUTE	RESPONSE CATEGORIES				Mean	Std dev	Std err
			SA	A	SD	D			
1	The modified dress style in plate II is highly admired	BUK	31	39	15	5	3.07	.859	.090
		RIMI	25	43	2	17	2.87	1.043	.112
		POLY	12	32	25	7	2.64	.860	.099
		WUDIL	16	25	16	28	2.34	1.129	.122
		BICHI	27	31	13	9	2.95	.980	.110
2	The dress style in plate I is not appealing	BUK	37	34	14	5	3.14	.881	.093
		RIMI	12	45	9	21	2.55	1.009	.108
		POLY	10	36	20	10	2.61	.881	.101
		WUDIL	11	29	14	31	2.24	1.087	.118
		BICHI	23	25	23	9	2.78	.993	.111
3	The two (2) modified dress style will help preserve cultural heritage	BUK	38	24	21	7	3.03	.988	.104
		RIMI	23	44	3	17	2.84	1.033	.111
		POLY	16	49	8	3	3.03	.692	.079
		WUDIL	41	18	5	21	2.93	1.242	.135
		BICHI	39	20	12	9	3.11	1.043	.117
4	The two (2) modified dress styles will encourage traditional heritage.	BUK	27	43	12	8	2.99	.893	.094
		RIMI	21	46	4	16	2.83	1.002	.107
		POLY	14	43	17	2	2.91	.715	.082
		WUDIL	29	29	6	21	2.78	1.169	.127
		BICHI	37	19	15	9	3.05	1.054	.118
5	The two (2) new modified dress styles spare an outstanding look	BUK	33	35	16	6	3.06	.3904	.095
		RIMI	31	30	7	19	2.84	1.140	.122
		POLY	13	51	8	4	2.96	.701	.080
		WUDIL	20	27	16	22	2.53	1.119	.121
		BICHI	21	48	7	4	3.08	.742	.083

6	Dress styles preference on the two (2) modified dress styles against the old dress style.	BUK	30	43	12	5	3.09	.830	.087
		RIMI	19	41	8	19	2.69	1.049	.112
		POLY	14	43	12	7	2.84	.834	.096
		WUDIL	24	35	2	24	2.69	1.165	.126
		BICHI	25	30	23	2	2.98	.842	.094

Table 4.7 showed the perception of respondents on what extent the modified female dress style from fulani hand woven fabric affects the socio-economic life of the students. The response of the various institutions on item one:" the modified dress style in plate II is highly admired is discussed". Bayero University Kano (BUK) students showed mean response of 3.07. Also 70 respondents agreed with the item, while 20 respondents disagreed. Sa'adatu Rimi College of Education showed mean response of 2.87. 68 respondents agreed with the item, while 19 respondents disagreed. Kano State Polytechnic showed mean response of 2.64. The students showed 44 respondents agreed with the item, while 32 respondents disagreed. Kano University of Science and Technology, showed mean response of 2.34. Also, the students showed 41 respondents agreed with the item, 44 respondents disagreed. Bichi showed mean response of 2.95 on the item. 57 respondents agreed with the item, while 22 respondents disagreed. Thus majority of the respondents who agreed with research question two, item one are from B.U.K, indicating that the modified dress style is highly admired.

Item two from research question two". The dress style in plate I was not appealing". On this item, BUK was mean response of 3.14, 71 respondents agreed, while 19 respondents disagreed. Rimi COE showed mean response of 2.55 on the item. 45 respondents agreed, while 30 respondents disagreed with the item. Kano Poly showed the mean response of 2.61 on the item. 46 respondents, while 30 respondents

disagreed. KUST Wudil showed mean response of 2.24. Also 40 respondents agreed with the item, while 45 respondents. COE Bichi showed mean response of 2.78 on the item. 48 respondents, while 32 respondents disagreed with the item. Majority of respondents agreed that the dress style in plate one is not appealing, vindicating the main reason for the research to modify the dress.

Item three from research question two:

The two (2) modified dress style will encourage traditional heritage. BUK was mean response of 3.03. 62 respondents agreed with the item, while 28 respondents disagreed.COE Rimi was mean response of 2.84. 67 respondents from the school agreed, while 20 respondents disagreed. KUST Wudil was mean response of 2.93. Response showed that 59 respondents agreed, while 26 respondents disagreed.COE Bichi was mean response of 3.11. 59 respondents agreed with the item, while 21 disagreed. Majority of the respondents agreed that the two modified dress style will help preserve cultural heritage.

Item four from research question two: the two modified dress style will encourage traditional heritage: BUK were mean response of 2.99. 70 respondents agreed with item, 20 respondents disagreed. COE Rimi was mean response of 2.83. 67 respondents agreed, while 20 respondents disagreed. Kano Poly was mean response 2.91. 65 respondents agreed with the item, while 19 respondents disagreed. KUST Wudil was mean response 2.78. 58 respondents agreed with the item, while 27 respondents disagreed. COE Bichi was mean response of 3.05. 56 respondents agreed, while 24 respondents disagreed. Majority of the respondents agreed that the two modified dress style will encourage traditional heritage.

Item five from research question two: The new modified dress style gives an outstanding look. BUK mean response was 3.06. 68 respondents agreed, while 22 respondents disagreed. COE Rimi wasmean response of 2.84. Also it showed that 61 respondents agreed with the item, while 26 respondents disagreed. Kano Poly was 2.96 mean responses, 64 respondents agreed with the item, while 12 respondents disagreed. KUST Wudil was mean response of 2.53. 47 respondents agreed with the item, while 38 respondents disagreed. COE Bichi was mean response of 3.08 on the item. 69 respondents agreed with the item, while 11 respondents disagreed. With the majority agreed response, it means that majority of the respondents will give it a trial when in use.

Item six from research question two. Dress style preference on the two modified dress styles against the old dress style, BUK had a mean response of 3.09. 73 respondents agreed with this item, while 17 respondents disagreed .COE Rimi mean response on this item was 2.69, 60 respondents agreed, while 27 respondents disagreed. Kano Poly showed mean response of 2.84 on the item. 57 respondents agreed with the item, while 19 respondents disagreed. KUST Wudil was mean response of 2.69. 59 respondents agreed, while 26 respondents disagreed. COE Bichi was mean response of 2.98, 55 respondents agreed, while 25 respondents disagreed. This showed that majority respondents are from BUK, and also agreed with the item. In conclusion, the modified dress style is preferable to the old dress style.

Research question 3*: What impact has the modified Fulani dress style on the social life of female students in tertiary institutions in Kano State?*

Table 4.8: Opinion of respondents on how modified dress style from Fulani hand woven fabric affects the life of female students of tertiary institutions in Kano State.

Table 4.8 showed the perception of respondents on how modified Fulani female dress style from Fulani hand woven fabric affect the life of female students in Kano State. The response of various institutions on item one: It gives high societal status. Bayero University Kano was mean response of 3.08, 68 respondents agreed with the item, while 22 respondents disagreed. Sa'adatu

S/N	ITEMS	INSTITUTE	RESPONSE CATEGORIES				Mean	Std dev	Std err
			SA	A	SD	D			
1	It gives high societal status	BUK	34	34	17	5	3.08	.890	.094
		RIMI	16	31	21	19	2.51	1.033	.111
		POLY	14	25	34	3	2.66	.825	.095
		WUDIL	13	29	14	29	2.31	1.102	.120
		BICHI	11	39	24	6	2.69	.805	.090
2	It boosts one moral in the society	BUK	33	36	14	7	3.06	.916	.097
		RIMI	11	31	24	21	2.37	.990	.106
		POLY	19	30	22	5	2.83	.885	.102
		WUDIL	19	22	13	31	2.34	1.191	.129
		BICHI	27	34	14	5	3.04	.878	.098
3	The modified dress style from Fulani hand woven fabric will affect the social life of the female students.	BUK	28	37	21	4	2.99	.855	.090
		RIMI	20	16	16	35	2.24	1.210	.130
		POLY	14	49	9	4	2.96	.720	.083
		WUDIL	25	11	17	32	2.34	1.259	.137
		BICHI	25	37	11	7	3.00	.900	.101
4	Dress made from traditional fabric is highly admired.	BUK	30	35	20	5	3.00	.887	.093
		RIMI	35	27	4	21	2.87	1.189	.127
		POLY	14	52	7	3	3.01	.663	.076
		WUDIL	33	20	2	30	2.66	1.314	.143
		BICHI	14	51	13	2	2.96	.665	.074
5	The olden style of dress does not conform to the contemporary society.	BUK	26	39	22	3	2.98	.821	.087
		RIMI	11	45	13	18	2.56	.961	.103
		POLY	18	50	6	2	3.11	.645	.074
		WUDIL	25	19	16	25	2.52	1.201	.130
		BICHI	26	27	25	2	2.96	.863	.097

Rimi College of Education, were mean response of 2.51, 47 respondents agreed, while 40 respondents disagreed with item. Kano State Polytechnic were mean response of 2.66, also 39 respondents agreed with the item, while 37 respondents disagreed. Kano University of Science and Technology Wudil were mean response of 2.31. 42 respondents agreed with the item, while 43 respondents disagreed. College of Education (TECH) Bichi were mean response of 2.69, 50 respondents agreed, while 30 respondents disagreed with the item. This means that majority of the respondents used for this study agreed with this item.

Item two from research question 3: It boosts one moral in the society. BUK were the highest mean response of 3.06 on this item, 69 respondents agreed, while 21 respondents disagreed.COE Rimi were mean response of 2.37 0n this item, 42 respondents agreed with the item, while 45 respondents disagreed. Kano Poly, were mean response of 2.83.on this item 49 respondents agreed, while 27 respondents disagreed.KUST Wudil were mean response 2.34. 41 agreed, 42 disagreed.COE(TECH) Bichi were mean response 3.04.61 agreed, 19 disagreed. It could be concluded that majority of respondents, more especially from BUK and COE Bichi, agreed with this item.

Item three from research question three: The modified dress style from Fulani hand woven fabric will affect the social life of the female student. BUK were mean response of 2.99 on this item, 65 respondents agreed, while 25 respondents disagreed. On the same item COE Rimi were mean response of 2.24, 36 respondents agreed, while 51 disagreed. Kano Poly were mean response of 2.96 on this item, 63 respondents agreed, while 13 respondents disagreed. KUST Wudil were mean

response of 2.34 on this item, 36 respondents agreed on this item, 49 respondents disagreed on the item. COE Bichi were mean response of 3.00 on this item, 62 respondents agreed, while 18 respondents disagreed, COE Bichi and BUK have the highest number of agreed responses.

Item four from research question three. Dress made from traditional fabric is highly admired. BUK were the highest mean of 3.00 on this item. 65 respondents agreed, while 25 respondents disagreed. On the same item COE Rimi had mean response of 2.87, 62 respondents agreed, while 25 respondents disagreed. Kano Poly were mean response of 3.01 on the item. 66 respondents agreed, while 10 respondents disagreed. KUST Wudil were mean response of 2.66 on this item, 53 respondents agreed with the item, while 32 respondents disagreed. COE Bichi had mean response of 2.96 on this item. 65 respondents agreed, while 15 respondents disagreed. This showed that majority of the respondents agreed to this item.

Item five from research question three: The olden style of dress does not comform to the contemporary society: On this item BUK were mean response of 2.98. 65 respondents agreed, while 25 respondents disagreed. COE Rimi were mean response of 2.56 on this item, 56 respondents agreed while 31 respondents disagreed. Kano Poly were mean response of 3.11 on this item, 68 respondents agreed, while 8 respondents disagreed. KUST Wudil showed mean response of 2.52 on this item. 44 respondents agreed. While 41 respondents disagreed. COE Bichi had mean response of 2.96 on this item. 53 respondents agreed, while 27 respondents disagreed with the item. The table showed that, majority of the respondents agreed to this item as against disagreed.

4.3 Testing of Null Hypotheses

Null Hypothesis One: The null hypothesis states that there is no significant difference between female students in their perception of the existing Fulani dress style used by female students in tertiary institutions in Kano State, in their respective institutions.

Justification*:* The Analysis of variance statistics was used. This is because dependent computed quantitative variable (existing dress styles of Fulani hand woven fabrics) is being investigated on the basis of the factor variable institutions which is grouped into more than two schools, (five schools), hence, the choice of ANOVA statistics.

Table 4.5 (a): Analysis of Variance statistics on the differences in the perception of respondents on the existing Fulani female dress styles from Fulani hand woven fabric used by females students in tertiary institutions in Kano State.

Variations	Sum of Squares	df	Mean Square	F calculated	F ratio (table)	Sig.
Between Groups	109.256	4	27.314	3.895	2.60	.004
Within Groups	2895.960	413	7.012			
Total	3005.215	417				

According to the results of the Analysis of Variance (ANOVA) statistics in Table 4.10 the calculated p value of 0.004 is less than the 0.05 alpha value of significance, while the calculated F ratio value of 3.895 is higher than the critical 2.60 F ratio when calculated at df 4, 413. Therefore, the null hypothesis is hereby rejected.

Table 4. 6: Descriptive mean responses in the perception of respondents on the existing Fulani female dress styles of Fulani hand woven fabric used by female's students in tertiary institutions in Kano State.

Institutions	N	MEAN	STD.DEV	STD.ERR
BUK	90	12.8444	1.75404	.18489
SAADATU RIMI COE	87	11.4828	3.60188	.38616
KANO POLY	76	12.7895	1.57747	.18095
KUST WUDIL	85	12.2353	3.63071	.39381

FCET BICHI	80	12.6375	1.64004	.18336
TOTAL	418	12.3876	2.68454	.13131

Table 4.11 recorded level of mean responses of 12.8444, for BUK, which was the highest. Kano poly, recorded 12.7895 mean responses, while Sa'adatu Rimi C O E recorded mean response of 11.4828. KUST Wudil recorded mean response of 12.2353, also F C E T Bichi recorded mean response of 12.6375.

Table 4.12

Acceptability table of modified Fulani hand woven dress style to contemporary dress design.

Table4.7 Post Hoc multiple comparison using LSD pair wise comparison of the mean difference on the perception of respondents on the existing Fulani female dress styles of Fulani hand woven fabric used by female's students in tertiary institutions in Kano State.

(I)INSTITUTON	(J) INSTITUTION	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
BUK	SAADATU RIMI COE	1.36169*	.39813	.001	.5791	2.1443
	KANO POLY	.05497	.41252	.894	-.7559	.8659
	KUST WUDIL	.60915	.40051	.129	-.1781	1.3964
	FCET BICHI	.20694	.40689	.611	-.5929	1.0068
SAADATU RIMI COE	BUK	-1.36169*	.39813	.001	-2.1443	-.5791
	KANO POLY	-1.30672*	.41577	.002	-2.1240	-.4894
	KUST WUDIL	-.75254	.40385	.063	-1.5464	.0413
	FCET BICHI	-1.15474*	.41018	.005	-1.9610	-.3484
KANO POLY	BUK	-.05497	.41252	.894	-.8659	.7559
	SAADATU RIMI COE	1.30672*	.41577	.002	.4894	2.1240
	KUST WUDIL	.55418	.41804	.186	-.2676	1.3759
	FCET BICHI	.15197	.42416	.720	-.6818	.9858
KUST WUDIL	BUK	-.60915	.40051	.129	-1.3964	.1781
	SAADATU RIMI COE	.75254	.40385	.063	-.0413	1.5464
	KANO POLY	-.55418	.41804	.186	-1.3759	.2676
	FCET BICHI	-.40221	.41249	.330	-1.2130	.4086
FCET BICHI	BUK	-.20694	.40689	.611	-1.0068	.5929
	SAADATU RIMI COE	1.15474*	.41018	.005	.3484	1.9610
	KANO POLY	-.15197	.42416	.720	-.9858	.6818
	KUST WUDIL	.40221	.41249	.330	-.4086	1.2130

*. The mean difference is significant at the 0.05 level.

According to the outcome of the LSD Post hoc multiple comparison above, significant differences exist between BUK mean responses compared with SAADATU Rimi Coe and vice versa as the calculated P value in their pair wise comparison of .001 is less than 0.05 alpha level of significance. Significant differences exist in each pair wise comparison of Sa'adatu RIMI COE mean responses in the existing dress styles of Fulani hand woven fabric used by females students in tertiary institutions in Kano State compared with each of the other institutions of the respondents because in each pair wise comparison (except with KUST Wudil), the mean differences are significant at the 0.05 alpha level of significance.

Null Hypothesis Two: The null hypothesis states that there is no significant difference among students on their level acceptability of the modified Fulani female dress style among female students in tertiary institutions in Kano State.

Justification: The Analysis of variance statistics is used. This is because dependent computed quantitative variable (acceptance level of modified hand woven Fulani dress) is being investigated on the basis of the factor variable institutions which is grouped into more than two schools, (five schools), hence, the choice of ANOVA statistics**.**

Table4.8. Analysis of Variance statistics with regards to difference among female students on their acceptability of the modified Fulani female dress style from Fulani hand woven fabric by female students in tertiary institutions in Kano State.

Variation	Sum of Squares	Df	Mean Square	F	F critical	Sig.
Between Groups	439.986	4	109.996	7.875	2.60	.000
Within Groups	5768.560	413	13.967			
Total	6208.545	417				

Details in Table 4.13 using Analysis of Variance (ANOVA) statistics, the calculated p value of 0.000 is less than the 0.05 alpha value of significance, while the calculated F ratio value of 7.875 is higher than the critical 2.60. F ratio was calculated at df 4, 413. Therefore, the null hypothesis is hereby rejected.

Table4.9. Descriptive mean responses in the perception of respondents on the acceptance of modified Fulani female dress style from Fulani hand woven fabric by females students in tertiary institutions in Kano State.

Institutions	N	Mean	Std. Deviation	Std. Error
BUK	90	18.3778	2.71731	.28643
SAADATU RIMI COE	87	16.6207	4.77455	.51189
KANO POLY	76	16.9868	2.47383	.28377
KUST WUDIL	85	15.5059	4.90778	.53232
FCET BICHI	80	17.9375	2.90936	.32528
Total	418	17.0909	3.85857	.18873

The details in Table 4.14 shows the mean response of the students on the acceptance of modified hand woven dress by females students in tertiary institutions in Kano State. The mean responses of 18.3778, 16.6207, 16.9868, 15.5059 and 17.9375 by respondents from BUK Kano, Sa'adatu Rimi COE, Kano Poly, KUST Wudil and FCET Bichi respectively showed that BUK Kano had the highest mean response followed by FCET Bichi, Kano Poly, Sa'adatu Rimi College and KUST Wudil.

Table4.10: Post Hoc multiple comparison using LSD pair wise comparison of the mean difference in the perception of respondents on the acceptance of modified hand woven dress by females students in tertiary institutions in Kano State,

(I) INSTITUTION	(J) INSTITUTION	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
BUK	SAADATU RIMI COE	1.75709**	.56191	.002	.6525	2.8616
	KANO POLY	1.39094*	.58222	.017	.2465	2.5354
	KUST WUDIL	2.87190**	.56526	.000	1.7608	3.9830
	FCET BICHI	.44028	.57427	.444	-.6886	1.5691
SAADATU RIMI COE	BUK	-1.75709*	.56191	.002	-2.8616	-.6525
	KANO POLY	-.36615	.58679	.533	-1.5196	.7873
	KUST WUDIL	1.11481	.56997	.051	-.0056	2.2352
	FCET BICHI	-1.31681*	.57891	.023	-2.4548	-.1788
KANO POLY	BUK	-1.39094*	.58222	.017	-2.5354	-.2465
	SAADATU RIMI COE	.36615	.58679	.533	-.7873	1.5196
	KUST WUDIL	1.48096*	.59000	.012	.3212	2.6407
	FCET BICHI	-.95066	.59864	.113	-2.1274	.2261
KUST WUDIL	BUK	-2.87190*	.56526	.000	-3.9830	-1.7608
	SAADATU RIMI COE	-1.11481	.56997	.051	-2.2352	.0056
	KANO POLY	-1.48096*	.59000	.012	-2.6407	-.3212
	FCET BICHI	-2.43162*	.58217	.000	-3.5760	-1.2872
FCET BICHI	BUK	-.44028	.57427	.444	-1.5691	.6886
	SAADATU RIMI COE	1.31681*	.57891	.023	.1788	2.4548
	KANO POLY	.95066	.59864	.113	-.2261	2.1274
	KUST WUDIL	2.43162*	.58217	.000	1.2872	3.5760

*. The mean difference is significant at the 0.05 level.

According to the outcome of the LSD Post hoc multiple comparison above, significant differences exist between BUK mean responses compared with SAADATU Rimi Coe, Kano Poly and , KUST Wudil and vice versa as the calculated P values of .002, .017 and .000 respectively is less than 0.05 alpha level of significance. However there is no recorded significant mean differences between BUK Kano and FCET Bichi regarding their level of mean response on the acceptance of hand woven dress by the female students because in the pair wise mean comparison the calculated .444 is greater than the 0.05 alpha level of significance

Null Hypothesis Three: The null hypothesis state that there is no significant difference on the impact of modified Fulani female dress styles on the life of female students in tertiary institutions in Kano State.

TABLE 4.11 ACCEPTABILITY TABLE OF MODIFIED FULANI HAND WOVEN DRESS STYLE TO CONTEMPORARY DRESS DESIGN.

Institutions	No of Students	Acceptable	Percentage	Unacceptable	Percentage unacceptable							
						Variables	N1 X1	N2 X2	N3 X3	N4 X4	N5 X5	Xg	Remark
BUK	100	100	20	00	00	Appearance	3:00	2.85	3:20	3.80	3.50	3.27	Acceptable
SRIMI	100	80	16	20	04	Acceptability	2:80	2.80	3.70	3.78	3.60	3.33	Acceptable
KNPOLY	100	100	20	00	00								
KUST	100	70	14	30	06								
FCE (T)	100	100	20	00	00								
TOTAL	500	450	90	50	10								

Keys:

N_1= Number of female students in Bayero University Kano (BUK)

N_2 = Number of female students in Sa'adatu Rimi College of Education, Kano

N_3 = Number of female students in Kano State Polytechnic

N_4 = Number of female students in Kano University of Science and Technology Wudil

N_5 = Number of Female students in Federal College of Education (Tech) Bichi

X_1 = Mean acceptability of female students in Bayero University, Kano

X_2 = Mean acceptability of female students in Sa'adatu Rimi College of Education, Kano

X_3 = Mean acceptability of female students in Kano Polytechnic

X_4 = Mean acceptability of female students in Kano University of Science and Technology Wudil

X_5 = Mean acceptability of female students in Federal College of Education (Tech) Bichi

Table 4.11

Acceptability table of modified Fulani hand woven dress style to contemporary dress design, shows that grand mean scores of the items were above 2.50 which was the minimum cut off point, an item would score in order to bee acceptable and any score below 2.50 was not acceptable. It also shows that 450 female students (90%) out of that 5000 female students accepted the modified dress design, with the average acceptability of 3.33, which was highly acceptable as in a four point scale. (10%) rejected the modified dress design, because of personal dislikes of local hand woven fabrics.

Table 4.12 Mean rating and test analysis of female student's acceptability difference between modified and unmodified

N1=100	N2=100	N3=100	N4=100	N5=100						
X1	X2	X3	X4	X5	Xg	SD		t-cal	Remark	HO
3.80	3.80	3.92	3.85	3.80	3.83	2.82		2.70	Access	Sign
1.50	1.70	1.30	1.15	1.45	1.42	0.14		0.30	Not acc	

Keys:

N_1 = Number of female students in Bayero University Kano (BUK)

N_2 = Number of female students in Sa'adatu Rimi College of Education

N_3 = Number of female students in Kano Polytechnic

N_4 = Number of female students in Kano University of Science and Technology Wudil

N_5 = Number of female students in Federal College of Education (Tech) Bichi

X_1 = Mean acceptability of female students in Bayero University, Kano

X_2 = Mean acceptability of female students in Sa'adatu Rimi College Education Kano

X_3 = Mean acceptability of female students in Kano Polytechnic

X_4 = Mean acceptability of female students in Kano University of Science and Technology, Wudil

X_5 = Mean acceptability of female in Federal College of Education (Tech) Bichi

X_g = Grand mean

D_f = 298

T-table = 1.96

Table 4.13 revealed that the mean values for acceptability of modified dress fall between 3.88 and 1.42 the unmodified dress scoring 1.42 mean values is below acceptability point of 2.50 in a four point scale indicates that the unmodified dress is not acceptable. The table also revealed that the t-cal of modified fabric being greater than the t-cal of significant difference therefore, the hull hypothesis is rejected, because the modified dress is accepted.

3.4Summary of Major Findings

The major findings of the study revealed that:

1. More than ninety percent of the female students were of the opinion that differences existed on Fulani female dress style made from Fulani hand woven fabric which were used by female students in tertiary institutions in Kano State.
2. Ninety five percent of the female students from the five (5) tertiary institutions preferred the modified Fulani female dress from Fulani hand woven fabric.
3. Ninety five percent of the respondents were of the opinion that the modified Fulani female dress will affect the social life of female students when the new product is on sale in the market.

3.5 Discussion of the major Findings.

Null hypothesis one and research question one as shown in Table 4.6 and 4.10 revealed significant differences among the respondents on their perception on the existing Fulani female dress style from Fulani hand woven fabric used by female students in tertiary institutions in Kano State. Details from the Tables showed that 95% of respondents from Bayero University Kano agreed that aesthetic appearance on the dress style was the center of interest on the apparel. This finding supports what Amagon (2003) said about fashion to reflect the trends and values of a society. Weeks (1997) said that, qualities of each garment made should reflect African culture and should be worn within the society for any occasion.

Null hypothesis two and research question two as shown in Table 4.7 and 4.11 revealed that significant difference were found among students level of acceptability of the modified Fulani hand woven fabric. The Tables also showed that 95% of the respondents especially from COE Bichi, COE Rimi and Kano Poly believed that the two modified dress style will encourage traditional heritage. This finding was in line

with Wangboje (1985) who in his study encouraged the conduct of local research in traditional and local materials in order to meet the challenges of time and to produce products that are relevant to the needs, taste and culture of a society. The finding also agreed with Anikweze (2005) who agreed that, it becomes clear that societies maintain some differentiation in clothing norms as an aspect of their tradition. From this has emerged the concept of traditional dress as we have among different ethnic group in Nigeria. For instance to the Fulani girls, wrapper tied around the waist, girded with beads called "Jigida" and a short, tight and sleeveless blouse then barely covers the busts comprise traditional dress. Ozougwu and Anyakoha (2005) also drew the attention of the Nigerian citizens on the consideration of proper cloth selection in order that people wear clothing to decorate or adorn the body according to the standard of their culture.

Null hypothesis three and research question three, as presented in Table 4.12 and 4.8, revealed that significant difference among respondents on their perception on effects of modified Fulani dress style from Fulani hand woven fabric on the life of female students in tertiary institutions in Kano State. Details from the table also reveals that 95% of the respondents were of the belief that the Fulani hand woven fabric dress gives much societal value. These findings corroborates with Weber (1990) and Anyakoha (1992) who both believed that some people rely on clothing to gain a higher rank in the society, along with social acceptance and peer approval. Further they said that many elites in Nigeria wear dresses that mark them out. That is why, the noble and the rich normally dress in designer label clothes made from quality fabrics so as to conform to their status in the society. Ozougwu and Anyakoha (2005) explained that, clothing communication problems of the female under graduates of some selected Universities include, verbal rebuke, assaults, mockery, lack of attention and concentration during lectures, humiliation, and sexual harassment, rape and health

problems. Also Amagon (2003) opined that fashion can also reflect the trends and values of a society. That the African continent is vast and contains a variety of different environment and societies, the people of Africa dress in many types and styles of clothing. Steel (2002) observed that, ultimately fashion change because many people like new and different styles. In Nigeria media events and personalities set fashion, for instance during the reign of President Olusegun Obasanjo (1999-2008) made, locally produced batic fabric being in fashion because the then Head of State made the fabric his national attire.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The chapter presents summary, conclusion and recommendations based on the findings of the research. These were presented under the following subheadings:

5.1 Summary.

5.2 Conclusion.

5.3 Recommendation.

5.4 Limitation of the study.

5.5 Suggestion for further studies.

5.1Summary

The purpose of this study was to modify Fulani hand woven fabric to contemporary dress design and to investigate the perception of female students on such modification in tertiary institution in Kano State. From the main objective, four specific objectives were formulated for the study. Also four research questions were raised to enable the researcher gather relevant information. The population of the study consisted of five (5) tertiary institutions in Kano State. These institutions included Bayero University, Kano; Kano State University of Science and Technology, Wudil; Federal College of Education (Tech), Bichi; Sa'adatu Rimi College of Education, Kumbotso Kano; and Kano State Polytechnic, School of Management Studies, Kano. These comprised of female students only. The population from the five (5) schools was five thousand (5,000) subjects. The sample size was five hundred (500) female students comprising 10% of the entire population. The research instrument for this study was developed and designed by the researcher through the input of the supervisors. The items were arranged through the four-point Likert scale format. These items of the questionnaire were validated and reliability tests were done through experts judgment and the use of

reliability coefficient. The t-test retest was used which produced reliability coefficients of 0.725 and 0.832. These results confirmed the consistency and efficiency of the instrument to measure what it was proposed to measure. After the pilot study, the instrument was administered to 500 respondents out of which 418 were returned. The data collected were subjected to both descriptive and inferential statistics. In order to answer the four research questions each item was subjected to mean agreement, standard deviations and standard errors. In order to test the null hypotheses, the One Way Analysis of Variance (ANOVA) statistics was used to test for differences among the five groups of tertiary institutions where respondents were selected from. The major findings of the study revealed that:

- 95% of the tertiary institutions students were of the opinion that differences exist on Fulani female dress style made from Fulani hand woven fabric which are used by female students in tertiary institution in Kano State.
- 95% of the respondents showed admiration for the modified Fulani female dress from Fulani hand woven fabric.
- 95% of the female students from the five (5) tertiary institutions preferred the new designed product that is the modified Fulani female dress from Fulani hand woven fabric.
- 95% of the respondents are of the opinion that the modified Fulani female dress will affect the social life of female students when the new product is in the market.

5.2 Conclusion

Based on the findings from the study, the researcher therefore concluded that, the modified Fulani female dress designed to contemporary styles would be patronized by

female students especially if Nigerian dress makers, fashion designers, tailors, produce the modified dress style to contemporary styles for female student's consumption in tertiary institutions in Kano.

Also the production and usage of the modified Fulani female dress will empower the weavers of Fulani hand woven fabric, Nigerian dress makers, and fashion designers, hence this will create employment opportunities and improve the quality of life of users and producers of the new product.

According to Olaniyi (2000) tertiary institutions are agent of socialization and will contribute a lot towards positive change in the fashion world.

Also when female students patronize the modified Fulani female dress, proceeds from the modified dress style will improve the economy families, particularly at this time when Nigerian nation is facing problems of unemployment.

5.3 Recommendations

Based on the findings of this study, the following recommendations are made towards improving the modification of Fulani dress style from Fulani hand woven fabrics to contemporary designs for female students in tertiary institutions.

1. New fashion styles should be used to modify the Fulani female dress in order to meet contemporary fashion style in the fashion world, hence Nigerian dress makers should emulate the idea as it is done to some traditional fabrics.
2. Nigerian textiles industries should produce the Fulani hand-woven fabric in textile industries just as Ghana (Kente cloth) for fashion designers' consumption.
3. The three tiers of government should provide financial assistance, and modern textiles equipment to local weavers who have weaving centres to boost their

productions. Also they should sponsor Nigerian tailors, dress makers, fashion designers in areas where the weaving centres as established to foreign lands to gain more knowledge in the proper modification of the Fulani female dress style from local hand woven fabric.

5.4 Suggestions for Further Studies

Based on the findings of this study, the researcher hereby put forward the following suggestions for further studies:

1. The effect of socio-economic factors on the acceptability of the Fulani hand woven fabrics among the people of Kano State.
2. Comparative study on the effect of Fulani local hand woven fabric and the modified machine woven among the people of Kano State

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APPENDIX A
MODELS DISPLAYING THE OLD AND THE MODIFIED FULANI FEMALE DRESS STYLE, MADE FROM FULANI HAND-WOVEN FABRIC



Plate 1: Front view of traditional old design of Fulani female dress



Plate2: Back view of traditional old design of Fulani female dress



Plate 3: Fulani female dress with some modifications



Plate4: Fulani female dress with some modifications

DEPARTMENT OF VOCATIONAL & TECHNICAL EDUCATION
AHMADU BELLO UNIVERSITY, ZARIA NIGERIA
FACULTY OF EDUCATION

Telephone: 069-51755, 50692
Vice Chancellor: Professor. Abdullahi Mustapha B.Sc. (Hons) Pharm(ABU), Ph.D (London) FPSN
Head of Department : Professor A.A Udoh B.Ed. (Hons) Nsukka M.Ed. & Ph.D Bus Edu. (ABU)

15th September, 2014

Your Ref: ~~M.ED/EDUC/7841/~~2010-2011

Date: _____

Our Ref: _____

Letter of Introduction

HALIMA ABDULLAHI – M.ED/EDUC/7841/2010-2011

This is to certify that the above mentioned name is a Postgraduate student (M.Ed Home Economics) in the Department of Vocational and Technical Education, Ahmadu Bello University, Zaria, carrying out a research topic: ***Modification OF Fulani Hand Woven Dress Style to Contemporary Dress Design and Its Acceptability For Female Students in Tertiary Institutions in Kano State, Nigeria.***

Please, kindly give her every assistance she may require

DEPT. OF VOC. & TECH. EDUCATION
HEAD OF DEPT.

Professor A.A. Udoh
HEAD OF DEPARTMENT

Home Economics Section,
Department of Vocational
and Technical Education,
Faculty of Education,
Ahmadu Bello University, Zaria.

Dear Respondents,

REQUEST TO FILL QUESTIONNAIRE

I am an Home Economics Postgraduate Student of Ahmadu Bello University Zaria, currently undergoing Thesis writing on the topic "Modification of Fulani Style Dress to Contemporary Designs from Fulani Hand-woven Fabric for Female Students in Tertiary Institutions in Kano State"

This questionnaire is therefore designed to obtain the required data for the study. It is believed that your response will be of great use to the study and will be used strictly for the study. Thank you for your anticipated cooperation.

Yours Faithfully

Halima Abdullahi

APPENDIX A: PERSONAL DATA QUESTIONNAIRE FOR STUDENTS

INSTRUCTIONS

(Tick as appropriate)

Institutions attended

Bayero University, Kano	[ ]
Sa'adatu Rimi College of Education, Kano	[ ]
Kano State Polytechnic, Kano	[ ]
Kano University of Science and Technology, Wudil	[ ]
Federal College of Education (Technical), Bichi	[ ]

APPENDIX B
QUESTIONNAIRE TO FEMALE STUDENTS IN TERTIARY INSTITUTIONS IN KANO STATE

This questionnaire is strictly intended for a research work. Kindly indicate your opinion on the appropriateness of the following statement on the modification of Fulani dress style from Fulani hand-woven fabric to contemporary designs for female students in tertiary institutions in Kano State. Please circle the appropriate range:

SA = Strongly Agree

A = Agree

D = Disagree

SD = Strongly Disagree

S/N		SA	A	DA	SD
1.	The existing dress styles from hand woven fabric used by female students in tertiary institutions in Kano State.				
2.	The styles of the existing dress from the Fulani hand woven fabric are different.				
3.	The dress style reveals the extent in recognizing the costume origin of the Fulanis.				
4.	Aesthetic appearances on the dress style are the center of interest on the apparel.				
5.	The dress style is associated with the Fulani culture.				
6.	The modified dress style in plate II is highly admired.				
7.	Dress style in plate I is not appealing.				
8.	The two (2) new modified dress styles will help preserve cultural heritage				

9.	The two (2) modified dress styles will encourage traditional heritage.				
10.	The two (2) new modified dress styles give an outstanding look.				
11.	Dress style preference on the two (2) modified dress styles against the old dress style.				
12.	It gives high societal status				
13.	It boosts ones moral in the society				
14.	The modified dress style from Fulani hand woven fabric will affect the social life of the female students.				
15.	Dresses made from traditional fabric are highly admired.				
16.	The olden style of dress does not conform with the contemporary society.				
17.	The local technology used in producing the Fulani hand woven fabric use for making the dress style makes it expensive.				
18.	When garment making industries use the hand woven fabric for contemporary dress style, this will encourage the use of the fabric.				
19.	One reason for not patronizing the Fulani hand woven fabric in t he high cost.				
20.	The appearance of the modified dress style will be more marketable against the olden dress style.				
21.	Some foreign dress styles been adapted by the Nigerian dress markers for Nigerian traditional fabrics like “Aso oke”, should also be made with the Fulani hand woven fabrics.				

APPENDIX C

SCORE CARD

Instruction to respondent of the modified Fulani hand woven dress style to contemporary dress design. Take a good look at the pictures and record of your observation in the scorecards using the coring keys with the corresponding numbers, to represent your observations.

	M1				M2				
Variables Appearance	1	2	3	4		1	2	3	4

M_1 = Conventional Fulani hand woven dress

M_2 = Modified Fulani hand woven dress

Scoring keys

- Appearance
- Highly attractive 4
- Attractive 3
- Fairly attractive 2
- Not attractive 1