

PROJECT BASED LEARNING IN FASHION EDUCATION AND ITS EFFECT ON STUDENT'S CREATIVITY: A PRELIMINARY STUDY

Yenni Idrus

Universitas Negeri Padang
yennikk@gmail.com

ABSTRACT

The world has growth rapidly. Our daily life then experiences much advancement. These advancements also influence the fashion sector. Designers should follow the people's desire on fashion. As the future designers, the college students of fashion department should be smart have creativity in creating designs. They should be used to understand the fashion trends and issues. They should also be used to produce the qualified creative designs. Creativity is a thinking pattern or imaginative idea coming spontaneously, artistic, scientific, and freshly new. Then, the implementation of the right instruction in fashion education or in the learning process is a need. This study focuses on a review of the relevant literatures on project based learning to propose its benefits on fashion learning process. Project based learning is a student-centred form of instructions which is characterised by specific-context learning, active learning with goal-setting, real-world practices, and collaboration. This kind of instruction can help foster students' self-regulated learning and promote their conceptual knowledge within a systematic process of real-world practices. Lectures of fashion department can implement the project based learning instruction in their classes. Through project based learning, students will be used to do real-world practices actively and collaboratively such that it will improve their creativity in fashion sector.

KEYWORDS: *project based learning, fashion education, creativity*

1. INTRODUCTION

The development of science and technology as a result of globalization encourages the emergence of changes and challenges in all aspects of life. Humans as actors as well as targets of globalization are required to have various capabilities in order to adjust to progress. The youth, especially students who are future assets must also have a variety of these abilities. One of the abilities that students are expected to have is the ability to think and be creative. As stated by Munandar (2009) that creativity or creativity allows new discoveries in science, technology, and in all other areas of human endeavour. Viewed from any aspect of life, the need for creativity is felt. It is no exaggeration to say that today we face various challenges, both in the economic, health, political, and cultural and social fields. Therefore, ideal creativity becomes our focus in self-development. Related to the meaning of creativity, it can be viewed from various perspectives and experiences, even wider than what we anticipate.

Creativity is the ability of a person to be creative in order to give birth to a new idea or work, a new combination, or something relatively different from what he already knew before, whether in the form of a new product that has never

been produced in this world or product that has been produced others but relatively new to the individual itself and characterize artistic and imaginative results. Creative or not someone is a choice, as well as a person's choice of life that he lived. Basically, everyone can be creative and imaginative. Whoever he is, from any tribe, from any family, from any region, no matter how old, all have the gift of being creative and innovative. In essence, everyone who has a brain that is still functioning properly is able to think creatively or have the energy of creativity in him.

Designers should follow the people's desire on fashion. As the future designers, the college students of fashion department should be smart have creativity in creating designs. They should be used to understand the fashion trends and issues. They should also be used to produce the qualified creative designs. Creativity is a thinking pattern or imaginative idea coming spontaneously, artistic, scientific, and freshly new. Then, the implementation of the right instruction in fashion education or in the learning process is a need. This study focuses on a review of the relevant literatures on project based learning to propose its benefits on fashion learning process. Project based learning is a student-centred form of instructions which is characterised by specific-context learning, active learning with goal-setting, real-world practices, and collaboration. This kind of instruction can help foster students' self-regulated learning and promote their conceptual knowledge within a systematic process of real-world practices. Lectures of fashion department can implement the project based learning instruction in their classes. Through project based learning, students will be used to do real-world practices actively and collaboratively such that it will improve their creativity in fashion sector.

2. METHODOLOGY

This research applied the study of literature as the methodology. Various literatures were gathered and analyzed thoroughly to obtain the valid data and ideas. This research was aimed to be information for the preliminary study. The provided information is about Project Based Learning (PBL) and its effect on students' creativity.

3. RESULT AND DISCUSSION

a. FASHION EDUCATION

Clothing was originally present because of the need to protect the body from the weather. However, the fashion world then undergoes a gradual evolution that is influenced by changes to its basic purpose. The basic purpose of the outfit changed from the desire to protect the body from the weather and its changes into the desire to dress up. Evolution of clothing, especially women's clothing allegedly began since World War I ended (Dunn, 1972).

Until the beginning of this century, fashion has been enriched by the application of various colors and types of fabrics. Application of the model or design in the manufacture of clothing is more complicated, sometimes sprinkled with luxurious decoration. Life activities that become so very active make clothing must be tailored to the needs and wants of people. Decades ago, there was an unwritten rule regarding the use of clothing. As the level of life increases, the abundance of ideas, and technical developments in the textile field, these rules seem to be no longer valid.

The Education of Dressmaking is one of the concentrations in vocational education. In general, vocational education is a part of education that makes a person more employable in a work group. Evans (1978) stated, "There are three basic objectives of vocational education: (1) meeting the needs of the community for workers; (2) add study options for students; and (3) as motivation in developing all kinds of learning ". These three basic objectives are ideally applied in all types of vocational education, in addition to the specific objectives of each type of vocational education. This dressing education emerged as a special effort to meet the human needs of clothes or clothing that always increase from time to time.

b. CREATIVITY

Creativity is defined differently. There are so many definitions, so the notion of creativity depends on how people define it. No single definition is considered to represent a diverse understanding of creativity. This, according to Supriadi (1996) is caused by two reasons. Nevertheless, the diversity of points of view about creativity does not in fact prevent scholars to define the meaning of creativity. Csikszentmihalyi (1994) states, "Creativity is some sort of mental activity, an insight that occurs in the heads of some special people". Creativity means a kind of mental activity and knowledge that comes to the minds of some special people. Meanwhile, the creativity according to Samosir (1992) is "the ability to create or to be creative.

In line with Samosir, Munandar (2009) defines creativity as "The ability to create new combinations based on data, information, or elements that already exist or have been known before, that is all the experience and knowledge that someone has acquired during his life, be it in the school environment, family , as well as from the community environment ". Means, it can be said that the element needed in creativity is novelty and practical (useful and easy). As Supriadi stated that creativity is "the ability to give birth to something new both in the form of ideas and real work that is relatively different from what has been there before.

Based on the above description, it can be concluded that creativity is the ability of a person to be creative in order to give birth to a new idea or work of a new, new combination, or something relatively different from what he had known before, either in the form of new products that have never produced in this world as well as products produced by others but relatively new to the individual itself and characterize artistic and imaginative results.

c. PROJECT BASED LEARNING (PBL)

Project-based learning (PBL) is a student-centered form of instruction which is based on three constructivist principles: learning is context-specific, learners are involved actively in the learning process and they achieve their goals through social interactions and the sharing of knowledge and understanding (Cocco, 2006). It is considered to be a particular type of inquiry-based learning where the context of learning is provided through authentic questions and problems within real world practices (Al-Balushi & Al-Aamri, 2014) that lead to meaningful learning experiences (Wurdinger, Haar, Hugg, & Bezon, 2007). In their engagement with a project, students can encounter problems which need to be addressed in order to construct and present the end product in response to the driving question.

d.PBL AND ITS EFFECT ON CREATIVITY OF FASHION COLLEGE STUDENT

The uniqueness of PBL is the construction of an end product, a 'concrete artifact' (Helle et al., 2006) which represents students' new understandings, knowledge and attitudes regarding the issue under investigation often presented using videos, photographs, sketches, reports, models and other collected artefacts (Holubova, 2008). It is argued that it can help foster self-regulated learning and can promote pupils' conceptual knowledge within a systematic process of documenting and reflecting on learning (Barak, 2012). Students learn to be self-reliant through goal-setting, planning and organisation; they develop collaboration skills through social learning and become intrinsically motivated by being encouraged to exercise an element of choice while learning at their own level (Bell, 2010).

Al-Balushi and Al-Aamri (2014) concluded that project based instruction is not more demanding than traditional instruction in terms of resources and time. Modern digital technology is a major enabler for students to comfortably engage with the process of designing and developing their project as they can document the whole process and easily share their creations in a digital format (Patton, 2012). Effective use of technology as an integrated part of the pedagogical processes has been found to help both weakly and strongly performing students construct knowledge in the PBL environment (Erstad, 2002). However, Bell (2010) points out that children need to be guided and supported in using technology safely and effectively to gain the creativity affordances that technological involvement can offer.

4. CONCLUSION

The successful implementation of PBL in the classroom lies on the teacher's ability to effectively scaffold students' learning, motivate, support and guide them along the way. Effective scaffold instruction within high-quality experiences will help reduce students' 'cognitive load' (Hmelo-Silver, Duncan, & Chinn, 2007), will enable them to make small successful steps and ultimately achieve 'cognitive growth just beyond their reach' (Bell, 2010, p. 41). Leaving scope for learner control of the learning process is crucial with teachers and students having to work together to reflect upon the purpose of the project, set clear and realistic goals and make decisions regarding the pace, sequencing and content of learning (Helle et al., 2006). In scaffolding students' learning, teachers may need to give students insight into the content of the desired response in PBL in order to allow them to recognize and take up the learning opportunities afforded in the classroom (Gresalfi, Barnes, & Cross, 2012).

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