A Phenomenological Study of the HND Commercial Arts Curriculum: Implications for Teaching and Learning Drawing in Higher Education, Ghana

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Abstract

This study examined the content and scope of Drawing in the HND Commercial Arts Curriculum of the School of Applied Arts and its impact on teaching and learning of Drawing in the First Year Foundation class. Data were derived from the activities of interviews with Lecturers/Instructors and classroom observations. Both ethnographic content analysis and descriptive statistics were employed in the data analysis. The study revealed that the content and scope of drawing in the HND Commercial Arts Curriculum is basic and obsolete with regard to the current trend of teaching and learning of drawing which now hinges on the shoulders of technological advancement and discovery of new drawing media, techniques drawing and supports. The impact of the Curriculum in teaching and learning of drawing is awfully hindered by challenges that need administrative attention and review of the Curriculum. The study therefore suggested the need for the National Board for Professional Technician Examination (NABTEX) to periodically liaise with the Po1ytechnic, subject specialists, commerce and industry, for dedicated review of the Curriculum.

Keywords: Commercial Arts; Curriculum; Drawing; Teaching and Learning

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1. Introduction

Drawing has metamorphosed from the pre-historic era, where it was functional, till the time it was incorporated into the Ghanaian school curriculum. Drawing was introduced into the Ghanaian (then Gold Coast) school curriculum as "hand and eye" coordinating activity. It was basically geared towards the development and coordination of skills between the "hands" and "eyes" of students. The syllabus was later considered too bookish and needed an infusion of practical works to ensure that students acquired critical, intuitive as well as subjective thinking and creativity. The "hand and eye" art later grew swiftly into the establishment of an Art Department at Achimota School in 1927 [1].

Today, the incorporation of Drawing in the various curriculum of art education in Ghana can be found in the basic level "Creative Arts" which is currently being implemented in all classes (from the Kindergarten to the Junior High School), the Senior High School "Picture Making", "Graphic Design", "General Knowledge in Art" and other Visual Arts subjects. At the tertiary institutions such as the Teacher Training College, the content of Drawing is found in "Vocational Skills" and in the Polytechnic's HND Commercial Arts Curriculum. Universities also have Drawing in "Fine Arts" curriculum which is used at the Undergraduate, Masters and Doctorate levels [2].

1.1 Objectives of the study

This study has two major objectives:

- To investigate the content and scope of Drawing in the HND Commercial Arts Curriculum.
- To find out how the HND Commercial Arts Curriculum impacts on the teaching and learning of Drawing in the School of Applied Arts of Takoradi Polytechnic.

1.2 Research questions

- What is the content and scope of Drawing in the HND Commercial Arts Curriculum?
- How does the HND Commercial Arts Curriculum impacts on the teaching and learning of Drawing in the School of Applied Arts of Takoradi Polytechnic?

1.3 Significance of the study

This study is a significant endeavor such that the information gathered can be used to inform curriculum/course changes, curriculum/course design, curriculum/course delivery, curriculum/course assessment, and others [3] in several areas of academic disciplines.

1.4   Drawing as an important means of mental development

It has been recorded that Drawing is not only a subject of great aesthetic and practical value, but an important means of mental development and a useful adjunct to the teaching of other subjects of the school curriculum. A

perfect adjustment to our surroundings is the aim of education and a great part of our knowledge of our environment is derived through the senses of sight and touch with which drawing is mainly connected. As regards its practical value, Drawing may be called "the shorthand of expression." A few strokes of the pencil will often convey an idea far more adequately than the longest verbal description [4]. Like all problem solving activities, drawing involves reasoning, making decisions, expressing ideas, verifying and evaluating proposals, and ultimately, taking action [5]. For designers, drawing is a vehicle for design reasoning, and therefore the spontaneous marks made on paper during sketching form a partial record of the designer's thinking. Most designers sketch early design ideas with a pencil on paper. Sketching, in drawing, is still the quickest and most direct means to produce visual representations of ideas.

The ambiguity of freehand sketching allows multiple interpretations and thus stimulates the production of more design alternatives. By looking and drawing, designers find visual analogies, remember relevant examples, and discover new shapes based on previously unrecognised geometric configurations in their sketches. Visual representations such as freehand sketches and concept diagrams seem to play a significant role in design problem solving. Design reasoning is accompanied by and embedded in the act of drawing. Drawing on paper with pencil supports ambiguity, imprecision, and incremental enactment of ideas as well as rapid exploration of alternatives. Some researchers argued and cited that drawing supports the design process and is also the designer's principal means of thinking [5], to direct, order, clarify and record ideas.

1.5   Basis of curriculum development

The origin of the word "curriculum" as found in both Greek and Latin is associated with chariots racing, it implies to "a course" in Greek and "to run" in Latin [2]. Hence, the development of curriculum at the Woods Hole conference in 1959 as a theme of structure was established by a group of 35 scientists, scholars and educators who met with the purpose of discussing how to improve science education. They presented that the basic structures of a discipline is the focal points of curriculum development [6]. However, in drawing, the basic structures that can be defined consist of essential concepts such as "Line and Geometry" and the relationships that exist between them. Such concepts, when understood, enable students to understand many of the phenomena in the discipline and similar phenomena that may be encountered elsewhere.

1.6   The development and use of curriculum in teaching Drawing

Teaching and learning Drawing in modern environment has metamorphosed in that theoretical foundations are essential for teachers and students to teach and learn the principles of drawing in a simplified manner. For this reason, theory forms a major foundation of teaching and learning of drawing. However, theoretical foundation per-se is not a panacea for effective teaching and learning drawing. The application of theory rather brings together complex theoretical perspectives and how they relate to the real world. The learning environment where drawing lessons take place also challenge students to raise issues of theory and how it relates to the real world.

When teaching drawing, teachers must have a set of principles to guide their teaching; to evaluate their own personal experiences and to maintain their focus in the classroom. Philosophy can therefore be used as the basis of curriculum development and as a structure for lesson plans. The four basic principles that go into the development and use of curriculum in teaching drawing include:

1.   Discovering students' individuality

2.   Relating educational material to student's desire to learn

3.   Practical application of subject matter to real life situations

4.   Student's involvement in hands on activities [7]

1.7 Curriculum Assessment

Other studies have shown that curriculum defines the educational foundations and contents, their sequencing in relation to the amount of time available for the learning experiences, the characteristics of the teaching institutions, the characteristics of the learning experiences, in particular from the point of view of methods to be used, the resources for learning and teaching (e.g. Textbooks and new technologies), evaluation and teachers' profiles [8].

It is noted that, curriculum development work cannot be done in isolation. Because of this, decisions about curriculum issues are made in close consultation with the learners, parents, teachers, heads of schools, education officers in the regions, the examinations council, subject specialists, commerce and industry, teachers' colleges and universities. Decisions on content and methodology are made in consultation with Teacher Education and Teachers' Colleges [9].

Periodically, curricula are assessed through a programme called Curriculum Assessment. Curriculum Assessment is a process of gathering and analyzing information from multiple sources in order to improve student learning in sustainable ways. Curriculum Assessment can serve several major purposes:

•   To identify aspects of a curriculum that are working and those that need to be changed.

•   To assess the effectiveness of changes that have already been made.

•   To demonstrate the effectiveness of the current programme.

•   To meet regular programme review requirements.

•   To satisfy professional accreditations [3].

2. Methods and Materials

2.1 Research Perspective

The study employs descriptive approach based on qualitative research methodology and made use of purposive and simple random sampling techniques, to ensure accurate, objective, valid and reliable findings. The study explored the phenomenon and captured participants' thoughts, feelings, and interpretations of the content and

scope of drawing in the HND Commercial Arts Curriculum and its impact on teaching and learning drawing in the First Year Foundation class of the School of Applied Arts.

2.2 Research Context and Participants

To achieve the objectives of the study, the researchers employed the case study method to make empirical inquiries into the research topic from the context of the School of Applied Arts of Takoradi Polytechnic. The study focused on the content and scope of Drawing in the HND Commercial Arts Curriculum and its impact on teaching and learning Drawing in the First Year Foundation class.

The target population for the study included the entire Lecturers/Instructors, who teach at the School of Applied Arts, which the researchers were interested in generalising the conclusions. Due to the large sizes of the target population, the researchers could not test every individual in the population because it is too expensive and time-consuming [10]. However, to obtain the accessible population, which the researchers got to work with, sampling was carried out to select part of the target population for the express purpose of obtaining descriptions and characteristics of the whole population [11].

Probability sampling method was used with purposive sampling in mind to select the accessible population of Lecturers/Instructors who use the HND Commercial Arts Curriculum to teach Drawing in only the First Year of the HND Commercial Arts programme. The sampled respondents were selected with a purpose that they hold the information the researchers needed for the study [12].

Table 1 gives the representation of the accessible population of Lecturers/Instructors who formed the studied population. In all a total of 10 respondents were drawn as follows:

Table 1: Accessible population of Lecturers/Instructors

Item	Frequency
Graphic Design	3
Textile Design	2
Painting	2
Ceramic	1
Sculpture	2
Total	**10**

2.3 Instruments for Data Collection

Observation and interview were used in the data collection process. The researchers went to each of the five First Year Classes offering the Commercial Arts Programme, with the permission of the various course

Lecturers/Instructors, to observe the teaching and learning activities of drawing in the classroom by both students and Lecturers/Instructors. Table 2 gives the distribution of lessons observed. In all, 17 lessons were observed.

To provide uniform information for this study an interview guide which holds sets of prepared questions was used. The Lecturers/Instructors were asked questions to solicit information on the content and scope of Drawing in the HND Commercial Arts Curriculum and its impact on teaching and learning drawing experience in the First Year Foundation class of the School of Applied Arts. These information were needed to triangulate the non-verbal reaction observed during the observation sessions.

Table 2: Distribution of lessons observed

Class observed		No. of lessons observed
Graphics Design	A	2
	B	2
Classes	C	2
Textiles Class		3
Painting Class		4
Ceramics Class		2
Sculpture Class		2
Total		**17**

2.4 Data Analysis and Presentation

The study generated data in the form of interview transcripts, recorded observations, media such as photographs, and video recording from the activities of interviews [3] and observations. These data were therefore used in the analysis to establish the phenomenon of the study.

Both ethnographic content analysis and descriptive statistics were employed in the data analysis. Other studies have identified content analysis to be a commonly used method of analyzing a wide range of textual data, including interview transcripts, recorded observations, narratives, speeches, and media such as drawings, photographs, and video [13]. The ethnographic content analysis was applied in this study to allow for an integrated method, procedure, and technique for locating, identifying, retrieving, and analyzing the HND Commercial Arts Curriculum for its relevance, significance, and meaning. This type of analysis lays emphasis on discovery and description of contexts, underlying meanings, patterns, and processes [14]. Generally, content analysis is useful in identifying both conscious and unconscious massages communicated by the text in the Curriculum (i.e. what is stated explicitly as well as what is implied or revealed by the manner in which the content is expressed) [13]. However, using descriptive statistics made it possible to apply percentages and

frequencies to analyse the verbal data [15] from the interview. This is because the description of data collected in a research is the simplest way of interpretation verbal data in a less subjective manner and yet maintain the richness of its context. The description is also an important component for both the researcher and the reader to make meaningful inferences [16, 17].

3. Results and Discussions

3.1 The content and scope of Drawing in the HND Commercial Arts Curriculum

An Overview of the HND Commercial Arts Curriculum

The study identified that the Curriculum used in the School of Applied Arts is the 1996 HND Commercial Arts Curriculum which is an upgrade of the 1994-1995 Visual Arts Curriculum. This Curriculum was developed to be used in all the HND Commercial Arts programmes including Graphic Design, Textiles, Painting, Ceramics and Sculpture. Even though, the focus of polytechnic education in Ghana is to develop the middle-level manpower needs of the country, in other for this objective to be achieved, the School of Applied Arts of Takoradi Polytechnic works out an objective to synchronise with that of the Polytechnic. The major objective of the School is to prepare students for employment in the artistic industries as well as making students self-employable in line with the current national policy. The specific objectives of the HND Commercial Arts programme is to ensure that students develop their creative ability through the acquisition of theoretical knowledge, practical skills and visual thinking in art for the production of artifacts and above all better their lives. However the causation of creative ability in students is made possible through a layout or plan of work to be executed. This plan starts with an idea but its realisation hinges on drawing. Drawing helps to interpret the idea an artist has on a support before its final execution. Drawing is the basis or foundation upon which artists are trained and it also serves as an integral ingredient in the creative artists' range of skills [16].

Drawing as a Specialised Course in the HND Commercial Arts Curriculum

In the HND Commercial Arts Curriculum, "Drawing" is considered as a Specialised Course as seen in Table 2 among other courses such as Basic Design, Colour Psychology, History of Art, Spray Painting, and Traditional Studies. Specialised Course is defined to include courses that respond to the needs of professionals who are interested in intensive and dedicated training in specific areas [17]. It is obvious that the inclusion of Drawing within the Specialised Courses of the HND Commercial Arts Curriculum is not out of place. This is because Drawing cannot be overlooked since it requires intensive and dedicated training to specialise in it.

Because of the importance of these Specialised Courses, of which Drawing is a core component, a total of 26 credits have been allocated for them in the HND Commercial Arts Curriculum. The analysis of the curriculum revealed that the Drawing element in it has the highest of number of credit, alongside its related element of Basic Design. This is to ensure that students acquire the needed knowledge and skills in drawing, so as to achieve progress in the other areas of the programme.

Table 3: Category of Specialised Art Courses

Element	No. of Course	No. of Credit
Basic Design	2	7
Colour Psychology	1	2
History of Art	2	4
Spray Painting	2	4
Traditional Studies	1	2
Drawing	2	7
TOTAL	**10**	**26**

The importance of Drawing in the Commercial Arts Curriculum

In the HND Commercial Arts Curriculum, knowledge in "Drawing" is an important foundation for successful teaching and learning of all the five programmes within the Commercial Arts. The core aim of "Drawing" as a compulsory course is to help students acquire and improve upon their psychomotor skill in Drawing. The Curriculum considers that it is important that before students design creatively, they should be able to handle effectively, different kinds of media used for drawing and also develop the habit of drawing interesting things around them and use them in creating new designs. Drawing has been composed in the Curriculum to emphasise on the use of the elements of design through the application of art principles; to externalise design ideas and to further develop designs through examining and interacting with them [18].

The fact that the inclusion of Drawing in the Curriculum is to let students acquire skills in drawing, means that drawing is paramount in the study of all the five area of the HND Commercial Arts programme (Ceramics, Graphic Design, Painting, Sculpture and Textiles options).

Time allocation for Drawing in the Commercial Arts Curriculum

The HND Commercial Arts programme has been designed to ensure that the Drawing Course for the First Year is put into two semesters. The Semesters One and Two Drawing Courses (i.e. CAF 154 and CAF 174) have five contact hours each, per week as shown in Table 4. The contact hours describe the hours during which a Lecturer/Instructor meets students to explore either a theoretical or practical content of the Curriculum.

The allocation of the five contact hours per week means that, in terms of practical contact hours, students shall have four contact hours with a Lecturer/Instructor in a week. During this time of practical hours, drawing lessons are delivered through demonstrations involving hands-on activities [19].

With regards to the theoretical content of the Drawing Course, the Curriculum stipulates one contact hour for theory work. The theoretical content of the Drawing Course in the Curriculum at this time is discharged through auditory or visual presentation, depending on the method adopted by the Lecturers/Instructors. The auditory

(lecturing) or visual (video presentation) teaching method is employed by the Lecturers/Instructors establish the theoretical bases of drawing concepts among the students [20, 21].

Table 4: Credit Hours for the Drawing Course

FIRST YEAR (FOUNDATION)				
SEMESTER ONE				
		Contact hours		Credit hours
Course No	Course Title	T	P	C
CAF 154	FUNDAMENTALS OF DRAWING	1	4	3
SEMESTER TWO				
Course No	Course Title	T	P	C
CAF 174	DRAWING (COMPOSITION)	1	4	3

Contact Hours (T=Theory, and P=Practical)   C= Credit Hours

The five contact hours allocated to the course is calculated as 3 credit hours. The credit hours are used to calculate the students' Grade Points (GP) for the Drawing Course, such that, the four practical contact hours is equal to 2 credit hours, while the remaining one theoretical contact hour is still one credit hour. This accrues to a total of three credit hours.

The title of the Drawing course in the HND Commercial Arts Curriculum

The Semester One Drawing Course has been titled "Fundamentals of Drawing" which has areas of study specified in the Curriculum as: Lines and Geometric Shapes; Drawing Man-made objects, Natural objects; and Introduction to Human Figure. Some Lecturers/Instructors however mentioned that, learning to draw lines and geometric shapes; man-made objects, natural objects and introduction to human figure are basic drawing lessons that students are taught and exposed to at their basic and secondary levels of education. However, they considered the Curriculum to be sketchy in its content and scope, they reiterated that the Curriculum is obsolete with current trend of teaching and learning drawing which hinges on the shoulders of technological advancement, discovery of drawing media, techniques as well as drawing supports. They argued that teaching and learning of drawing at the polytechnic must continue what was started from the basic and secondary levels of education. It must even further introduce the students to advanced drawing subjects and objects which will employ their skills and creativity.

The Semester Two Drawing Course is called "Drawing Composition." This is a progression of the Semester One Drawing Course. An analysis of the topics in the course content of Semester One indicates that students

learn how to draw simple lines and create shapes and forms, thereby relating these elements to existing objects through observation and depicting them on a support. Even though the title of the Semester Two Course suggests activities of drawing composition, it mentioned the areas of study to include figure drawing, silhouette drawing, quick sketches of figure, and objects drawing, etc. It however failed to consider these themes in their composition. For instance, instead of figure drawing, it could be more appropriate to consider themes like "Market Scene" or "A Durbar" since these give a clear definition of drawing human figures in a composition. The reason is that "Figure Drawing" is much general and vague, it could refer to "Portrait Drawing, Anatomy Drawing" or other. The fact that the Curriculum remained silent on the composition of the themes, however opens a way for Lecturers/Instructors to have options by putting their own interpretation into the content of the themes stated in the Curriculum. This is typical to the traditional model of constructing a curriculum as a content and method, in that there is no relationship between the teacher, student and content [2]. There is always an imposition of concepts on the learner as Lecturers/Instructors tend to teach what they know and not what is required in the Curriculum.

The HND Commercial Arts Curriculum as an instrument of relationship

Even though, learning to draw is actually more about learning to see and discover a new visual language [20], the relationship between Lecturers/Instructor and student at the School of Applied Arts suggests how the traditional model of constructing a curriculum as a content and method based, allows imposition of concepts on the learner in the form of offering guidance and assistance to students.
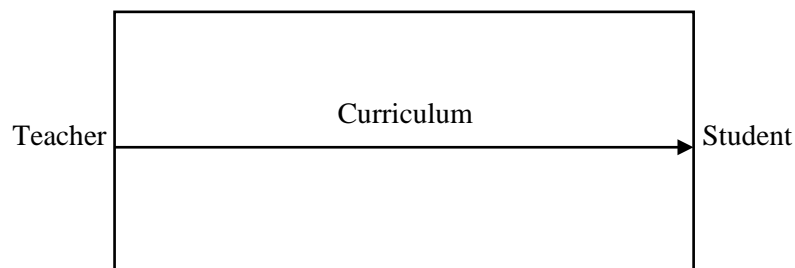
Teacher |——————— Curriculum ———————▶| Student

Fig. 1: A traditional model of constructing a curriculum

In this case, the Lecturers/Instructors see themselves as offering demonstrative assistance to the students, without allowing them to explore with the content of what they see. This is typical of the traditional model of constructing a curriculum and lecturing where the Lecturer/Instructor has a great control of time and material to enable him/her with practical works of students [21]. In this situation, a Lecturer/Instructor offering assistance to a student may in effect end up being part of the work which is produced by the students, as indicated in the Fig. 2. Interestingly, these Lecturers/Instructors finally award marks to the works which they knowingly but unconsciously participated in producing them.

In this case, one may ask whether it is wrong be involved in demonstrating drawing activities to students. This can be made clear if the words "guidance, support, supervision and assistance" are carefully considered in the way drawing activities should be demonstrated to students to learn. One can further ask; should "guidance, support, supervision and assistance" be taken to mean that a Lecturer/Instructor practically be involved in producing a student's work or be required to offer advice and direction to the student? Since drawing is more subjective than being objective, the findings in this study revealed that it is important to allow students to explore their minds and creative abilities in drawing. This is because the mistakes they commit may either become or lead them into learning new techniques, methods or procedures of drawing.

Fig. 2: A lecturer assisting a student in a drawing class

Some studies however approved of the Hallowell Model in Fig. 3 as more pragmatic model of constructing a curriculum since it dwells on the principle of interaction and cross-checking and includes what should happen in the classroom and the ability of the student to achieve the objective of their lessons. The model includes a feedback mechanism that is built-in to make adjustments while assessment can be adjusted on methods as well as goals [2].
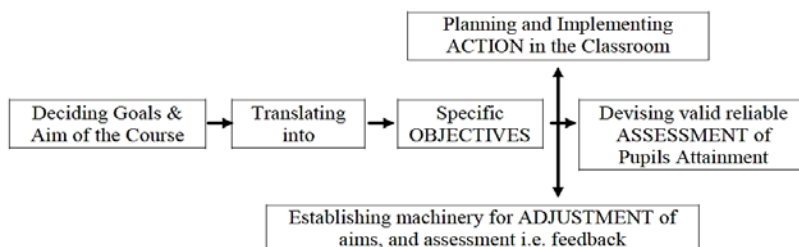

Fig. 3: Hallowell Model

3.2 The impact of the HND Commercial Arts Curriculum on teaching and learning Drawing

More than half of the Lecturers/Instructors interviewed, representing 60%, claimed that they are not able to cover the drawing syllabus within the specified time as stated in the Curriculum due to the fact that the time allocated for teaching the Drawing Course is awfully not enough to handle all the practical and theoretical contents of the course. According to the Lecturers/Instructors, even though the curriculum allocated one hour of theory and four hours of practical for teaching drawing, most of the students are not able to catch up with what they are taught within the time specified. This leads to some of the Lecturers/Instructors sometimes having to repeat the topics treated until the students understand what has been taught. Sometimes these Lecturers/Instructors also have to deliver their lectures in slow pace series in other to carry every student along with the lesson. This makes it difficult to progress with the syllabus within the semesters, it makes them always lag behind the time to cover the syllabus. Other Lecturers/Instructors also lamented that the activities within the semester take away teaching and learning time. Examples of such activities include industrial strikes of Lecturers/Instructors, Students' Representative Council's (SRC) week celebration, school week celebration and Polytechnic Teachers' Association of Ghana's (POTAG) meetings.

Meanwhile, 40% of the Lecturers/Instructors were satisfied with the time allocated in the Curriculum since they are always able to exhaust the Drawing Syllabus, notwithstanding the interruptions caused by the activities in the semester.

The following were some of the challenges enumerated by the Lecturers/Instructors which tend to affect the effective use of the Curriculum to achieve its stated and intended objectives.

- Inadequate facilities for practical lessons
- Inability to effectively teach the usage of drawing media
- The need to review the Curriculum
- Weak drawing background of students
- Insufficient teaching time

For instance, the study revealed that the Curriculum used in the School of Applied Arts has not been reviewed since 1996. This was confirmed by the 60% of the Lecturers/Instructors who said they are not able to cover the drawing syllable. Out of the remaining 40%, exactly 20% disclosed that there was an attempt in 2007 to review the Curriculum but this attempt could not materialised. The rest of the 20%, however, remained neutral in the other Lecturers'/Instructors' opinions about the revision of the Curriculum.

4. Summary of Findings

In summary, the study identified that the HND Commercial Arts Curriculum which was developed in 1996 was an upgrade of the 1994-1995 Visual Arts Curriculum. This Curriculum was developed to be used in all the HND Commercial Arts programmes including Graphic Design, Textiles, Painting, Ceramics and Sculpture. The

element of Drawing in the Curriculum was found in the category of Specialised Art Courses among other courses such as Basic Design, Colour Psychology, History of Art, Spray Painting, and Traditional Studies.

The study revealed that the HND Commercial Arts programme has been designed to ensure that the Drawing Course for the First Year is put into two semesters. The Semester One Drawing Course has been titled "Fundamentals of Drawing" and has areas of study specified in the Curriculum as: Lines and Geometric Shapes; Drawing Man-made objects, Natural objects; and Introduction to Human Figure. However, Some Lecturers/Instructors mentioned that, the areas specified in the Curriculum are basic drawing lessons that students are taught and exposed to at their basic and secondary levels of education. They argued that this makes the Curriculum sketchy in its content and scope and obsolete with current trend of teaching and learning drawing. The Semester Two Drawing Course is called "Drawing Composition" which is the progression of the Semester One Drawing Course. It was discovered that even though the title of the Semester Two course suggested activities of drawing composition, it was however not precise on themes that involved composition. This discrepancies that exists in the title of the Course and its content allows for imposition of concepts on the learner as Lecturers/Instructors tend to teach what they know and not what is required in the Curriculum.

It was clear that the Lecturers/Instructors have challenges which tend to affect the effective use of the Curriculum to achieve its stated and intended objectives.

In the study, 80% of the Lecturers/Instructors interviewed however advocated for a need to review the Curriculum. In the Lecturers/Instructors opinion, the need for the review is based on the fact that the Curriculum is limited in its content and scope, leaving out many essential areas to be taught.

5. Conclusions and Recommendations

Based on the key findings, the study concludes that the content and scope of the HND Commercial Arts Curriculum is basic and obsolete with regard to the current trend of teaching and learning of Drawing which hinges on the shoulders of technological advancement and discovery of drawing media, techniques as well as drawing supports. The anomaly in the Course title and content makes the Lecturers/Instructors have the option to teach 'Drawing Composition' at their own convenience as they put their own interpretation into the content of the Curriculum. This causes an imposition of concepts on the learner.

Since it is true that other studies have considered curriculum development to involve the organization and preparation of whatever is going to be taught in schools at a given time in a given year. And these are made into official documents, as guides for teachers, and made obligatory by district and local departments [22], then it is recommended based on the findings and conclusions made in this study that, there is the need for dedicated periodic review of the content and scope of Drawing in the HND Commercial Arts Curriculum to be abreast with current trend of teaching and learning which hinges on the shoulders of technological advancement, discovery of drawing media, techniques as well as drawing supports. This can be done when NABTEX periodically liaise with the Polytechnics to review the Curriculum to suit current trends of practice in the course. The review of the HND Commercial Arts Curriculum should also address the anomaly that exists in the

Curriculum on 'Drawing Composition' and the content to define the options of what should be in the composition to eliminate Lecturers'/Instructors' imposition of concepts on the learners.

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