

A photograph showing a group of business professionals in a meeting. Two men in suits are standing and talking, while another person is seated at a table with laptops and documents. The background features a whiteboard with charts and icons.

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A photograph of a woman in a dark blazer and a man in a suit shaking hands over a table. The woman is smiling warmly at the man.

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A photograph of two young girls wearing white t-shirts and gloves, participating in a community cleanup. They are focused on filling a large blue plastic bag with trash.

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Formal Aspects of Drawing in Educational Settings

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Abstract: Formalistic features, such as design components and principles, that are often included in school curricula and the curriculum of the Faculty of Art and Design in drawing are the focus of this study. A total of 105 participants were polled at two distinct points in time—just before and just after starting college—to compare and contrast the formalistic features of their paintings. They were admitted to the Faculty of Art & Design at Universiti Teknologi MARA (UiTM) Kelantan Branch in September after passing the Sijil Pelajaran Malaysia (SPM) interview. The second step included recruiting the same respondents to participate in an assessment of their drawing talent after they had enrolled in university. All of the participants are currently enrolled in one of four degree programs at UiTM, and they are all in the second semester. A number of findings about the inclusion of formalistic elements in drawing production were derived from the examination of drawings produced in the First Phase (before) and the Second Phase (after) university enrollment. Several recommendations were made based on the findings. In order to guarantee that art is raised to a higher level in the face of future problems, it is intended that this effort will contribute to the development of the existing high school curriculum, specifically the curriculum of the Faculty of Art & Design.

Keywords: Art and Design, Formalistic, Drawing, UiTM

I. INTRODUCTION

In lower secondary schools, Visual Art Education is a required course, whereas in higher schools, it is an option. Courses in visual art education often touch on topics including design, traditional craft, visual communication, and fine art. Drawing, printing, graphic design, multimedia, interior design, environmental design, batik, and a host of other skills have been covered in class, along with the theory and practice of design. The goal of Visual Art Education in Malaysia is to raise a new generation that is well-versed in the arts and culture. A student's ability to draw is just as important as their creative thinking skills when it comes to Visual Art Education. "A process or Technique that depicts something like scenery objects or ideas through the production of lines upon a surface" is what Ching and Juroszek (2010) mean when they say, "A drawing." In retrospect, the finding of sketches on cave walls dates drawing back to ancient times. Walls at Altamira in Spain and Lascaux in France had drawings of prey that had been hunted. Until the Renaissance, people could view the first drawings on the Egyptian pyramid walls. Drawing, like other aspects of geography and culture, will

evolve over the ages and civilizations. In the 21st century, many different techniques, philosophies, mediums, and drawing creations have been developed. The impact or mark that happens on a surface, however, is really what makes a drawing. Students' drawing abilities may be classified into two groups: those who have a natural talent for the art and those who have developed such talent via instruction, whether official or informal. Levels 01 and 02 of the painting curriculum at UiTM cover the fundamentals, including material and technical aspects. Line, comparative rate, tone, space, and form are the primary drawing components, and students learn how to work with them. Finding, comprehending, and creating works of art all hinge on a firm grasp of these formal features, or principles and elements. Additionally, the most important things to emphasize while sketching were the formal qualities. "Elements" included things like lines, looks, threads, forms, and values. Principle, on the other hand, is made up of the following elements: rate of comparison, balance, repetition, rhythm, variety, pattern, contra, harmony, and space. A total of five formalistic factors—line, comparison rate, tone, space, and shape—were

used in this investigation. The reasoning for this choice is because they are the most common elements used while creating a drawing. This restriction serves to both narrow the scope of the study and provide a deeper dive into the chosen formalistic details.

II. PROBLEM STATEMENTS

A growing number of students are interested in studying art education, which is one of the courses that is now trending. For many art students throughout the world, this area has been the key to financial and professional success. In order to guarantee that the country can produce human capital with a first-class mindset, art education has become an absolute need for pupils. Creativity is intrinsic to art education. Also, according to Michael (1982), there is a correlation between creativity and a set of rules that one must adhere to. Inspiring others to think critically, maintaining a positive attitude, and being receptive to new ideas are all components of a creative person's toolbox. Moreover, it is defined by variations, creativity, one-of-a-kindness, surprises, and the encouragement to build and improve one's own ideas. An enhancement in the emphasis on the process rather than the result and a recursive loop of creative thought are both components of the creative process. The capacity to criticize via the analysis of exploited and learnt ideas and themes is a result of strong knowledge and abilities paired with self-exploration. Investigating the stages of creative development—including but not limited to suggestion creation, adaptation, modification, magnification, rearrangement, removal, listing, and other dimensions—yields more innovation. The target population for this study consists of high school students who are majoring in Visual Arts Education and planning to attend college to further their education in this area. Consequently, to disprove the notion of those who see drawing (UiTM)

as a carefree pastime and to draw well without extensive training, this area necessitates an adequate grasp of the fundamentals of art and the application of specific formalistic features in the production of high-quality work. Having stated that, the researcher felt forced to initiate this investigation. Examining how well learning takes place in a school setting compared to life after college is the primary goal of the study. The fundamental formal elements of drawing—line, tone, comparative rate, space, and shape—will be used in this study. High school and college curricula both place a heavy emphasis on formal education. The 216 students who participated in the survey after receiving OBE (outcome-based education) instruction were all from the second semester. Research at the Faculty of Art & Design was conducted by analyzing evaluations of drawings made during the recruiting interview. The outcomes of the application of formalistic characteristics were noticed before and after attending university (Art & Design Faculty, UiTM) in the same context that is to be examined and studied.

III. RESEARCH OBJECTIVES

The objectives of this research are:

1. To identify the formalistic aspects generally applied in the school curriculum compared to those practiced at the university in the drawing of their students.
2. To measure the level of drawing production through drawing tests done before and after entering university.
3. To suggest viable improvements in school curriculum and university-level curriculum.

IV. METHODOLOGY

A. Experimental Design

Fig. 1. SPM candidates who attend interviews and completing drawing tests for university admission

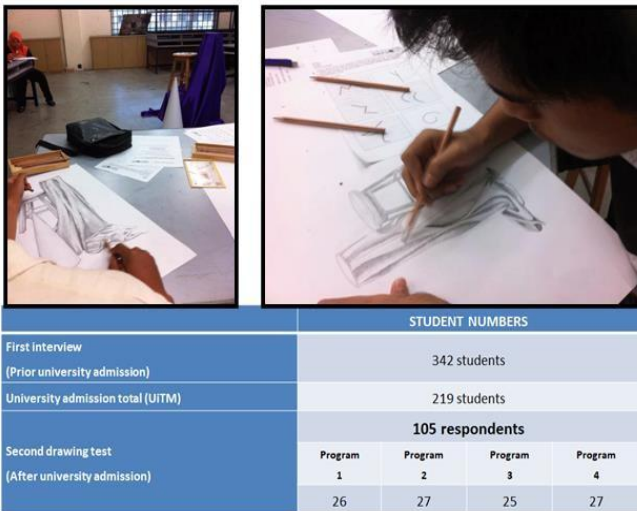


Diagram 1.

This research was initiated during the interview session and drawing test held for SPM leaver candidates for UiTM enrollment. A total of 342 students attended the interview session. The selection involved only a total of 105 respondents, that is those who succeeded the interview and was accepted into UiTM. All 105 respondents came from four UiTM Departments as depicted in diagram 1. above.

The second evaluation done after two semesters of formal education at the university. The students were evaluated based on the growth and application level of formalistic aspects learned during the first and second semester of their respective departments. The second evaluation was carried out exactly like the first. In this second assessment, students were reassembled and instructed to draw a predefined setting. The second evaluation employed element and principal usage rubric formulated by the researcher.



Fig. 2. Drawing test held after the student's university admittance

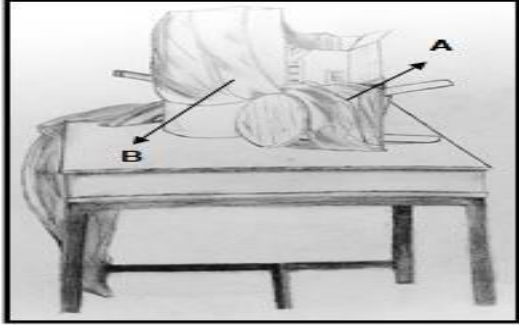

Once the students have completed their drawing, the research is continued by evaluation via the 5-dimensional rubric that has been produced. The evaluation was done according to the level of formalistic aspects used in the drawings produced by the students.

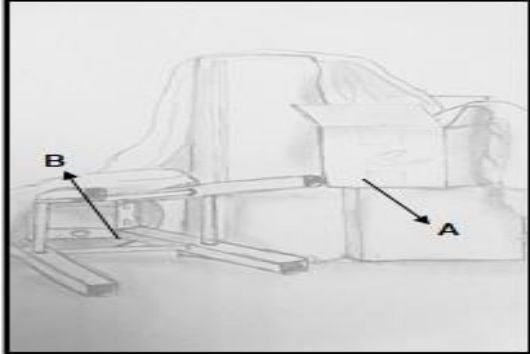
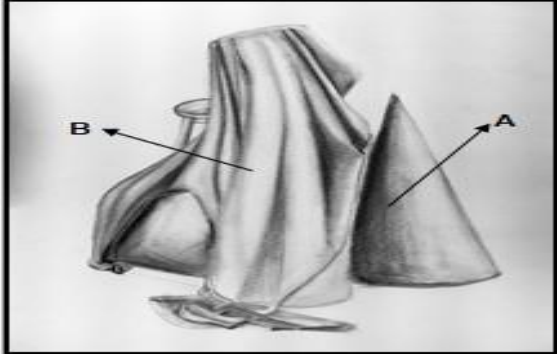
All drawings obtained from the respondents were analyzed by researchers specializing in the art of drawing and design. However, in order to ascertain the perfectness and translation soundness of drawing result analysis, the researcher have recruited four senior lecturers to help review and make amendments (if any).

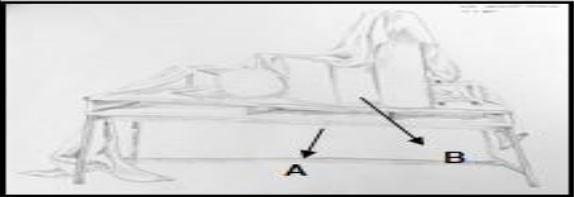
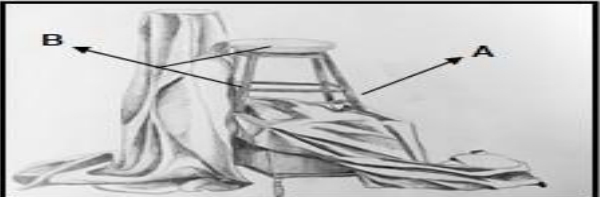
This process is done to ensure that the data obtained from this drawing is accurate, did not show an inclination or biased (biased) and ensures its high reliability and accountability.

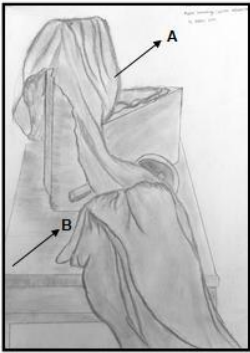
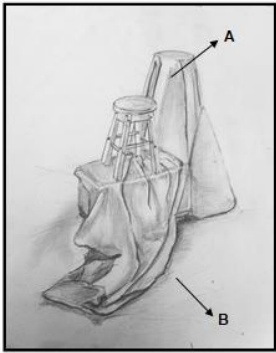
B. Research Sample

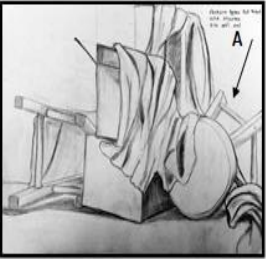
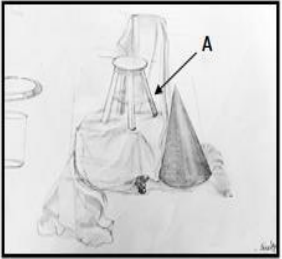
Presented here are several research samples of student drawings organized according to formalistic aspects.

No.	School Level	University Level
1	Line	Line
		
	<p>Comment</p> <p>A: There is no line quality to depict the crease and flow of cloth in this drawing.</p> <p>B: The lines drawn did not show the width or the thickness/fineness, thus making the object drawn lack accurate form.</p>	<p>Comment</p> <p>A: There is change in the line used, where we can observe the smoothness and flow of the drawn cloth.</p> <p>B: Showed confidence in creating line values on the stool where the thick and fine lines drawn showed space.</p>

2	Tone	Tone
		
	<p>Comment</p> <p>A: No tonal values were applied in this drawing. Don't know how to set the proper use of light and shadow. The drawn object did not show 3-D form since no tone element was applied to the object.</p> <p>B: The use of dark tones is not comprehensive where dark tones should be used in obscured areas.</p>	<p>Comment</p> <p>A: Showed the correct usage of tone, where the cone was drawn with proper 3-D form utilizing tone values effectively.</p> <p>B: Light was applied correctly judging from the tones present in the drawing of cloth and its crease.</p>

3	Comparison Rate	
		
	<p>Comment</p> <p>A: Overall, the drawing showed wrong use of comparison rate. The table was drawn smaller in comparison to object setting placed on its surface.</p> <p>B: Comparison rate between objects are unclear and appeared similar in size.</p>	<p>Comment</p> <p>A: Overall, the painting employed correct comparison rate because the object size setting is clear (big/small).</p> <p>B: The height and width of each object were drawn correctly.</p>

4		Space	
		Comment A: The space in front, in the middle, and at the back are not clear. B: The element of space failed to be created due to the absence of design elements and principles application such as tone and line quality.	Comment A: On a whole, the concept of space in the drawing are clearly portrayed via the existence of front space, middle space and back space. B: The application of line quality, light and shadow helped to portray space exploration.

5		Shape	
		Comment Overall, the shape was not accurately drawn. The stool structure was drawn distortedly.	Comment Overall, the shape structure was drawn more accurately. For example, the stool, box and cone were drawn in a correct order.

RESEARCH ANALYSIS

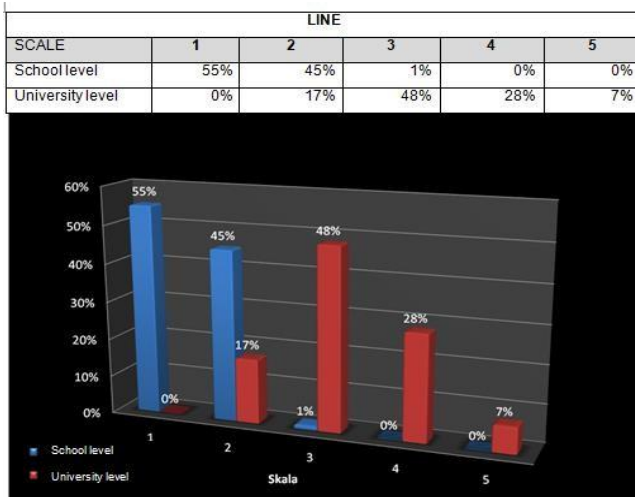


Chart 1. The creation of line value by school level students versus university level students

Scale Indicator:

- 1: Very weak and no line values
- 2: Drawing is sub-par, exhibit little comprehension in line usage
- 3: Line were used with the correct technique 4: Effective line usage in drawing
- 5: Quality line usage and showed high comprehension of quality and various contours aspects

The charts above showed the distinct difference in creating line values in the drawing by students. In scale 1, 55% students are very weak and showed no line value use prior to entering the university. After university admittance, the scale 1 value is 0%. This showed that all students managed to clearly grasp the line value needed in a drawing. This is the same for scale 3, where after university admittance the percentage showed an increase to 48% (the use of line with correct technique) compared to the 1% showed prior university. On scale 5 (the use of quality line and showing high comprehension of quality and various contours aspects), students showed an increase of 7%, compared to 0% prior university.

TONE					
SCALE	1	2	3	4	5
School level	54%	43%	3%	0%	0%
University level	0%	17%	43%	33%	7%

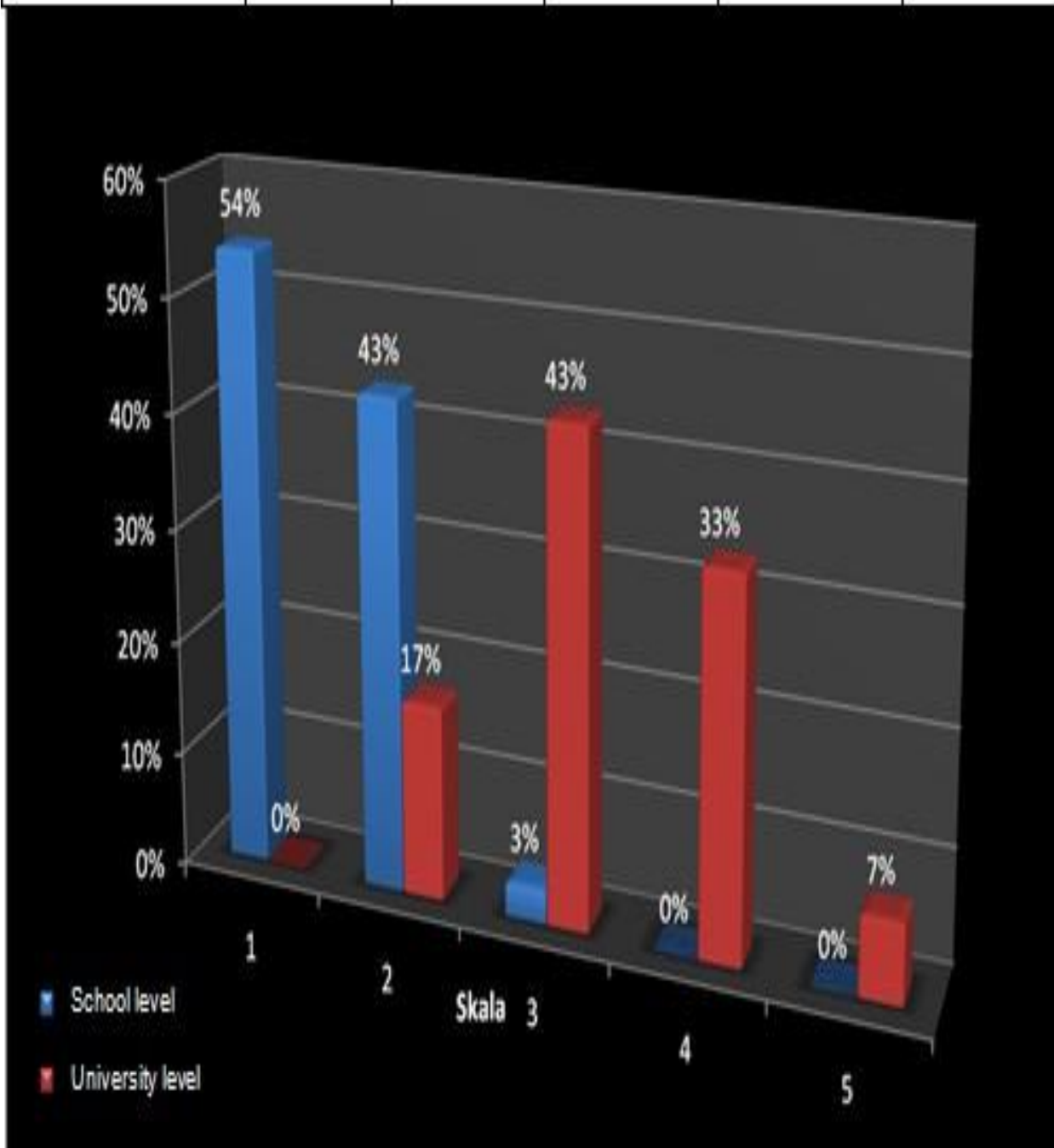


Chart 2. The creation of tone value by school level students versus university level students
Scale Indicator:

- 1: No comprehension and very weak
- 2: Created without any real comprehension of tone value
- 3: Tried to apply tone value but are still lacking in tone since the tone was drawn flatly.
- 4: The students used tone value effectively
- 5: Students completely comprehend tone value and applied all techniques in drawing.

Chart 2 showed that the most outstanding improvement was by scale 1. Prior to university admittance, the students showed no comprehension and were very weak in tone value aspect. Almost half of the students involved in the drawing test performed weakly, which was shown by scale 1 at 54%. They showed a reversal after university admittance and learned about formalistic aspects. This is proven in the chart above where every student showed tone value concept comprehension. A total of 43% students placed in scale 3, that is tried to apply tone value but are still lacking in tone comprehension since the tone was drawn flatly. Compared to prior UiTM admittance which was given by 3%, it was found that 7% of the total number of students enrolled into the university placed in scale 5, that is complete comprehension of tone value and applied all techniques in drawing.

COMPARISON RATE					
SCALE	1	2	3	4	5
School level	58%	39%	3%	0%	0%
University level	4%	17%	44%	26%	9%

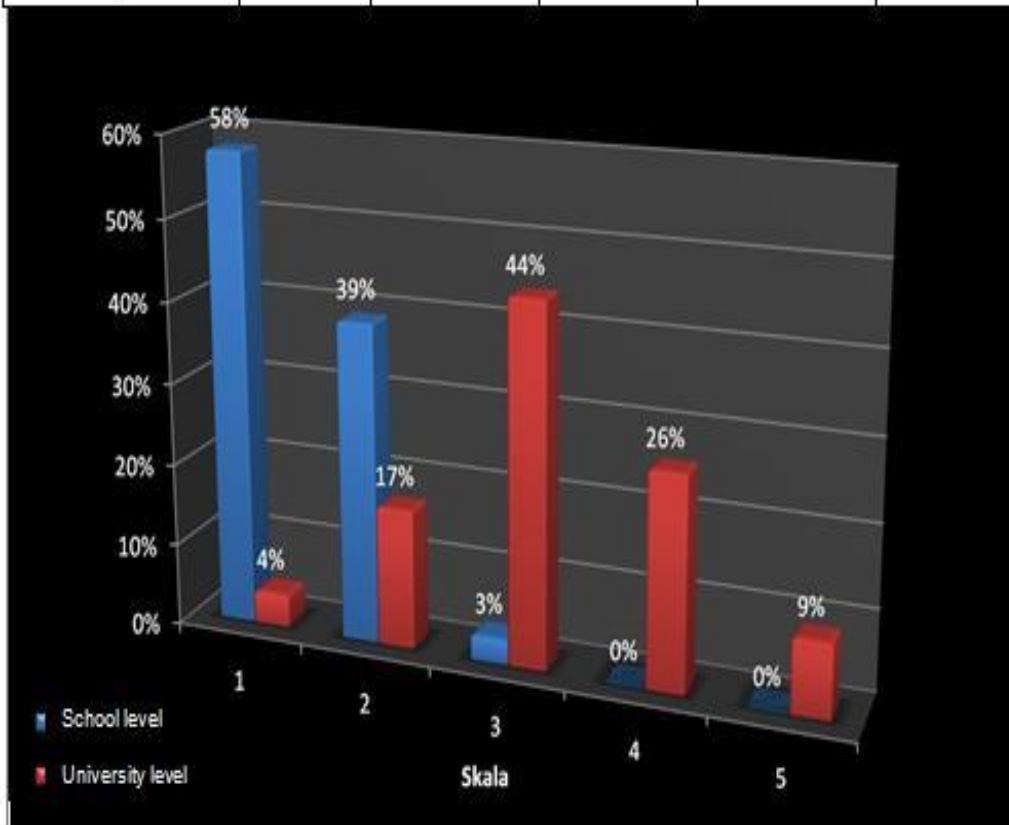


Chart 3. The creation of comparison rate element by school level students versus university level students

Scale Indicator:

- 1. No comprehension and no comparison rate in drawing
- 2. Weak and failed comparison rate usage
- 3. Little comprehension in comparison rate but unconvincing
- 4. Good use of comparison rate and is convincing
- 5. Students fully comprehend comparison rate value and successfully created perfect drawings.

Chart 3 clearly showed an increase in comparison rate among students in their drawings. The graph showed 4% at scale 1 where there is still lack of comprehension and no comparison rate in drawing, whereas 17% is placed at scale 2, that is weak comparison rate usage. For scale 3, there was a distinct increase of 3% to 44%.

This showed that the students are starting to comprehend and apply comparison rate albeit remaining unconvincing.

SPACE					
SCALE	1	2	3	4	5
School level	55%	40%	5%	0%	0%
University level	1%	21%	40%	32%	6%

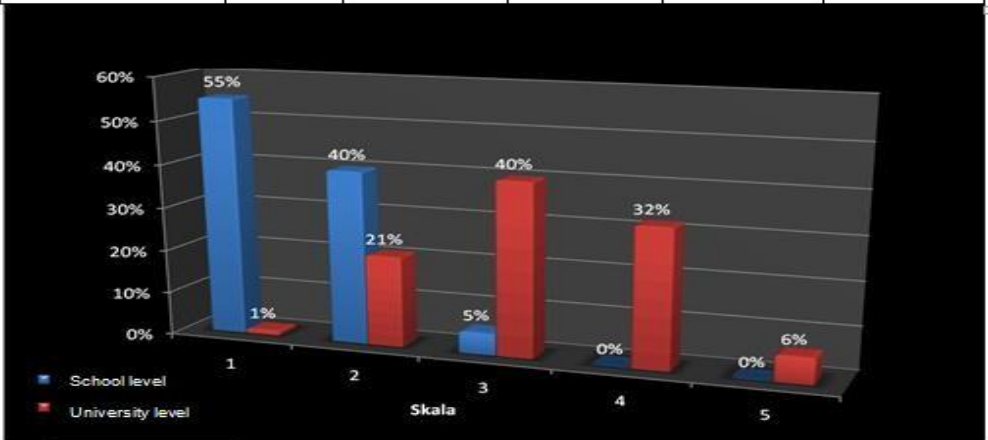


Chart 4. The creation of space element by school level students versus university level students

Scale Indicator:

1: No comprehension in creating space.

2: Only use a little comprehension when creating space. 3: Students showed space comprehension but is still yet to achieve the desired level.

4: The usage of interesting composition. 5: Good and precise use of space balance.

Assessment for space value showed that students failed to get through scales 4 and 5, which are the scales for being able to present drawings that fulfilled the design aspects of elements and principals where they scored 0%. However, as we can see from the space graph, a total of 55% students did not comprehend space creation at all while scale 2 showed 40% students have comprehension. For scale 3, students showed space comprehension but only at 5%.

The result for space application can be seen in the graph, where we can observe a distinct progress. For scale 1, there is a 54% decrease to 1% for no comprehension in creating space, followed by scale 2 with a 19% decrease, that is from 40% to 21%. Scale 3 showed a good increase from 5% to 40% for students showed space comprehension but is still yet to achieve the desired level.

SHAPE					
SCALE	1	2	3	4	5
School level	1%	36%	3%	0%	0%
University level	3%	18%	41%	29%	9%

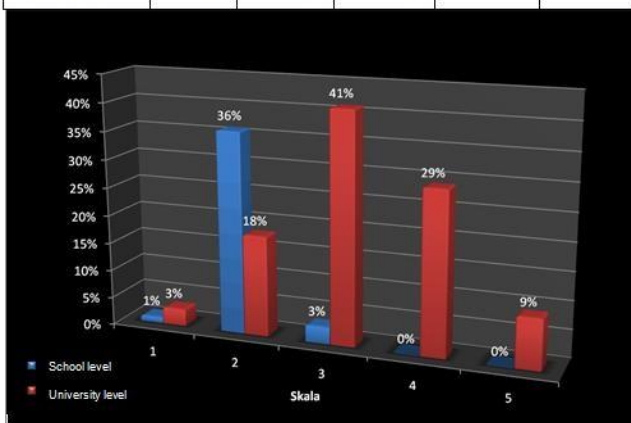


Chart 5. The creation of shape element by school level students versus university level students

1: No comprehension in creating shape

2: Used only a little structure in shape creation

3: A little comprehension in structure usage but is still unconvincing.

4: Use good and convincing shape.

5: Students comprehend shape and successfully created perfect drawing.

Graph evaluation showed only 1% placed at scale 1 while 36% and 3% placed at scale 2 with 3% for scale 3, where no one exceeded the levels of scale 4 and scale 5.

V. RESEARCH FINDINGS

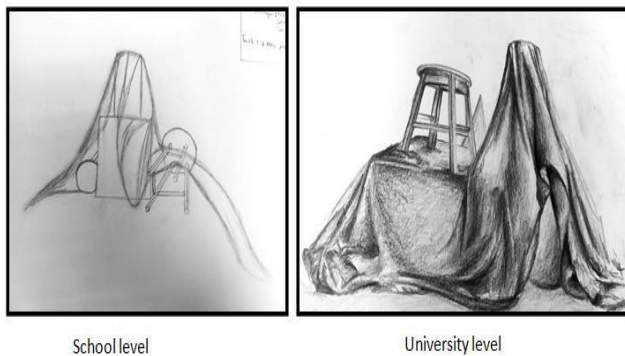


Fig. 3. The application of formalistic aspects at school level versus university level

The results of the study can be summarized by referring to the review of the five graphs showing the presence of a corresponding increase, i.e. the measurement of the increase from scale 1 and beyond scale 3.

1) Line

The line element analysis chart at scale 1 (school level) gave 55%, and an increase occurred at scale 3 at 48%.

2) Tone

Scale 1 (school level) for tone element showed 54%, while scale 3 showed an increase at 43%.

3) Comparison Rate

Comparison rate element at scale 1 (school level) showed 58% while increases to 44% at scale 3.

4) Space

An increase for space element for 40% at scale 3 compared to 55% at scale 1 (school level).

a) Similarity

The results of this research show that the almost equal level of improvement in all four of the above formalistic aspects (1,2,3,4) is likely to be due to:

- 1) The similar range of SPM candidates age which is approximately 17-18 years
- 2) The same university enrollment requirement which is SPM leavers; and
- 3) All candidates are citizens of Bumiputera descent.

b) Difference

The findings show a significant value at scale 1 for formalistic aspect 1, the line element. School level drawing assessment showed 55% students are weak with no line elements application.

However, the chart showed 0% after university enrollment, which is there is no weak student and line element use showed an increase.

Referring to Fig. 3, the difference between line usage is the most striking. The students are more encouraged and focused in creating quality line.

This clearly showed that the students completely grasp the use of various pencils for different line types of the object drawn.

The results of interviews with 5 Visual Arts Education teachers in Kelantan have shown that students have not been exposed to the correct use of line quality. For example, students produce drawing by drawing lines that were then rubbed using the rubbing technique to get the shapes they wanted.

The Visual Teaching and Education System of schools

did not focus solely on drawing. In fact, it is predisposed towards the creation of artworks such as batik, printing, graphic and the likes. This in turn enables the student to lose total focus in creating high quality drawing.

VI. SUGGESTIONS

Based on the results shown above, here are a few recommendations for enhancements:

- 1) Comparatively speaking, other forms of art should take a back seat to drawing as a fundamental component of visual arts education. For this reason, paying close attention to the quality of one's lines is essential while sketching.
- 2) Students should complement their knowledge and comprehension of drawing at the school level with correct references from a range of sources, not only school textbooks, in order to create effective drawings. It is the responsibility of teachers to expose their students to the arts outside the classroom, whether that means taking them to museums, galleries, or universities that provide art programs.

VII. CONCLUSION

Line elements, tone values, comparison rate, space, and shape structure are some of the formalistic components used in drawing creation that this study has recognized in the Art and Design curriculum and school curricula. While form structure did not show significant improvement, line element, tone, comparison rate, and space all showed clear improvements. In conclusion, the study's authors think that everyone concerned, particularly the Ministry of Education's secondary schools, may benefit from the aforementioned recommendations. All of the recommendations were based on findings from the study. The Ministry of Education is hoping that this study will shed light on any areas where their teaching and learning system might need improvement. Also, we think Visual Arts Training might need a good update, thus we

propose some changes or a reorganization to make it more current and relevant.

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