

Narrative Review: Integrating Drawing Modules to Empower Non-Option Teachers in Visual Art Education

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ABSTRACT

This narrative review aims to explore the integration of drawing modules in visual art education as a strategy to empower non-option teachers those without formal training in art by enhancing their confidence, competence, and instructional effectiveness in delivering drawing lessons. Visual art education plays a crucial role in fostering creativity and visual literacy. However, many schools rely on non-option teachers to teach drawing despite their lack of adequate pedagogical training. This practice leads to variations in teaching quality and inconsistencies in student learning outcomes. Drawing modules, defined as structured teaching aids aligned with curricular objectives, have been introduced to support non-option teachers. Although several promising interventions have been implemented, there remains a lack of research on how these modules are delivered, their effectiveness, and the pedagogical challenges they aim to address. A comprehensive literature search was conducted using the Scopus, Web of Science, ERIC, Google Scholar, and JSTOR databases. This review focused on fully peer-reviewed articles, program evaluations, and expert literature published between 2005 and 2025. Nineteen literature searches were conducted using predefined keywords targeting studies related to drawing instruction, teacher development, and module-based art pedagogy for non-option teachers. The studies were screened based on relevance. Drawing modules have been shown to enhance instructional clarity, student engagement, and teacher confidence. Nevertheless, several issues persist, including the lack of standardized module design, limited empirical validation, insufficient cultural inclusivity, and constraints on teacher agency. This review also highlights gaps in long-term evaluation and underscores the need for participatory approaches to module development.

Keywords: Drawing modules; non-option teachers, visual art education, teacher empowerment, generalist educators, art pedagogy.

INTRODUCTION

Visual art education plays a vital role in nurturing creativity, critical thinking, and visual literacy skills, which are increasingly valued across diverse educational contexts (Li & Qi, 2025). Despite its significance, many schools continue to rely on non-option teachers who lack formal training in art to deliver visual art instruction particularly in drawing, which is a fundamental skill in visual expression (Lazim, 2025). This reliance often leads to inconsistent learning experiences due to the limited confidence and competence of teachers in art pedagogy (Kim, 2025). Recent initiatives have placed greater emphasis on the development and integration of structured drawing modules, guided by curriculum-based instructional units, to support non-option teachers in delivering more effective visual art education (Alisoy, 2025). While pilot programs and qualitative studies have reported improvements in teacher engagement and student outcomes, there remains a significant gap in synthesized knowledge regarding the effectiveness, challenges, and pedagogical approaches of drawing modules tailored to non-option teachers (Abdullah, N., 2025). This review focuses on examining how these drawing modules are designed, implemented, and utilized by non-option teachers within primary and secondary school settings (Tessenow, E., 2025). The term "non-option teachers" refers to educators assigned to teach art without

specialized training or formal qualifications in visual arts (Ramli et al., 2025). This narrative review critically explores the existing body of literature, identifies best practices, highlights gaps in knowledge, and proposes future directions for research. In light of the growing demand for equitable and high-quality arts education, this study provides timely insights into scalable strategies aimed at empowering non-option teachers through structured drawing instruction. This study presents a timely overview of current practices and challenges associated with the integration of drawing modules for non-option teachers. It highlights the potential for future initiatives to focus on co-design, longitudinal evaluation, and culturally responsive pedagogy in order to advance a more equitable and effective visual art education.

METHODS

This review adopted a structured narrative review approach guided by selected principles of systematic review methodology to enhance transparency and rigor. Literature was searched across five electronic databases: Scopus, Web of Science, ERIC, Google Scholar, and JSTOR. The search process was conducted between January and March 2025.

The search strategy combined keywords related to drawing instruction, module development, visual art education, and non-option teachers using Boolean operators:

("drawing" OR "sketching" OR "illustration") AND ("module" OR "instructional unit") AND ("visual art education" OR "art education") AND ("non-option teacher" OR "generalist teacher" OR "non-specialist teacher*")

Studies were screened according to predefined inclusion and exclusion criteria.

Inclusion Criteria:

1. Published between 2005 and 2025.
2. Peer-reviewed journal articles, conference papers, and program evaluation studies.
3. Focused on drawing instruction, drawing modules, or visual art pedagogy.
4. Included non-option, generalist, or non-specialist teachers.
5. Published in English.

Exclusion Criteria:

1. Studies focusing exclusively on specialist art teachers.
2. Research conducted solely in higher education settings.
3. Opinion papers, editorials, and non-scholarly publications.
4. Studies lacking sufficient methodological information.
5. Articles unrelated to drawing instruction or module implementation.

A PRISMA-guided screening process was employed to identify eligible studies. Duplicate records were removed prior to screening. Titles and abstracts were reviewed for relevance, followed by full-text evaluation of potentially eligible articles. To improve methodological rigor, the quality of included studies was assessed using adapted Critical Appraisal Skills Programme (CASP) criteria, focusing on research design, data collection procedures, validity, reliability, and relevance to the review objectives. Only studies meeting minimum quality standards were retained for synthesis. The final review included 20 studies that met all eligibility requirements and quality assessment criteria. Data extraction focused on module characteristics, implementation approaches, pedagogical outcomes, teacher competencies, and reported challenges.

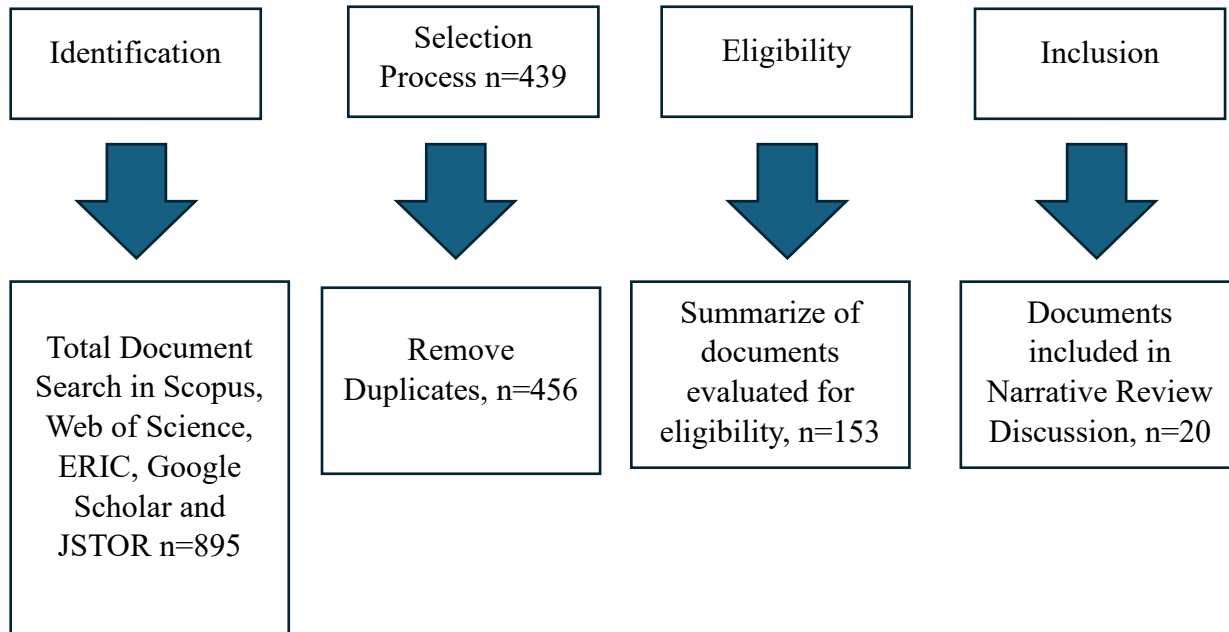


Figure 1. PRISMA-based Flow Diagram of Document Selection Process for "Narrative Review: Integrating Drawing Modules to Empower Non-Option Teachers in Visual Art Education"

Nineteen unique searches were executed, focusing on drawing integration, teacher empowerment, and interdisciplinary art education for non-option teachers.

DISCUSSION

Synthesis Analysis

Defining Drawing Modules in Visual Art Education

Drawing modules refer to structured instructional units aligned with the curriculum and designed for teaching fundamental drawing skills, concepts, and practices. These modules typically include step-by-step guidance, collaborative activities, drawing exemplars, and assessment instruments to support non-option teachers in delivering drawing instruction with greater clarity and confidence. The literature suggests that drawing module's function both as pedagogical frameworks and professional development tools (Green, 2006; Sarkar & Bhatia, 2021), assisting non-option teachers those without formal training in visual arts in better understanding and implementing effective art instruction. Although definitions of drawing modules may vary slightly across studies, most researchers agree that their primary objective is to establish consistency in content delivery and foster skill development among students (Turnbull et al., 2023). Some scholars also highlight the adaptive potential of these modules, allowing for flexible application based on age group, available resources, and school context (Bronson, 2019). However, some researchers argue that overly prescriptive modules may restrict creative exploration and autonomy for both teachers and students (Greenhalgh et al., 2018), thereby creating a tension between structure and flexibility.

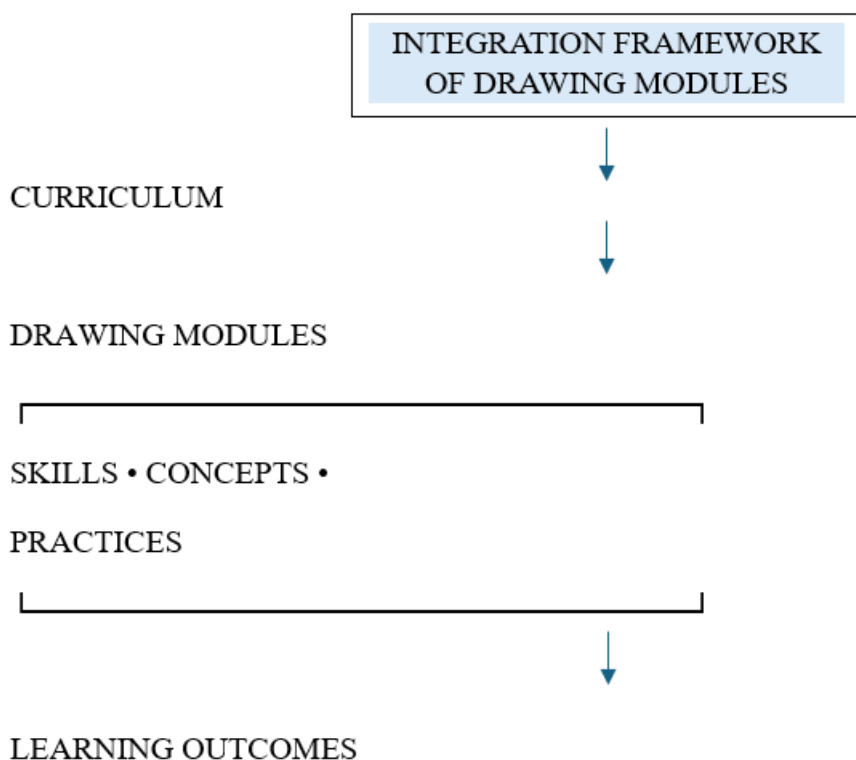


Figure 2. Flow Chart Module Development Framework

Advantages of Integrating Drawing Modules for Non-Option Teachers

Drawing modules have been widely recognized as beneficial in supporting non-option teachers, particularly by enhancing instructional confidence, providing clear pedagogy, and improving student achievement. Various studies indicate that teachers using well-designed modules are more capable of delivering structured lessons that align with curriculum standards (Snyder, 2019; Zhou et al., 2011). Increased student engagement and improved classroom management during art sessions suggest that structured content helps reduce curricular ambiguity and behavioral challenges during the learning process.

Furthermore, drawing modules serve as effective tools for professional learning. They provide non-option teachers with exposure to visual art pedagogy, terminology, and techniques through formats that are accessible and easy to understand. This is particularly evident in hybrid module designs that incorporate digital media and reflective practice components (Johnson et al., 2018; Fleischer, 2012). However, researchers caution that modules cannot replace foundational pedagogical knowledge and recommend that their use be complemented with mentoring or workshops to ensure a sustainable impact.

Challenges and Limitations

Despite its various advantages, the literature also highlights several limitations. Firstly, there is a lack of consensus regarding what constitutes an "effective" drawing module. Some researchers argue that many existing programs lack a strong theoretical foundation and continue to employ outdated skill-drill approaches (Adams, 2021). In addition, other scholars raise concerns about accessibility, as these modules often require materials or technologies that are difficult to obtain in under-resourced schools (Sarmiento et al., 2020).

Another major constraint lies in the gap related to the availability and capacity of existing teachers. Several studies have found that overly formal and rigidly designed modules limit teachers' ability to adapt content in alignment with the syllabus to ensure relevance across disciplines and cultural contexts (Greenhalgh et al., 2018; Sarkar & Bhatia, 2021). Furthermore, many programs fail to incorporate formative assessment strategies, making

it challenging for teachers to measure student progress effectively or to adjust instruction based on learners' needs.

Gaps and Future Directions

A significant gap in the literature is the lack of longitudinal studies evaluating the sustained impact of drawing module implementation on teaching effectiveness and student learning. Most existing research provides only short-term findings or anecdotal evidence, with limited emphasis on long-term skill development or the formation of teacher identity. Additionally, there is a pressing need for the development of more culturally inclusive modules that reflect the diversity of artistic traditions and visual literacies (Bronson, 2019).

Recent studies highlight the value of co-design approaches, in which teachers, artists, and curriculum developers collaborate to create contextually appropriate modules. Such collaboration not only enhances contextual relevance but also fosters a sense of ownership and adaptability among teachers (Green, 2006; Turnbull et al., 2023). Researchers further recommend integrating reflective practice and peer feedback mechanisms into the modules to promote continuous professional learning.

Another important gap concerns the absence of standardized frameworks for drawing module development. Existing modules vary considerably in terms of instructional structure, learning outcomes, assessment strategies, and pedagogical foundations, making comparison across studies difficult. A unified framework that integrates curriculum alignment, drawing competencies, teacher support mechanisms, formative assessment practices, and culturally responsive content would provide greater consistency and enhance implementation fidelity across different educational contexts.

Conclusion of Synthesis Section

Overall, drawing modules represent a highly promising yet under-researched strategy for empowering non-option teachers in visual art education. While the literature demonstrates strong support for their use in enhancing teacher confidence and improving the quality of visual art instruction, challenges related to standardization, adaptability, and inclusivity persist (Nantwi & Asamoah, 2025). Addressing these gaps through participatory design, empirical validation, and support systems involving professional stakeholders is essential to maximize the effectiveness and equity of visual art education particularly in the teaching of drawing within classroom contexts (Zhang et al., 2025).

Limitations

This narrative review aims to provide a comprehensive overview of the integration of drawing modules for non-option teachers in visual art education. However, it is subject to several limitations that may influence its scope and practical applicability.

Methodological Weaknesses: Unlike systematic reviews, narrative reviews do not adhere to a strict and replicable search protocol. Although this review employed a strategic approach and incorporated multiple databases, the absence of standardized inclusion procedures and the lack of double-blind article selection introduces the risk of selection bias (Giannakakos et al., 2025). The review process relied heavily on the author's judgment in determining relevance and quality, which, despite efforts to maintain objectivity, may have inadvertently favoured certain types of studies or perspectives (Ozuem et al., 2025).

Evidence Limitations: The body of literature on drawing modules specifically designed for non-option teachers remains limited, fragmented, and largely unstructured. Most existing studies are small in scale, qualitative in nature, or focused on specific contexts, thereby restricting their applicability across diverse educational settings (Karataş et al., 2025). Furthermore, only a few sources provide empirical data or long-term perspectives on the sustained impact of these interventions. Consequently, much of the reviewed evidence is based on short-term evaluations, case studies, or theoretical frameworks, which in turn limit the strength and generalizability of the conclusions drawn (Elena et al., 2025).

Challenges in Synthesis: Integrating various sources, ranging from educational reports to conceptual papers, posed significant challenges in maintaining coherence, particularly when accounting for differences in definitions, contexts, and pedagogical orientations (Gil, 2025). Some studies did not clearly differentiate between non-option and option teachers, thereby complicating direct comparisons. Additionally, the varying levels of detail in module descriptions made it difficult to systematically assess their structure, implementation fidelity, or final outcomes (Bason et al., 2025).

Potential Biases: As with previous narrative reviews, there is an inherent risk of confirmation bias, whereby literature that supports the value of drawing modules may be more prominently featured than critical or opposing viewpoints (Rana et al., 2025). Additionally, publication bias may have influenced the existing body of literature, as successful programs are more likely to be highlighted than those that failed or encountered significant challenges (Malesu & Syrovátka, 2025).

Future Directions: Future research should adopt systematic review methodologies with clearly defined search protocols, quality appraisal procedures, and transparent screening processes to strengthen the evidence base surrounding drawing module implementation. Such approaches would improve methodological rigor, replicability, and comparability across studies. In addition, empirical investigations are required to evaluate the effectiveness of specific drawing modules. Experimental and quasi-experimental research designs involving treatment and comparison groups should be conducted to measure changes in teacher confidence, pedagogical competence, instructional quality, and student learning outcomes. Longitudinal studies are also needed to examine the sustainability of these effects over time. Furthermore, researchers should prioritize the development of standardized frameworks for drawing module design. Such frameworks should integrate curriculum objectives, drawing skills progression, instructional strategies, assessment methods, and culturally responsive practices. Establishing a common framework would facilitate consistency in implementation while allowing contextual adaptation across diverse educational environments.

CONCLUSION

This narrative review explored the integration of drawing modules as a strategy to empower non-option teachers in visual art education by addressing the need for structured pedagogical support among educators without formal training in the arts. The synthesis of existing literature indicated that well-designed and contextually relevant drawing modules can substantially improve pedagogical clarity, instructional confidence, and student engagement, aligning with the core objectives of the review (Shin, 2025).

However, several persistent challenges were identified across studies, including limited empirical evidence, the absence of standardized module frameworks, a narrow focus on specific teacher populations, and a lack of cultural inclusivity. These findings address the research gap outlined in the introduction by consolidating fragmented insights into a more coherent understanding of current practices and limitations (Alwani & Bhukya, 2025).

To advance the field, future studies should employ systematic review methodologies characterized by transparent screening procedures, explicit eligibility criteria, and rigorous quality assessment protocols. Such methodological improvements would strengthen the reliability and replicability of evidence regarding drawing module implementation.

Equally important is the need for empirical validation through experimental and quasi-experimental studies that evaluate the effectiveness of drawing modules in improving teacher competencies and student learning outcomes. Researchers should also work toward developing standardized frameworks for drawing module design that incorporate curriculum alignment, instructional guidance, assessment strategies, and cultural responsiveness. These efforts would provide stronger foundations for scalable implementation and contribute to more equitable and effective visual art education for non-option teachers.

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